

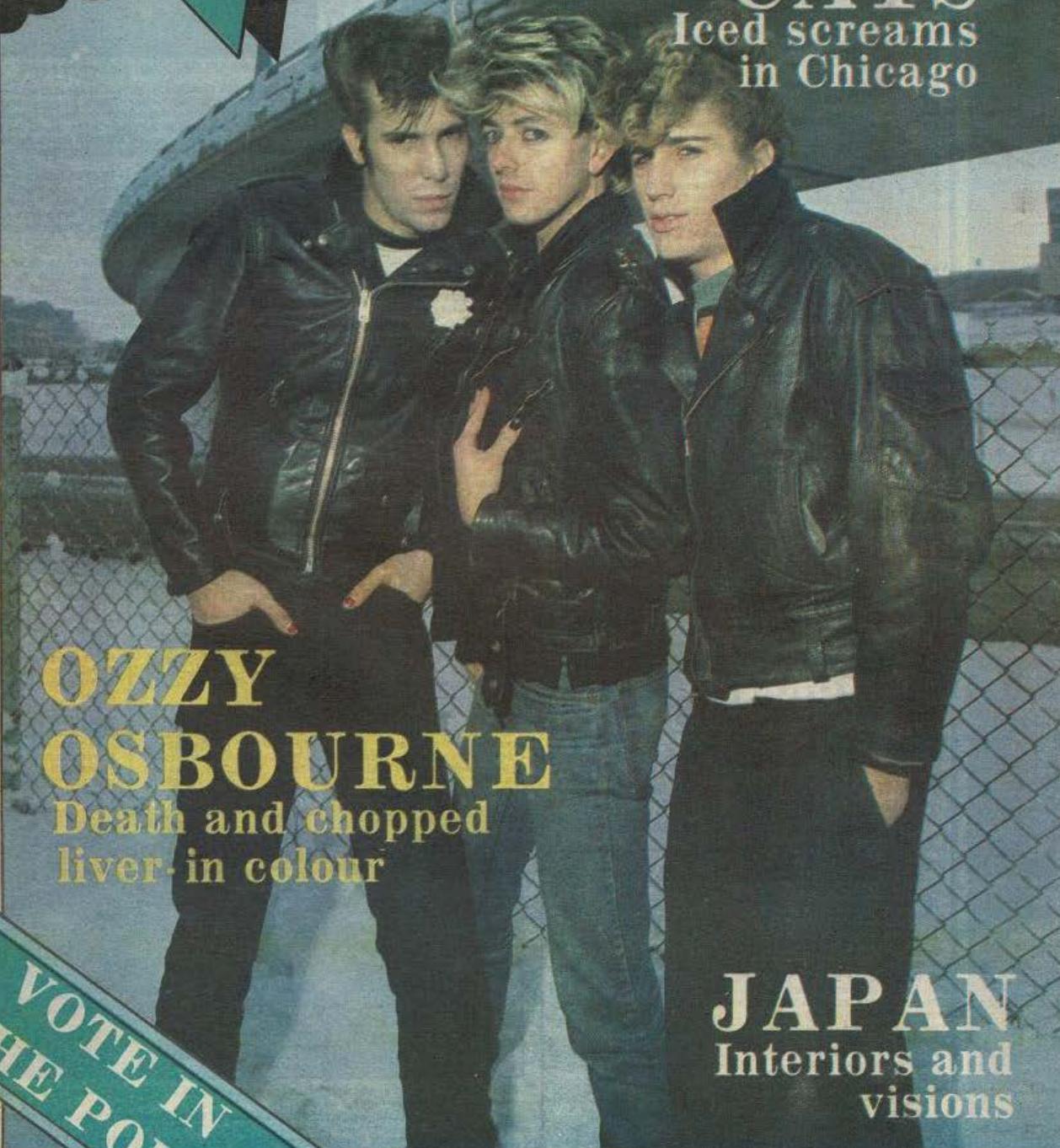
SIOUXSIE

RECORD MIRROR

AC/DC
LIVE IN NEW YORK
EXCLUSIVE

STRAY CATS

Iced screams
in Chicago



OZZY OSBOURNE

Death and chopped
liver in colour

JAPAN
Interiors and
visions

VOTE IN
THE POLL

ELO

HUMAN LEAGUE • PRETENDERS

SHAKIN' STEVENS

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Clarke leaves the Mode

MEAT LOAF ROLLS IN

DATES IN APRIL AND MAY

DEPECHE MODE songwriter Vince Clarke has left the band... leaving them to continue working as a three piece.

His shock decision comes at the end of the group's most successful year, with the hit singles 'Just Can't Get Enough' and 'New Life', and a sell-out tour under their belts.

The reason for leaving is that he wants to concentrate on being simply a song writer, rather than go on the road or take part in Depeche Mode's other activities.

However, the band will still use his songs and he will not be replaced, although another keyboard player and singer will be drafted in for live performances, where they can't take on the vocals and instrumentals used on record.

In the studio they will remain a three-piece, and are about to record their first single without Clarke for release at the beginning of next year.

HOW TO BOOK: BRIGHTON tickets are available from December 12 from the Centre Box Office. They are priced at £7.50, £7 and £6.50. Tickets are also available by post from Meatloaf Box Office, PO Box 141, London SW6 5AS. A 30p booking fee should be added to each ticket and postal orders only should be made payable to Andrew Miller Promotions Ltd and sent with a SAE.

BIRMINGHAM tickets cost £7.50, £6.50 and £5.50 and are available by post from Meatloaf Concerts, PO Box 4, Altringham, Cheshire WA14 2JQ. Postal orders only should be made payable to Kennedy Street Enterprises and sent with a SAE.



MEATLOAF: first dates since 1978.

They are also available by personal application from: National Exhibition Centre Box Office, Birmingham, Cyclops Sound, Coventry Virgin Records, Manchester Piccadilly Records, Wolverhampton Sundown Records, Stoke On Trent, Mike Lloyd Records and Stafford Lotus Records. All these outlets will charge the 30p booking fee.

LONDON tickets are priced at £9.50 and £7.50 only and are only available by post from Meatloaf Concert, MAC Promotions, PO Box 28Z, London W1A 2BZ. Postal orders only should be made payable to MAC Promotions and sent with a SAE. A 30p booking charge fee should be added to each ticket.

EDINBURGH Playhouse tickets cost £7.50, £6.50 and £5.50 and are available by personal application from the Playhouse Box Office or by post from Meatloaf Box Office, PO Box 141, London SW6 5AS. Postal orders only should be made payable to Andrew Miller Promotions Ltd, along with a SAE. Four weeks should be allowed for ticket delivery.



Stiff Little Fingers do the walking

THE NEW-look Stiff Little Fingers swing into action in the new year with their new drummer — ex-Tom Robinson Band sticksman Dolphin Taylor.

The band play 11 dates and release a new EP for the price of a single in January.

Cheapskates is the theme for both the record and tour.

The EP entitled 'One Pound Ten Or Less' is hoped to go on sale for under a pound, with the group boasting that they have taken a cut in royalties to do it.

Stiff Little Fingers' tour goes under the banner '£3.50 Or Less', although tickets in some venues will be cheaper. But the band have advised that they should be bought from the venues direct to avoid agency fees.

Dates for the tour are: Hull, The Tower January 20, Sheffield Lyceum 21, Edinburgh Playhouse 22, Newcastle City Hall 23, Bradford St George's Hall 24, Manchester Apollo 25, Bristol Colston Hall 26, Birmingham Odeon 27, London Hammersmith Odeon 28, Poole Arts Centre 29 and Aylesbury Friars 30.

Damned annoying

THE DAMNED had all their equipment stolen earlier this week... by their own road crew!

It happened after the band's drummer Rat Scabies had an argument with the monitor mixer about the quality of the sound. Then he allegedly said that there would be trouble if the sound wasn't right at the band's London Lyceum gig.

"For some reason the truck driver carrying all the gear decided not to turn up to the Lyceum gig," said bassist Paul Grey. "He said it was because we'd hurt another member of the crew's pride."

Stewart "beaming"

ROD STEWART'S satellite concert WILL be shown live in this country later this month.

The superstar's Los Angeles concert on December 19 will be shown live in this country but will take place at 4.30 in the morning on Sunday December 20 because of the time difference between England and America.

It will be shown at the London Leicester Square

Odeon, where badges and posters will be given away. And a spokesman for Stewart added that there will be food and drink to make a party atmosphere".

"As Rod is unable to perform any Christmas shows for his fans we have organised this concert to be shown live via satellite," he said.

The cost of putting on the show is being met by Stewart himself. He is

putting in about £10,000 to cover the losses which will be incurred by putting the concert on. The reason Stewart has forked out the cash is that the transfer from the American to English broadcasting systems at the Post Office Tower.

It is the first time that a broadcast has ever been shown in this way, and money has had to be poured in to ensure there are no mistakes.

Tickets for the gig cost £6 and £5 and are available by post from the Odeon, Leicester Square, London WC2. Postal orders only should be made payable to The Odeon Leicester Square.

They are also on sale to personal callers this week — from December 9.

The concert also features guest appearances from Tina Turner and Kim Carnes as well as a 100-piece gospel choir.

Ultravox Xmas party

ULTRAVOX ARE throwing a Christmas party at the London Coliseum on December 20.

The concert is a fancy dress affair in aid of the English National Opera Jubilee Appeal Fund and is the first time a rock group have played at the venue —

normally reserved for operas — in eight years.

It is hoped that fans will wear fancy dress too. Tickets cost £5, £4.50, £4 and £3.50 and are available from the box office and London agencies. Tickets can also be reserved by credit card bookings by telephoning 01 240 5258.



JOHN LENNON died a year ago this week on December 8, 1980, when he was shot down outside his New York home.

A year after his death, we pay tribute to a star by showing him in a happier moment with his wife Yoko Ono.

Lennon was just ready to make an entrance into the pop world after years of absence. Tragically, the merit of what he could have achieved will never be known. But everywhere in the world people are still buying his music, whether it is his solo material or by the Beatles.

Ironically, all the Beatles have come together now to work on Ringo Starr's album 'Stop And Smell The Roses'. No one knows if Lennon might have teamed up with the rest of the group again. But the world still appreciates the joy and quality which lives on in his compositions.

Krokus bloom in Feb

SWISS HEAVY rock band, Krokus, who are currently working on their new album in London, begin a major British tour in February.

The tour marks the first appearance of new guitarist Mark Kohler who replaced Mandy Meier earlier this year. The dates run: Sheffield City Hall February 11, Manchester Apollo 12, Birmingham Odeon 13, Bristol Colston Hall 14, Leicester De Montfort Hall 15, Bradford St Georges Hall 16, Newcastle City Hall 17, Ipswich Gaumont 18, London Hammersmith Odeon 20. Tickets will be available from the box offices and usual agencies from December 11, except for Bristol where they will be available from January 14.

Ozzy off

OZZY OSBOURNE was forced to cancel some dates last week, because of a stomach upset.

Ozzy was said to be suffering from Gastro Enteritis and he had to pull out of playing Leicester, Glasgow and Newcastle. The Leicester gig has been rescheduled for December 23, but there's no time left to pencil in the other two and refunds on tickets are available from box offices.



Bands link for Anti-nuke LP

THE CLASH, The Jam, The Beat and The Specials all feature on a special anti-nuke album released this week.

They are among 13 groups and artists who have contributed to the album which also include Madness, Bad Manners, The Stranglers, Peter Gabriel, Echo and The Bunnymen.

It is entitled 'Life In The European Theatre' and royalties from sales will go to the Campaign for Nuclear Disarmament, Friends Of The Earth and the European Nuclear Disarmament. Included on the compilation are Ian Dury's 'Reasons To Be Cheerful' and the Clash hit 'London Calling'.

And Bad Manners have included a previously unreleased track called 'Psychedelic Eric'.

"We were all getting a bit worried by what we've been seeing on telly," said the group's lead singer Buster Bloodvessel. "We felt it our duty to think sensibly on this matter."

The album was the brainwave of the Beat's old tour manager Chas Mervyn, with the Beat playing benefits for both No Nukes and Rock For Jobs. The band have the track 'I'm Your Flag' on the album.

And Paul Weller added: "There's very little chance for most people to voice their opinions and viewpoints. So while you're listening, dancing and enjoying the music and wish to continue doing so, please don't lose sight of why it has been put together."

ADAM ANT'S video is coming out before Christmas... and that's a promise!

But it's not the one that RECORD MIRROR has been keeping tabs on which includes his extravagant videos shown on Top Of The Pops.

Instead it is an hour-long live video shot two months ago in Tokyo, Japan. All of it features footage that has never been seen anywhere in the world before.

The video is entitled 'Ants In Japan', and although a release date has not been fixed, it WILL be out before Christmas — probably in a week's time.

A price has not been fixed, but the company releasing it has promised that it will sell for under £25. The video will also be available to rent at prices that could be as low as £2 for an evening.

'Ants In Japan' features 15 of Adam's smash hits. The full track listing is: 'Ant Music', 'Magnificent Five', 'Stand And Deliver', 'Don't Be Square (Be True)', 'Ant Invasion', 'Killer In The Home', 'Never Trust A Man With Egg On His Face', 'Kick', 'Press Darlings', 'Christian Dior', 'Lost Rancheros', 'Car Trouble', 'Dog Eat Dog', 'Kings Of The Wild Frontier' and 'Physical (You're So)'.

This week, the video's editor, Mike Mansfield, flew in with the finished version, making it one of the fastest ever video releases.

Mansfield is also the director of Adam's acclaimed promotional videos shown on television. And he is still working on a full-length video featuring the clips which will go on sale in the spring. Because of Adam's touring commitments it has had to be put back to find more

ANTS VIDEO AT CHRISTMAS



recording time.

The superstar singer is also to act in a new film, 'Yellowbeard' — which RECORD MIRROR revealed earlier this year — which will take up more of his time. But some numbers are ready to go, and it has been predicted that the studio video will be one of the best yet.

• ADAM HAS also been involved in a High Court

hearing over the reproduction of his photographs.

The case has come up as a result of a company called Scanspeed Publications — which publishes special Adam magazines — printing paintings from his photographs.

All Adam Ant photographs are taken by an official photographer, and his merchandising company have claimed that they are in breach of copyright. They wanted the judge to grant an injunction to stop the pictures coming out until the case goes to a proper court hearing.

But the judge rejected the plea, and Adam's company will now have to wait until an appeal hearing to try and push their case through.

They are trying to prove there is a copyright in the markings on the singer's face which should not be reproduced.

But Scanspeed argue that if that is the case it would mean that people like political cartoonists wouldn't be able to draw pictures of their subjects. The debate will be settled when the case goes to the court of appeal.

Contents



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PLUS!

FIVE YEARS later and THE DAMNED are still living up to their name. See page 7.

PLUS!

A FLASH of JAPAN talking about how they've made it at last, page 12.

PLUS!

MONSTER, MANIAC madman and musician ROBIN SMITH probes something called OZZY OSBOURNE — IN COLOUR as well! Page 16/17

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Lofgren mini-tour

FOLLOWING HIS recent sell out show at Hammersmith Odeon, Nils Lofgren will be playing a special British mini tour this month.

Nils will be specially breaking off from his European tour to play the dates, which run: Birmingham Odeon December 13, Manchester Apollo 15, Edinburgh Odeon 16, Sheffield Lyceum 17, Bristol Colston Hall 18, Brighton Dome 19, London Dominion 20. Tickets are now on sale from box offices and usual agents.

16-DAY IRON TONIC

IRON MAIDEN, featuring new vocalist Bruce Dickinson, start their first proper tour with the singer in February.

Co-inciding with the dates, the band will be releasing an as yet untitled single followed by their third album in March.

Dates are: Wolverhampton Civic Hall February 27, Hanley Victoria Hall 28, Bradford St Georges Hall March 1, Liverpool Empire 3, Manchester Apollo 4, Leicester De Montfort Hall 5, Birmingham Odeon 6, Portsmouth Guildhall 8, Oxford New Theatre 9, Derby Assembly Rooms 10, Bristol Colston Hall 11, Cardiff Sophia Gardens 12, Glasgow Apollo 14, Edinburgh Playhouse 15, Newcastle City Hall 16, Sheffield City Hall 17, Ipswich Gaumont 19, London Hammersmith Odeon 20.

Tickets for all venues go on sale from Saturday December 12 and they will be available from box offices and all usual ticket agencies. The support act is still to be announced, although it's strongly rumoured to be a leading American outfit.

Following the British tour, the band will be touring

throughout Europe, followed by a three month American tour, where their album 'Killers' has been very successful. After the American leg of the tour they'll be touring Japan and Australia returning to Britain in September, with the likelihood of some more dates over here.



Split Orange Juice

ORANGE JUICE are now a three-piece after an extraordinary mix up between its members.

The group now consists of vocalist / songwriter Edwyn Collins; bassist David McClymont and ex-Josef K. guitarist Malcolm Ross.

The departed members are drummer Steven Daly and guitarist James Kirk... but it was McClymont and Ross who were

originally going to leave. Then Edwyn Collins decided to stay with the two dissidents and retain the name.

Reasons for the split were described as "long standing personal differences."

Now the new group are working on their debut album, following the original line-up's release of 'L.O.V.E... Love'.

"THEY'RE REALLY rockin' in Georgia, and in Cedar Falls
Deep in the US heartland, Minneapolis-St. Paul,
North to Chicago, in a club called Tut,
Everyone they're dancin', the Stray Cat Strut." (After 'Sweet Little 16')

THAT, MY friends, is the latest state of play, regarding the progress of the Stray Cats in their native USA. Or as guitarist Brian Setzer puts it, in his inimitably succinct fashion, "They're going f-kin' nuts over here. It's just like England was a year ago. We've sold 100,000 copies of the first album 'on import alone and don't even have a record deal here.' This absence of an American recording contract will soon be yesterday's news: The Stray Cats have just completed a handful of dates on the mighty Rolling Stones tour, and, relatively speaking, went down a storm. Their transatlantic jaunt also took in an appearance on Friday's American cross between TOTP and the Parkinson show which is networked nationwide to an estimated 50 million punters — and some solo shows.

Prior to their dates with the Stones I saw them in the aforementioned Tut, a medium-sized club in the downtown bar area of Chicago. Entering a couple of songs into the set, slightly the worse for jet-lag and too many Irish coffee liverers, one could hardly help noticing something of a riot going on.

Rockabilly Stray Cat-style might not have completely devastated the States as yet but the potential is there. Cue midnight, midweek and outside the weather is grim enough for Chicago to have received its Windy City nickname for this filthy wet evening alone.

Maybe the icy force-15 gale sweeping across from Lake Michigan has forced all the local hepcats into taking some hot rocking refuge. Maybe word of mouth has it that in the town where the blues was born, a good roots R&B outfit has blown in to pay tribute to the tradition. Or maybe the kids are just after a good time. Whatever, a surprisingly heterogeneous array of youngsters — leather 'n' quiff characters shoulder to shoulder with ageing hippies, bedecked HM freaks and aspiring bank clerks — are collectively going apeshit.

Comprising about one-third of the audience are groups of girls, again of no fixed age or dress sense, but with the common avowed aim of screaming the place down, their noise is deafening, bordering on hysteria. In fact, the reaction is certainly on a par with *T* *Ecstasy*, Antmania just not coming into it.

HOARSE shrieks and yelps demand that the band return five times. Atlanta, Georgia, required seven encores. So did Detroit, and you may recall that the Motor City has more connection with hypermanic hellraisers like Iggy Pop and Ted Nugent than a skinny trio with a stand-up drummer and an acoustic double bass player.

So I ask Brian Setzer, in the first of a series of tele-a-tetes which tend to take place aboard aeroplanes flying us to the next gig, how - come - the - Stray - Cats - are - kicking - up - such - a - fuss - over - here?

"I don't know," he begins,

"At first I thought it was like in England, y'know, part of the fashion thing. I mean, even in Detroit a lot of kids were wearing Johnson's jackets and stuff. Then again, there were a lot of straight rock 'n' roll fans who just dug the guitar."

"Like in America there are a million kids who just get off on guitar heroes and who thrill to stuff like 'Drink The Bottle Down' [on which double bassist Lee Rocker pulls off a very passable blues baritone].

"I don't like to analyse it, really. I think it's more of a gut reaction, same as it was in Britain. But it's even wilder in places like Japan and France."

The band were recently able to appreciate this first hand during autumn's world mini-tour, all part of their non-stop activity since first hitting the headlines some 16 months ago. Having toured their debut album in the spring, summer saw them at George Martin's Air Studios in Montserrat where

CAT SCRATCH FEVER



Photo by Spud Murphy

Brian Setzer: "rock's about sex, fashion and being anti-establishment".

they recorded their rootsier R&B 'Gonna Ball' platter.

Following dates in LA it was then time to check out life in Tokyo, and yes, what a life:

"Japan has to be the most prosperous country in the world," opines Brian, "everyone appears to have everything they want. There's no unemployment and everyone's gotta lotta money. France? hmmmm, the recession doesn't seem to be as bad there as in England and in any case that's our best territory. Our first album sold half a million copies there and the second went gold on advance orders alone, shops ordering about three times as many as in Manhattan."

Why do you reckon the frogs should go in for rockabilly? Do you think it's the biker image? — leather jackets, torn T-shirts and greasy hair rather than the carefully coiffured quiffs which you were originally into?

"Well they certainly get off on the look, but there's the musical aspect as well. The French have always been into all sorts of roots stuff — jazz and blues rather than electronic music."

"Remember the original American blues musicians

found favour in Paris when no-one wanted to know them in their own country."

THIS last observation comes courtesy of Lee Rocker, ne Leon Drucker, who has climbed over a couple of rows of airline seats to join in the interview. Unlike his feline friends, he is totally tattooless, something which he takes exception to when I point it out.

Also, unlike the others, he's not particularly happy that the Stray Cats have remained based in London, preferring his native New York where he has a flat in a fashionable part of Manhattan.

Brian is split 50/50 between Britain and the USA, and divides his time between here and there accordingly. Slim Jim Phantom, born McDonnell, finds he's "more relaxed in London" but then who wouldn't be if they were going out with the luscious Sarah Jane of the Belle Stars.

"I feel real respected in England," the lanky, stand-up drummer declares, "but then maybe that's because I'm never there more than two weeks at a time," he adds hastily.

What helps to keep the Stray Cats best of pals is that they don't live on top of one another. They all seem to spend half their time nipping to and fro from New York whether it's to see a pet dog (Jim) or find new parts for a restored 1400cc Harley-Davidson motorcycle (Brian). Another common denominator in the Cats' camp is their musical tastes, which includes the Rolling Stones, who have done much to help them, not least with these support gigs.

BOTH nights I saw them they included in their set Eddie Cochran's 'Twenty Flight Rock', dedicating it to the Stray Cats. Did Brian reckon their youthful zest for rockabilly had inspired the Stones?

"I hope so," he replies,

"after all, they've been

inspiring us these past 20 years. It's the least we can do!"

The actual association between the two groups dates back to August of last year when Mick Jagger, Keith Richards and Charlie Watts came down to see them open for some obscure WEA signing at The Venue.

"After the gig someone just came and told us the

The Stray Cats return to America to find there's a riot going on.
MIKE NICHOLLS joins in.

Are you consciously moving away from rockabilly towards more of an R&B sound?

"I don't like to classify," he demurs, "Y'know, basically, it's rock 'n' roll. It might veer more towards one aspect of it or another but I can't really say more than that. Like, how do you classify the Stones? And they've been doin' it for nearly 20 years. It's just rock 'n' roll, y'know?"

Aha, time for the ultimate question. How do you — deep intake of breath — define rock 'n' roll?

"As a music?" he replies, "that's pretty f-in' hard. I'll have to think about that one! Now let's see . . . it's when the snare drum comes in on one and three and the bass drum on two and four . . . that right, Jim?" he asks the errant Mr Phantom who has been gradually sinking into a stupor.

"So like the drums do that, the bass walks and the guitar rocks," continues the stoic Mr Setzer, gamely trying to put it all in a nutshell. "No I don't think you can define it as a music," he then decides. "But as an attitude it's about sex, fashion and being against the establishment. I think most people in rock 'n' roll feel like that. Those who don't are squares!"

AT THIS point our attention is diverted to Lee Rocker who is being reprimanded by the air hostess for smoking a joint in the toilet.

"That's rock 'n' roll," exclaims Brian, rather pleased with his wonderful timing, "not without getting too intellectual you can either do it or you don't. If you can't cut it, everyone knows about it."

And obviously, the reverse is true, too. In Cedar Falls, Iowa, the Stray Cats cut it like a razor blade through a line of sulphur, getting the audience on its feet in next to no time. Of course, they were ably assisted by the hospitable Mr Jagger who introduced the lads onstage, brilliantly enhancing the unique privilege of playing with the Stones in the first place.

The following night, in Minneapolis-St. Paul, the Cats were left slightly astray, no introductions and out on their own. Still, they went a long way towards assuring the audience of their relevance and for the last quarter of the set came close to bringing the 20-odd thousand seater house down with a fine concluding run of 'Drink That Bottle Down' (still unrecorded, natch, fine guitar solos and all). 'Fishnet Stockings' and a stirring 'Rock This Town'.

So the Stray Cats return to their self-imposed UK exile on a fine high, having played to 100,000 young Americans on a series of dates whose quality was such that they can be seen as having made the first major step towards cracking it over there.

What will happen if and when they do succeed? Will they desert their adopted British homeland?

"Nah, you gotta keep moving but I reckon I'd like to have London as a base for a while," says Brian. "Besides," he adds as a cheeky afterthought, "My motorbike arrives tomorrow. You think I'm gonna go through all the hassle of customs to ship it back again?"

News Beat

ONE LINERS ...

EVENT OF the week has to have been the party thrown by the litho and lovely Linx, after their Friday show. Spandau Ballet and Duran Duran all primed and preened (eying each other suspiciously the while). Bob Geldof and missus Paula Yates were there together. Midge Ure and a re-blonded Hazel O'Connor were there but our normally efficient spies failed to notice whether the pair left together. Pauline Black, a couple of Stiff Little Fingers and the supremely fashionable Mesars ABC were all in attendance too... old fogies Dire Straits are salving their political consciences in a rather smart fashion; all their royalties from past record sales in South Africa (estimated at over 100,000 LPs) are to be donated to Amnesty International, the charitable organisation that campaigns for human rights... fiery tales now: the Pussions saw their venue and their equipment go up in smoke recently whilst on tour in Europe, though fortunately the blaze took place before showtime and no one was hurt... the heroic Richard Jobson dashed to the rescue when silly flatmate Steve Severin of the Banshees left his smalls drying over the fire and set his bedroom on fire; Jobbers, alone in their Kensington pad at the time, doused the blaze and saved the day... latest visitors to The Teardrop Explodes' Club Zoo are the



Steve Norman and Hazel O'Connor obviously eyeing one another's navels.

Human League, who dropped in after their Liverpool gig to see Kevin & Co... nostalgia a go-go at the Rainbow on Friday when Steve Nesbitt and Phonso Martin of Steel Pulse joined the Stranglers on stage during one of their encores; the reggae combo supported our black-clad chums in the heady days of '77, when Stranglers support acts who didn't get bottled off stage were considered to be doing frightfully well... trouble for the Damned on Sunday, when they arrived at the Lyceum for their soundcheck to find that the PA company, piqued at Rgt. Scables ticking off their sound man for supposedly below par work, had failed to turn up with any of the equipment. Promoter John Curd "found" them a new PA and lights, though, and Kings Cross combo Charge loaned instruments so the show Went On (And on. And on... Ed...) Simon Leggat's favourite blonde, ex-Muffin Martha Ladley, spotted watching Orchestral Manoeuvres from a box at their Drury Lane concert... Boomtown Rats played a set of old covers at an end-of-filming party for "The Wall" (which stars, of course, old Mouthof himself) - massacred classics included Marley's "Stir It Up" and the Supremes' "Stop In The Name Of Love"... talking of the Skids (beats listening to 'em - who said that?), we hear that anxious Russell Webb is dating the group's freelance flautist Virginia Astley these days, pretty, posh, blonde Virge's sister - in law to none other than Pete Townsend (who?). Ech... and his lapine chums doubtless relieved to be back on Blighty's shores, after a German tour on which their truck had its tyres slashed, two gigs had to be cancelled, they missed the ferry home and the one they eventually caught broke down halfway across the Channel... more tales from the glamorous world of rock next week, folks...

All shook up

'ELVIS' by Albert Goldman. Published by Alan Lane (£9.95). ELVIS PRESLEY, Colonel Tom Parker and, possibly, Albert Goldman are / were megalomaniacs. For some stupid reason I can forgive Elvis Presley all his faults and, according to this book there were thousands, but it's hard to even try to forgive Goldman. Why? Because at one time I couldn't give a toss for Elvis Presley. To me he was a different era, a man who had made some superb rock 'n' roll records but then he became a mediocre crooner who had made numerous second-rate films.



I wanted to believe all the outrageous statements made in 'Elvis' concerning his drug-taking, overeating, wearing of nappies, sexual preferences, etc. But as soon as I started reading it I also received several irate phone calls from Presley



Dramatis with Gary Numan (far right)

Dramatis in disguise

THIS COULD be slightly confusing. Last week we featured a band called Tubeway Patrol who claim to be Gary Numan's ex-band. This week we're going to feature Dramatis, who insist they are the one and only band who were with Gary to the last.

And this claim is strengthened by the fact that Dramatis are in the Top 40 with a single 'Love Needs No Disguise' - vocals courtesy of one Gary Numan.

"We want to make it absolutely clear that we are the genuine article," drummer and spokesman Cedric Sharpie points out. "This other group might have played with Gary before he ever got a recording contract, they possibly might have been with him for a couple of weeks, but Russell Bell, Chris Payne, Dennis Haines and myself played on all Gary's albums from 'The Pleasure Principle' to the very last."

It didn't come as a shock to Cedric and Co when Gary informed them he was throwing in the towel, however. "We always knew Gary was only in it for a short time," Cedric confirms. "I think touring put him off a bit, but then he always wanted to do other things with his life. So no, we didn't see the band breaking up just because Gary was retiring."

The name Dramatis comes from the Greek, meaning "front men in a play," and as Dramatis see their music as being very dramatic, the name stuck. Their first single, 'Ex Luna Scientia', didn't get anywhere, but this latest offering with Gary on vocals looks set to do well.

Didn't Dramatis feel, however, that the single was charting merely because Numan fans were buying it?

"That's possible," Cedric says, "but we're hoping that people will see that Dramatis are a separate entity, that by the airplay the single's getting it will establish that Gary has done a number other than one of his own."

"We wrote the song, he merely added vocals. He'd popped down to see us one day when we were recording the album, and liked 'Love Needs No Disguise' so much he asked if he could sing on it. He liked the lyrics which funny enough we had written about him, and when he did it, everything just gelled together wonderfully."

"We'd already done vocals for the song but they just paled into comparison beside Gary's."

The proof of the pudding is in the eating. We'll just have to wait and see if the next Dramatis single is such a success.

DANIELA SOAVE

Laughter is a scarce commodity these days and places where you can go and have a good laugh are few and far between. Jerry Rosengard originally introduced the idea of a venue for amateur stand-up comics at the Comedy Store. It was a roaring success giving aspiring comics like Rick Mayall an outlet for their talents. Now at the Barracuda Club in Baker Street on Wednesday nights, ironically known as The Last Laugh and shares the venue with Steve Strange's Club For Grown-Ups, Rick Mayall, aka Kevin Turvey (his alter ego) will be making a one-off appearance on Wednesday, December 16, at The Last Laugh.



ROSENGARD

fans disclaiming the book and pointing out its inaccuracies. You know, at the time, I hadn't even heard of Lamar Fike, the man who split the beans to Goldman. But I still wanted to believe Goldman was telling the whole truth.

Then I read other people's reviews and hysterical comments and doubts whether the book was the truth, the whole truth and nothing but the truth started creeping in. That's when I started to feel sorry for Elvis and hate Goldman. Of course he's written a superb, extremely readable book on the man and the myth but it's overblown, exaggerated and, at the lot of it, a damn lie.

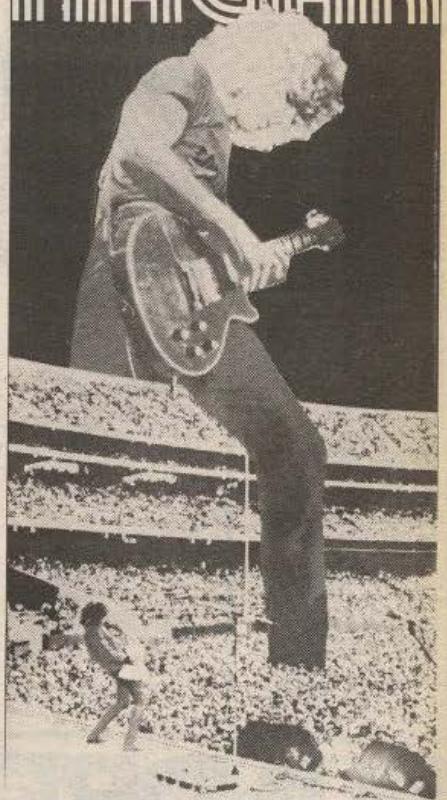
Goldman's probably going to become a millionaire from his reputation for this book, he's also going to need a few bodyguards to save him from angry fans. Goldman's already old, overweight, grey and

balding. Let's hope he'll have the same traumas as Presley and will need drugs to help him sleep at night and, if he burdens himself with a few sycophants for his next epic on John Lennon, he'll probably go the same way as Presley, I hope so. - ALF MARTIN

'THE OFFICIAL ADAM ANT STORY' by James Maw, Futura Publications (£1.50).

AT LAST, Adam Ant's almost a myth. There's a proper book with real writing about him. This official blog is interesting and full of facts but doesn't really go very far in explaining Adam because of the reverence with which the author treats his one-time college friend subject. Like the best Hollywood blurb books it makes the star an untouchable who is merely enjoying an inevitable success. You are no nearer to Adam for reading this.

Kitorch and MCP present SAMMY HAGAR



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WED. 10th FEBRUARY 8pm

tickets £4.50 and £4.00 from box office tel. 01 748 4081 and usual agents

News Beat

MONDAY

IVERPOOL IS a depressing enough place at the best of times, but watching scouse girls Teardrop Explodes at their local Club Zoo at two in the morning is enough to make an internal bladder wash sound inviting.

But I do feel sorry for that pathetic old wretch Julian Cope these days. The poor boy's just got over the embarrassment of my recent revelations about his dirty lavatorial habits, when tonight he has to suffer the indignity of being totally ignored by the expensively assembled press hacks when the nubile Joanna Lumley looks like Susanne from the Human League wanders in. I have never seen a crest so easily fallen and the resulting sulk had us all in hysterics for the rest of the evening.

But you shouldn't laugh really. The man they call 'The Plumbers Nightmare' isn't at all well these days, and he manages to consume a whole bottle of Benlyn throughout the evening. I've heard of a heavy cold but surely this is a bit excessive.

Back to London in time to catch another silly performance by that pretender to the rock 'n' roll throne, Creakin' Stevens. Glancing around the auditorium in bored distraction, I spot a large Zeppelin type apparition hovering above the stage. It looks like the old boy's



by Greta Snipe

corrupt manager, Freya 'Twelve Buttocks' Miller suspended from the ankles and working the strings of her horrible aged prodigy.

TUESDAY

I'VE ALWAYS thought that the Pretenders were a particularly nasty bunch of two faced, back stabbing turncoats and now I have concrete proof of their odious double dealing. A colleague from one of my many business ventures, Television South, calls me to complain that the dreadful act were booked to appear on yesterday's 'Off The Record' rock show in Chichester, but dropped out at the last moment, claiming a bad attack of acne or something equally weedy.

Imagine everyone's surprise, particularly the poor punters who



GETTING ABREAST of the situation, Ozzy Osbourne developing a new concept in headbanging (see Thursday)

bothered to turn up for the show, when the scheming spivs played a concert in Newcastle just a few hours later.

WEDNESDAY

AM seriously concerned about the dangerous antics of the silly would be Biggles, Gary Numan.

Flying over Australia on Leg 84 of his Round The World In 90 Years (Take Two) trip the old Cheeseburger falls asleep at the controls, leaving the safety of all the other innocents flying around the southern hemisphere to the tender mercies of the automatic pilot. Surely now they will ground the idiot.

THURSDAY

T'S OZZY Osbourne's 14th birthday and I and a few other close friends are invited to an exclusive party at a club in Mayfair. Naturally there's lots of predictably boring and wacky behaviour with everyone squirting foam at each other, but the real piece de resistance occurs when a grotesquely bloated 20 stone stripper arrives and does her revolting act by rubbing her gargantuan appendages all over the guests and even resting one wobbling monster on Ozzy's head.

Poor old Ozzy, lots of people think he's totally senile or suffering from a severe case of bats in the belfry, seems so distant these days. The truth is, he's just a harmless old buffer with a penchant for childish jokes and urinating on his friends.

It's grave robbing time in Merseyside again.

Poor John Lennon died a year ago this month to celebrate the fact, the grasping Liverpool Council are publishing a horribly new scissored and paste book, 'In The Footsteps Of The Beatles', in a desperate attempt to get people to visit the bombsite and squander their hard earned money. Why anyone would want to see this recession and strife torn pit of urban decay is totally beyond me, but I wish they would leave The Beatles out of it. I may never visit the grey wastes again.

FRIDAY

OFF TO court again to laugh riotously at those second rate cabaret artisles. Showaddywaddy, who are accused of breaking their contract for storming off stage when the very sensible audience decided to throw bottles and beer cans at them. One can actually cut lead singer Dave Bartram's head open, "I was absolutely stunned," he adds somewhat unneccessarily.

Unfortunately the band win the case but I think this missile throwing lark is a very sound idea and should be extended to all the pop bands currently inflicting themselves on the public. And if it wasn't for the highly illegal nature of the operation I would organise a competition with prizes for the person who can cause the most damage. But the law is an ass.

SATURDAY

THE HOUSEKEEPER returns from her weekly visit to Woolworths with the awful news that the cheap and nasty Toyah make-up range is selling like hot cakes. The sight of millions of horrendously ugly Toyah like zombies wandering the streets will frighten and generally lead to riots on the scale of those seen last summer. For the sake of public order this product must be stopped. Imagine the response in Liverpool.

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WHSMITH

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Insults without injury

It's been nearly five years since the DAMNED first blitzkreiged the nation with 'New Rose'. WINSTON SMITH travels first class with 1977's premier survivors.

SQUEEZED INTO the shoe-box sized dressing room backstage at Manchester University, are the Damned. Rat Scabies (drums), Captain Sensible (guitar), Paul Gray (bass), Roman (keyboards for the tour) and Dave Vanian (vocals) majestically ghoulish as ever, sit pondering over the set and tuning up. Local fans stroll in. The band know them all by name. One lad starts strumming Damned numbers on the Captain's guitar. He's only heard the new record once, but he knows it already. The Captain assists, while another fan has his technique for playing the intro to 'Happy...', improved on by Paul Gray.

This must be the positive punk effect.

The Damned are currently on an exhausting 23-date tour of Britain which leaves them a meagre two day break. Their Tony Mansfield (of New Muzik fame) produced

Friday 13th EP' has recently been released by new label NEMS, and on December 20th, they headline the Christmas Over Earth punk festival in Leeds.

The current show draws from the first, third and fourth albums, with nothing taken from 'Music For Pleasure'. Watching the Damned tonight, it becomes perfectly clear just how much they've developed over their five year career, how much more than just a punk group they have now become. The audience, as usual, go absolutely nuts.

After two encores, during which audience enthusiasm sees a lighting rig come dangerously close to toppling over, the lights

"What we'd really like in our audience is blacks, whites, skinheads, punks, hippies, morons and... brain surgeons" (CAPTAIN SENSIBLE)

are switched on, and the shattered, sopping wet crowd file out, contented and invigorated.

Backstage afterwards, Rat Scabies isn't happy about that lighting rig. Never again am I going to do a student gig! The rest agree. "So what did you think of the lights?" asks Rat with genuine interest.

The lights, which I'd seen earlier, are an interesting new addition to the band's stage show. They involve groovy, colourful shapes and patterns, projected onto the screen or wall behind them. My rather pathetic reply to Rat's question, to the effect that I thought the lights were pretty psychedelic, was greeted with howls of derisive laughter.

"Wrong word" says the phantom, with an evil leer.

A stream of adjectives describing the lights follows swiftly.

"Punkaphenial!"
"Bargyphenial!"
"Popophenial!"
"Cornophenial!"

I should have realised it was my imagination... that the Damned go their own way regardless. Lights, concept albums - even slow songs are all part of them.

The whole essence of the punk thing, was do whatever you want to do, and if everyone else" says Paul Gray. "We're not doing what they want us to do. We're doing what we want to do."

Out of the university and onto the tour coach. And a very nice coach it is too. There's a video, a small bar and thankfully, a toilet. It seems that in the end, the extra cost for a few luxuries pays off. I for one was certainly grateful for it later on!

As we make our way to the hotel, the gig momentarily forgotten, the group start to worry about their hearing. The Captain's ears are already damaged.

"The first thing that goes," he says hoisterously, "is the top end, and then some of

DAVE VANIAN: sticks and stones

the middle, and then you start hearing just humming noises. When I'm in the studio, I have to tell the engineer: 'Don't take no notice of me when I say put more treble on everything.'

Have you ever thought of wearing earplugs like Ted Nugent does?

"Does he wear earplugs? Why does he play so loud if he wears earplugs? The berk!" Quite.

But enough, what about psychedelia? There is, definitely, a distinct psychedelic flavour on some of the Damned's music. Yet Rat seems surprised.

"I wouldn't say psychedelic. I'd say that what we're leaning towards musically now, is something that's surprising. Something that's a bit off the wall. We're trying to do something that's new."

The Captain chips in: "Do you know where that comes from, all that stuff? It comes

audience is getting like that now, getting more of a cross section."

But you can imagine the Damned appealing more to the straight rock 'n' roll now? "I like bleedin' everyone!" replies the Capt. "Let 'em all come, anyone!" Rat: "We've even got fans in the police. There were a couple at the hotel last night, and a couple in Camden too!"

Sensible: "There ain't enough blacks coming to see us! I don't know why, but there ain't enough." Rat and I argue that a lot might be scared off by the possibility of racial violence.

"Any of my audience who would lay one finger on a black man needs a kick in the gobble!" Rat's not so sure. "But you're just resorting to the same things," he says. The Captain is very worked up. "No I'm not! Let everybody come!"

"In a lot of ways this group is misunderstood. For what I believe there's probably a hundred million that don't" (RAT SCABIES)

from four people's minds, you know? We don't do it consciously."

Captain Sensible puts his feet up on the table in front of me. "The great thing about this band is we don't follow trends. Although we get the punks to our gigs, and we enjoy their company, we don't pander to their tastes." Rat agrees. "That audience tonight, would have been happy if we'd just played the first album."

With real passion in his voice, the Captain continues: "As far as people who are coming though, what we really would like is blacks, whites, skinheads, punks, hippies, morons... and brain surgeons. Let 'em all come!" And Rat: "You'd be surprised at the cross section that do like us. You said earlier that there weren't many punks at the gig compared to a London crowd. But even the London

RAT: "For me, the Damned are really doing a better social service than the Clash have ever done, in so much as we're realistically bringing cross-sections together. It's such an event being at a Damned gig, that there's no time to worry who's standing next to you. It takes that away." While Sensible adds: "Violence is disgraceful!"

With those familiar tell-tale signs of fast approaching nausea well established in my churning stomach, I listen rather quietly, as the talk turns to anarchy.

Captain Sensible: "You get these kiddies coming up to you with 'Anarchy' tattooed on their arm right? And then they come up and ask for your autograph. So how much anarchy is there in asking for an autograph? Silly isn't it?"

"But there was a time,

when we first started, when no-one would ever say: 'Oh, give us your jacket, give us your whatever. You know? People are missing the point.'

Rat: "Nobody would treat you like stars at one time. Now all I do is spend my time signing autographs. The point is, I would always make a point of going in bars, and I would always talk to the people who came to see us. You ought to try writing your name fifty or sixty times a night, I don't want to be a star."

The Captain continues: "The Exploited, Damned, Chrono - Gen. We're all stars now, but it's not what it should be about. Punk was supposed to be a thing where everyone's the same right? We're the same as the audience, and if they don't like us they won't come to see us."

AND Rat adds: "Now it's just like George Orwell. Everybody's equal, but the group are more equal than the rest." But the point is, if you don't sign they think you're a sod, and if you do sign... I always tell people I don't like signing autographs, but what do you do? Upset the people that love you?"

Anarchy and autographs. Is that what they want? You can't have the two things! Don't you agree?" says the Captain. On the point of no return, I quickly suggest that surely it depends on what they mean by anarchy. Surely punk anarchy is just a look. A non-violent revolt against society by your very appearance. Being anarchy.

Sensible replies: "Well it shouldn't be, it can't be. Anarchy's anarchy!" Rat: "Anarchy is an 'A' in a circle that looks good. It's a wind-up in more ways than one. It works."

As I stumbled down the coach, two thoughts crossed my mind. The first was how, contrary to popular belief, the Damned are the friendliest bunch you could ever wish to meet. The other thought was how impressive it was to find a band as successful and talented as the Damned.



PICTURE BY ANDY ROSEN



THE DAMNED: castle in the sky

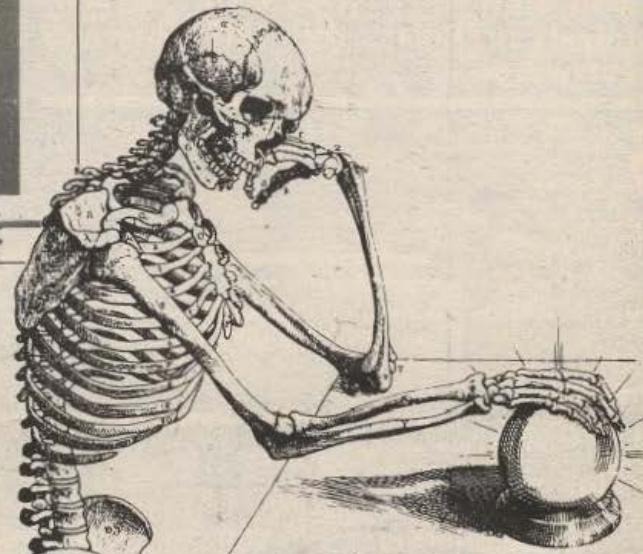
Dramatis



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Spanner in the works

I'M REGISTERED as unemployed but I've been thinking recently of taking up engineering as a career. Unfortunately I don't have a good maths qualification, and, although I did pass one 'A' level and will be re-sitting two more subjects this has become an obstacle. The only science subject I have is 'O' level Biology and I'm going to try for both 'O' level maths and physics, which are essential. However, I'll be 19 by the time I've even applied to a college to study them.

Whilst I already have six O levels, my only maths qualification is still only a CSE Grade 4, not very impressive. And, as I'm on supplementary benefit, I don't think I can really afford private tuition.

I'm worried that I'll be too old to start an apprenticeship, and, that there may be problems anyway because I'm a girl. Taj, London

Motivation, along with a technical and practical leaning, (and a fair academic grasp of the sciences), are essentials for anyone who wants to take-up a career in engineering. But to qualify for a traineeship or apprenticeship as technician you'll need a rock-bottom starting point of at least four 'O' levels, including all-important maths and physics

or science, or equivalent CSE grade one passes. People who enter industry as professional engineers in mechanical, aeronautical, environmental, civil, electrical and electronic engineering, to name a few, tend to be equipped with at least 2 or 3 'A' levels, including maths and physics, and, more usually an engineering degree, and a degree qualification is often required at technician engineer level too.

Your only chance of making the grade as a technician is to study away at 'O' level maths and a science subject during the next few months at an evening class, or with private tuition if you can raise the funds, and determine to pass in the near future. The Engineering Industries Training Board operates a scheme to recruit female technicians which makes up for lost time in the history of the engineering business by positively discriminating in favour of women. For full details of this, and general background information on engineering as a career and training opportunities write to the Engineering Careers Information Service, 54 Clarendon Road, Watford, Herts WD1 1LB.

Alternatively, you could try your luck with garages or

small local building firms to see whether they're willing to take you on as an apprentice / trainee motor mechanic or electrician. If you have a natural talent for car repairs or fixing dodgy wiring and can convince a prospective employer that you're worth the gamble for a small wage, this is one route to gaining useful experience. Both motor mechanics and electricians can work for a City And Guilds certificate which will normally take four years to complete on day release. It's a long hard slog.

Girls who're studying for maths and physics at 'A' level and are attracted to the idea of a career in engineering, but want to find out more about the spectrum of jobs involved, can contact the Engineering Careers Information Service for details of its 'Insight' scheme, an attempt to attract more women into engineering. 'Insight', a week-long residential course at a college or university for sixth-formers, aims to explain what's available to the academically better-qualified in terms of direct entry to training or further study at degree level.

For an excellent guide to careers for guys and gals, see 'Equal Opportunities - A Careers Guide', by Ruth Miller (Penguin), £2.95. A useful addition to any school / college library or personal bookshelf.

Personal

Hi-fi

MY PARENTS are thinking of buying me a personal stereo

cassette player soon; and I'm wondering if you could recommend the best buy? Gina, Swansea

For an excellent run-down on the pros and cons of 11 shoulder-carrier systems, including Aiwa, Binatone, Prinz Swingalong, Sony and Toshiba models take a look at the December issue of 'Which?' consumer magazine in any good reference library. Like quality, prices of personal cassette players range from low to high. But in the 'Which?' tests covering a range of value factors, including running costs, sound quality and speed, stability in motion, the *Prinz Swingalong* from branches of Dixons (£35.00), and *Sony M4440* (£50.00), did well in the cheaper price range, while the *Sony Walkman WM2* (£50.00), is recommended for lightness and compactness, and the *Sony TCS 300* (far more expensive at £110), which also records, and *Panasonic RX2700* (£120), the largest and most expensive of the models tested, also stood out in sound quality and listening tests.

Speed dangers

WENT to a party last weekend and was offered some speed to stay awake. I refused as someone said it's dangerous to mix pills and alcohol. Is it really harmful? I know someone who's been taking it for ages and it doesn't seem to have done him any harm.

Still, I'm a bit worried about trying it, even though my friends call me a big cissy. Dave, North Wales

Stick with your own instincts and don't be intimidated by other people. Mixing "speed", an anti-depressant which strongly stimulates the central nervous system, with booze, is extremely dangerous and potentially deadly. Don't do it.

Ampphetamines like speed have the effect of giving what feels like a temporary boost of renewed energy and allowing the user to stay awake for longer periods of time than usual, but after only a very small dosage of a few milligrams, there's a high price to pay. Come-down effects include depression, irritability and exhaustion and it takes around two whole days for the body to return to normal afterwards. An intake of 30 milligrams of speed or more can result in overdose, and death.

The body has to pay back borrowed time and energy after every pill, but the regular user really loses out. Repeated use of speed breaks down resistance to flu and other virus infections leading to general weakness, bodily damage and ill-health. A condition known as "amphetamine psychosis", experience of delusions of persecution, hallucinations and bouts of suicidal depression, is common among long-term poppers. What a mess.

For more fax read "Amphetamines", an informative booklet in the Release Drug Education series, price 35p, from



Problems? Need some ideas or information fast? Or would it help to talk things over? Write to Susanne Garrett, 'Help', Record Mirror, 40, Long Acre, London WC2. Please enclose a stamped addressed envelope to ensure a personal reply. Alternatively, ring our Helpline, office hours, Monday to Friday on 01-836 1147.

Release Publications Ltd., 1 Elgin Avenue, London W9. Release (tel: 01-289 1123), gives legal and general advice on any drug-related problem. (24-hour emergency number 01-603 8854).

KONTAKT KORNER: Want to contact other music fans with similar interests with a view to gig-going, or just getting out and about together? If you're feeling a little isolated or your friends don't share the same taste in music, simply drop a line, including details of age, your favourite bands and anything else you want to say about yourself. We'll try to fix it up. To take part in our pre-Christmas mailing write to Kontakt Korner, c/o Help, Record Mirror, 40 Long Acre, London WC2. It's free.

KISS

A NEW ALBUM

THE ELDER

"Simply, 'The Elder' is the best example of rock theatre since Queen's Flash Gordon soundtrack. Reagan's probably even playing this album up at the White House."

+++ + Robin Smith (Rec Mirror, Dec 5th)

"Mere words cannot do it justice and to truly appreciate its masterful magnificence you really must hear it for yourself. I think you're going to like this album. It's got the look of a champion. A real champion."

+++ + Geoff Barton (Sounds, Dec 5th)

marketed by phonogram

Record Mirror 9



SINGLE OF THE WEEK (no contest!)
THE WAITRESSES:
'Christmas Wrapping' (Ze). This close to JC's birthday, the singles releases peter out to a trickle of dodgy indies and ghastly seasonal offerings by school choirs. This week there's not more than a handful of records by people I've ever even heard of, so the Waitresses' little gem is extra welcome.

Taken from the Ze Christmas album, which promises to be a cracker (groan), it's a warm and witty take full of catchy phrases and brassy hooks. At first I thought it was a bit long, but now I'm completely potty for it. If it doesn't get the airplay to make it a hit, there ain't no justice.

PS: The limited edition Christina single, 'Things Fall Apart', which was SOTW a little while ago, is now available as an official 12-inch release on Ze. And now that the gratuitous plugs are out of the way ...

ALTERED IMAGES: 'I Could Be Happy' (Epic). What a nice record! Altered Images may not rank very highly in the artistic originality stakes, and as a live act they're barely competent, but as long as they keep putting out singles like this, it

WAITRESSES WALK IT

probably won't matter. The Martin Rushent production is simply brilliant; enough to make the band sound more than proficient (some going) but nothing too flashy. What with this lot and the excellent job he's done on the Human League, Mr Rushent's cred has certainly shot up since his Gen X days. 'I Could Be Happy', like its predecessor, has the added advantage of borrowing from such talented, individual but not yet Top 20 groups as Orange Juice and U2. All this artifice to create an apparently cheery wee ditty by little girl lost Clare and her happy - go-lucky pals — makes you think, eh? A very clever single and a very big hit.

A CERTAIN RATIO: 'Waterline' (Factory 12in). OK, I'm a Philistine, but the only times I've really loved ACR was on their fab version of 'Shack Up'. Well, bits of the LP maybe, but their funk rhythms and unstructured, flowing layers of sound, as typified by 'Waterline', leaves me cold. I like songs. Why do I feel so guiltily reactionary saying

this? Answers on a postcard to my analyst.

THE CLASH: 'This Is Radio Clash' (CBS 12in). I cannot find one single mitigating element in this stinking rotten record. It's a four-track EP on which our heroes of yore, having crucified just about every other form of popular music, turn their clumsy hands to disco. The result is so woefully unfunny that it's pitiful. I suppose a sense of adventure is a good thing, but don't these people have any idea of their natural limitations? Try to imagine Joe Strummer singing disco and you'll see what I'm driving at; and as for the guitar ... I definitely best forgotten.

J. WALTER NEGRO AND THE LOOSE JOINTZ: 'Shoot The Pump' (Zoo York 12in). The accompanying blurb boldly asserts that this is the hottest import going or some such, but it sounds like just another self-consciously whacky rap thang to me. Production-line funk and whackiness are two of the most abhorrent things you come across in this



Reviewed
by SUNIE

job, so this little number is going to be in the 'Duff' singles to take to the second-hand shop bag before it even gets time to catch its breath.

ABBA: 'One Of Us' (Epic). Pity about the title; it reminds one irresistably of the 'Not The Nine O'Clock News' Abba spoof, which began "one of us is ugly, one of us is cute." Once you've registered that, it's damned hard not to confuse the two ladies on the front cover with Pamela Stephenson and Rowan Atkinson, except that the blonde one isn't pretty enough to be PS. The record? Well, I'm prepared to admit that I severely under-rated 'Lay All Your Love On Me' when it came out, for after I'd heard it on the radio a few times it grew on me enormously, but I can safely say that this is one of the Swedes' lesser efforts, and I have no fear of changing my mind later.

LA DUSSELDORF:
'Tintarella Di . . .' (Alblion). Silly seasonal instrumental that sounds rather like the school pianist getting his digits around a few Abba standards, with some extra silly clip-clopping noises in the background.

PHILIP LYNOTT: 'Yellow Pearl' (Mercury). The theme from Top Of The Pops, on which Phil and electronically-minded buddies (hi Rusty) get together to produce one of the most forgettable tunes of all time. Those of you who tune in to TOTP every week — can you remember how the new theme tune goes? Quite.

ANNETTE PEACOCK: 'Sky-Skating' (Ironic). Haven't heard anything of this lady for a very long time — not, in fact, since her flirtation with rock acceptance and Mick Ronson. As I remember, she's an avant-garde singer (what ever that is), but 'Sky-Skating' is no bubbling, squeaky weirdos — at play affair. It's reminiscent of French film music, and in a way that's charming rather than twee. Like it.

SAIGON: 'Diving Through Sand' (Ryme Time), 'The Green Carnation' (Ryme Time). For reasons best known to themselves, and completely mysterious to me, Saigon have released these two records simultaneously. Of the two, the latter is the more palatable, but both sound like very average demos. Ah, the joys of indie recording! Where the DIY spirit is all, and quality control is an alien concept ...

KIM GOODY: 'Wait In Line' (Bronze). The sort of record that puts the "zzzz" in MoR.

ELO: 'Ticket To The Moon' (Jet). Oh yeah. The huge cosmic craft comes down to land, settling on the ground like some monstrous insect (dub in a trace of 'Also Sprach Zarathustra here, Sidney'), its doors slide silently open, and out through the clouds of vapour stride ... three middle-aged boozos wearing beards and Take Six casual wear! ELO do bust out of their spaceship side now and then to try a bit of pop, as in 'Hold On Tight', but this dreary plodder sees them drowning on in the same tired old fashion that's been delighting 35-plus hi-fi owners (also pretty keen on *The Floyd*) for centuries.

THE FOUR TOPS: 'Don't Walk Away' (Casablanca). Rather mundane follow-up to 'When She Was My Girl'. Mind you, that was hardly the most memorable thing I've ever heard, so perhaps this is destined to repeat its predecessor's success.

THE CLIMB: 'I Can't Forget' (Pinnacle). Boring, bland record whose packaging suggests Ultravox but whose contents are closer to aural Valium.

CITY BOY: 'Lovers' (Vertigo). Fast, routine hard(ish) rock. I can never quite understand why record companies put out all this sort of nonsense; in a normal week's releases, you see, apart from the singles you see reviewed on this page there are some hundred or so that don't even get this far. City Boy only made it because there's so little out this week! A lot of those are independent releases of a quality that varies from averagely to staggeringly poor, but another large number are throwaway releases by big labels — dire records by unknown artists, that will obviously sell a maximum of three copies, and those to direct relatives of the poor saps concerned. WHY? The record companies might as well take bundles of ravers and flush them down the toilet, but they persist in churning out the product, week after week. And they complain that home taping is ruining the industry!

RUSH: 'Closer To The Heart' (Mercury). Extraordinarily ham-fisted heavy rock — the timing sounds askew, while the words and music are predictably abject. This is the end — so go back to the beginning, and listen to the Waitresses' waxing. Ah, Christmas!



SAIGON



KIM GOODY

CLINTON THE HUMAN



ABBA



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Cross-cultural but not cross, made-up but not artificial, JAPAN have bridged the great East/West divide . . . only to find that they're more famous in the Orient than they are in Britain. SUNIE treats her Japanese boys to tea and sympathy.

A LONDON hotel at tea-time, on a day in late November: potted palms, white tablecloths and heavy china, background music, spoons against tea-cups, David Sylvian's voice.

The choice of time and place for our meeting is his, and it's typically Japan; elegant, gracious, civilised and just a little stagey. Sylvian and his colleague, keyboard player Richard Barbieri, are presenting themselves in their chosen setting. They've hung the backdrop nicely, and now they both sit, calm and composed, talking politely over tea and biscuits.

That touch of self-consciousness in the presentation doesn't seem precious, however, so much as endearing, particularly when coupled with an initial reserve that soon dissolves into unforced friendliness.

They of all people do, I suppose, have reason to move carefully when dealing with the press. For years they've been derided by music critics as shallow, painted posers, and it's only now, in a climate which condones painting and posing, that they've gained any degree of critical acceptance. Commercial success is well on the way, too, though ironically, their most successful single so far has been 'Quiet Life', a two-year-old re-release by former label Ariola. Their highly praised 'The Art Of Parties' and the current 'Visions Of China' have both grazed the lower reaches of the charts, but it can't be long until Japan break through with a genuine, life-sized hit.

Fashion appeared to have caught up with Japan this year; glamour and elegance, to say nothing of music derived from the early seventies art-glam of Roxy Music and David Bowie are back in vogue. Their first LP for Virgin, the languid 'Gentlemen Take Polaroids', seemed to confirm their role as part of the dandy set, but the new 'Tin Drum' sees them steering a much more interesting course than one could ever expect of their "futuristic" cousins. Japan have moved on — and, more specifically, have moved East.

"We've always been fascinated by Japan, and the East generally," explains Sylvian, "and when we started writing the material for the album, we'd just begun listening to traditional Chinese music, which came to influence the writing."

"Also, we saw a lot of photographs that we really liked, taken in China in the fifties," adds Barbieri, "which influenced the design and photography of the sleeve — in fact, we built a set around one of the pictures."

The result is a studied but striking monochrome portrait of Sylvian in a setting that's as much Spartan as Chinese. It's a suitable preparation for what you'll find inside; a sophisticated but very sparsely arranged synthesis of eastern and western musical styles which proves that the twain can not only meet, but can be successfully blended too.



DAVID SYLVIAN: "the thin line"

"There are three specifically Chinese songs on the LP: one based on traditional, orchestral Chinese music — that's 'Canton' — and the other two on Chinese pop music."

"It's so hard," Sylvian says. "You're walking such a thin line; anything Chinese could turn out so cheap, musically." True, of course. Are you reading this, Aneka? "So many people have done it, and at times we were really nervous about going too far over the edge. Now we feel more confident about it, since those Chinese and Japanese people who've heard the record have said that it's convincing — especially 'Canton'."

"Quite a few people thought that it was a traditional piece of music that we'd adapted, which is a real compliment."

The history of Japan has had its share of uncertainties, setbacks and reversals. Their early recordings are now an embarrassment to them; they say, since at the time of their production the group were far from sure about exactly what they were out to achieve, and were under pressure from record company and management to fit into a role that had little to do with their own musical ambitions.

'Quiet Life' is the earliest of their works that they've any time for now, so they weren't unhappy about its release.

Looking back on their career so far, which they freely

admit has encompassed "loads of mistakes", how do they feel about the fact that it's taken them so long to break through?

"I think it's entirely understandable," says Barbieri, surprisingly. There's no trace of the linier chip on his neat shoulder. Do they feel that the press's reaction to them has held them back?

"In England, definitely," replies Sylvian. Does that make him resentful? "Umm . . . No. Resentful towards certain people maybe, but not towards the press as a whole." I'm stunned by his reasonableness, for experience has taught me to expect a lengthy whine about the iniquities of the big bad music press from anyone who's ever received less than glowing reviews at their hands.

"You can't be resentful to people for expressing their opinions," volunteers Barbieri, echoing the other's moderate tone. As our conversation progresses, however, the reason for their apparent lack of concern over something that would have most folk in their trade hopping becomes clearer.

"The most important thing for us is producing work that we're happy with. That's success: working creatively and being happy, right? Having commercial success is nice, you can't deny that it's a good feeling, but it's not that important, except that financial considerations can affect your freedom to do what you want to. We never take the audience into consideration, or the press. Personal satisfaction comes first."

Brave words, and an unfashionable attitude. Japan are making no claims about working for the gratification of that nebulous body known as "the kids"; they consider that if you adopt that approach, you will inevitably have to compromise yourself and your work in trying to please others than yourself.

"There're four strong characters within the band," they assert, "so we have to make compromises among ourselves. That's hard enough, and that is as far as it goes."

Have the adversities they've been through made them a very close-knit organisation? The present line-up of Sylvian, Barbieri, drummer Steve Janssen and bass player extraordinaire Mick Karn is unchanged from Japan's inception, with the exception of a guitarist who fell by the wayside.

"Well, we were very close before we started the group. We'd known each other for a long time. At some points there's been a lot of pressure put on our relationship, especially during 'Polaroids'. That was the worst time. It's better now, with just the four of us; much more of a group effort. You have to change all the time, or you get really bored; it's so easy to split up. Usually at the end of making an album, we think 'is it worth doing another one, or . . .' But up until now it's worked."

We move on to talk of their background, which Sylvian claims is "working class, same as most other bands —

they're nearly always working - to - middle - class". I wonder why it is, then (tricky ground here, trying to ask this question without sounding like a creep), that Sylvian in particular manages to carry off his elegant apparel in a manner that's light years away from most groups' attempts at sartorial sophistication. Antony Price suits do not a Bryan Ferry make, nor Giorgio Armani's gent.

"Maybe it's because we've been around longer," suggests Sylvian with a laugh. "We certainly weren't elegant at the beginning, we were the tackiest band around. Awful dresses — quite a lack of style."

Has your moving towards your present style been unconscious, then?

"No. Not unconscious. But I think style is something you cannot achieve by trying to; you either have it or you don't. That's why some people fail. Oh, that sounds a bit conceited! But it's true."

Once dubbed "the most beautiful man in the world" by an American glossy mag (the British daily papers lapped this up, giving Japan the sort of national press attention that most groups in their position couldn't have dreamt of getting), David Sylvian is certainly far better-looking than anyone really ought to have the right to be.

From his delicate make-up to his small, rather dainty feet, he is quite beautiful, and the lack of swagger in his quiet, almost diffident manner adds to his charm. He's definitely not sexy-looking, nor effeminate. His looks are androgynous, which isn't to say that he Looks Like A Flamin' Bird, Charlie, but rather that his looks fit no gender-based stereotype of beauty.

How did he react to being dubbed with that extraordinary title?

"It was quite amusing at first, because the dailies hadn't wanted to know about us, and then suddenly I was in every paper. I dunno . . . I don't think anything of it. Sometimes it's embarrassing, a bit pathetic."

Don't you find it offensive? It's rather a degrading tag, with its connotations of just-a-pretty-face.

"Uh huh. Yes, I do."

Is that why you wear glasses?

"Sometimes. I like having something to hide behind."

It's always interested me that while many of us mere mortals envy those possessed of striking good looks, the lucky few so endowed are often plagued by a different, but equally real, set of insecurities about their appearance; being admired for what they look like and not what they are, and so forth. ("I should have such problems! I hear you cry.")

One area in which the group's looks have done them nothing but good is their remarkable success in the country whose name they bear. In Japan, radio play is unimportant; what sells a group to the public's their image. Pop mags feed visually oriented groups to their readers, and thus such mega-successes as the Japanese careers of Kiss and Cheap Trick are born. When Japan play Japan, they appear at the Budokan, which means that they have Arrived.

"Its capacity is 12,000, and it's awful — a horrible place to play," they tell me. "Like Wembley or Earls Court, but worse." They speak enviously of a visit to a Talking Heads gig at a club venue during their last Japanese excursion, where an older and more quietly appreciative audience listened and applauded. To date, Japan's concerts have been played at the likes of the Budokan, to screaming 13 and 14-year-old girls. Yes, screaming. Things are very different there.

"Concerts start early, at maybe six in the evening which is weird; you come off stage and find that you've got half the day left. Kids often come to gigs still in their school uniforms."

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SINGLES GIRL

SIOUXSIE: mastered the art of questioning yelp

ABBA: 'The Visitors'

(Epic EPC 10032).
By Simon Tebbutt
ABBA THE poster calendar, Abba the annual, Abba the T-shirt sweatshirt... photos... video... Abba the... product.

The title track, 'The Visitors', sets the pretty and perfectly arranged pattern for what is to follow. A strangely eerie sub Sgt Pepper style introductory verse before breaking into the bounce and beat of the Abba sound, the 'all in' harmony chorus and the sweeping orchestral manoeuvres. European cafe rock.

'Head Over Heels' is the full Abba sound par excellence, and the next track, 'When All Is Said And Done', is a down disco beat with some up risque lyrics. 'In our lives/we have walked/some strange/and lonely treks/slightly worn/but dignified/and not too old/for sex.' But it's pretty safe stuff generally. Abba crossing all age, taste and musical barriers without breaking one down.

The songs were all written by Bjorn and Benny and the lyrics are occasionally brilliant, mostly straightforward and sometimes veering towards the completely banal. The sub - Buggles sound of 'Two For The Price Of One' concerns a railway platform sweeper who scans the lonely hearts column in vain until one day he finds a special ad with a special number where it transpires, through a mysterious Alice Whiting, that he can get 'Two For The Price Of One'. A poignant comment on loneliness? A bit of fun, or a right load of rubbish? Don't ask me pal.

And 'Soldiers'. An anti-war song? Who knows. The world of Abba is a cosy, flickering firelight world where everything is personalised and nothing is real. +

VARIOUS ARTISTES: 'A Christmas Record'

(Ze ILPS 7017). By Mike Gardner
IF HIPNESS is a criteria for success then Ze boss Michael Zilkha, the heir to the Mothercare empire, should be happy with 1981.

But since the adoration of the London tastemakers doesn't pay the rent he must be growing grey hairs wondering just what he must do to reap the benefits of producing some of the best noise from America.

After producing two of this year's essential purchases, Kid Creole and Was (Not Was), and the excellent 'Mutant Disco' package he has compiled a nine track Christmas album.

Instead of the usual disaster that attends most of these ventures Zilkha and his cohorts, Material, August Darnell (Kid Creole), Island loan Charlene Couture,

Suicide, Christina, The Waitresses, Was (Not Was), Alan Vega and Davitt Sigerson have produced the first listenable Xmas LP since Phil Spector's legendary sixties collection.

Special mention should go to the efforts of the rousing Material, the left-field festive observations of Was (Not Was), Christina and The Waitresses and the style of August Darnell.

It's a perfect way of dancing your way into 1982 and it would take a deaf person not to wish Zilkha a happy and prosperous New Year.

+++ +

SUGAR MINOTT: 'Good Thing Going'

(RCA LP 3051). By Mark Cooper

IF EVER there was an album built around a single (and a half), this is it. Sugar made his reputation with reggae fare with classic tales of suffering as on 'Ghettoology' and 'Black Roots'. Both albums

featured a stripped down production and a smouldering vocal style plus distinct songs.

Sugar was a songwriter as well as a singer and one fiercely conscious that black music had been repeatedly ripped off by the white business world. As a consequence he formed his own label Black Roots. Then came 'Good Thing Going' recorded in Jamaica for a mere £45 and bought by RCA from a small record company in Harlesden!

This album continues the trend of the single by effacing the smouldering Sugar in a sugary sweet harmony mix. Despite the fact that the vast majority of the tracks are penned by Minott (with the telling exception of the singles and Bachata's 'Walk On By'), what emerges is a remarkably characterless affair, sweet and smooth to be sure but like the scent of 'Jasmine', shortlanguid.

Maxine Stowe's sleeve notes explain that the smooth style herein "is sure to guarantee

SIOUXSIE AND THE BANSHEES: 'Once Upon A Time / THE Singles' (Polydor Super Pols 1056)
BZZCOCKS: 'Singles — Going Steady' (Liberty LBR 1043)

By Mike Nicholls

THE BAD thing about singles is having to keep getting up to change the bloody things. The good thing about the recession is that record companies are forced to put out compilations. With the Buzzcocks and the Banshees this is no mean feat. Via several seminal singles both enjoyed a certain degree of commercial success while others just as good didn't do so well. Both serve to remind us what was and what ought to have been.

The Buzzcocks were the first punk band to get a deal after scoring heavily on their own independent label. They then undermined punk's pseudo-political purity by producing passionately poignant powerpop with wry, pointed lyrics.

They released 11 singles on UA, the concluding trio of which went off at a tangent and which their record company has chosen to forget about. Nevertheless, captured for your exclusive enjoyment are such masterpieces as the soaring 'What Do I Get?', the bitter 'Orgasm Addict', the profound 'Ever Fallen In Love' and the more cynical, sell-out pap like 'Promises' and 'Everybody's Happy Nowadays'.

On Side Two, in the same conscientious, chronological order are the original 'A'-sides 'B'-sides such as the essential 'Autonomy' and 'Noise Annoys', the latter the cut which first hinted at Pete Shelley's aspirations to move into more ambitious areas. I wish him luck in his solo career.

Siouxsie And The Banshees were the last punk band from the school of '76 to get a record deal, and that was only after 'Sign Siouxsie etc' graffiti appeared at every London record company's entrance.

Still, they made up for lost time by showing the first stirrings of the post-punk 'industrial' sound. Like The Fall and preceding Joy Division, they mastered the art of the questioning yelp, the flanging guitar technique and the ominous rhythmic rumble.

With the brilliant, timeless and original 'Hong Kong Garden' they crashed into the charts but haven't enjoyed as much success since. No matter, 'Mirage', 'Playground Twist', 'Happy House', 'Christine', 'Israel' and 'Spellbound' remain fine songs and one imagines that the videos to go with these 10 former 'A' sides will be similarly riveting.

If there are any omissions in your Banshees / Buzzcocks collections, buy these. Essential items of the era, both.

+++++

institute a new convention.

There is 'life' on 'Jellybeans'—a genuine enthusiasm missing from the English alternative world at the minute but very little experimentalism or originality of vision. Strictly B-Movie terrain, 'Jellybeans' demonstrates that one man's mutancy is another man's mainstream. File under Juvenilia and put the Fleshtones alongside, a tedious mixture of rifferama rock with sub-Beefheart vocals and mrimba backing.

The Fleshtones are an 'occasional' L.A. band, associated with Slash, not least by the presence of X's rhythm section. Songs and vocals are by one Chris D and pervert the Cramps' colour movie into low budget black and white with titles like 'Salan's Stomp' and 'Pray Til You Sweat'.

Finally we come to Red Rockers, New Orleans' answer to the Clash in their 'Give 'Em Enough Rope' phase. Red Rockers are all loud guitars and amplified bass drum and make a bid here to assume the mantle of the 'Teenage Underground', sticking themselves into a bag which they'll never escape.

'Condition Red' begins with a song entitled 'Guns Of Revolution' which, miles from America and a few years on from the Clash's leatherboy poses, comes on like a camp classic, rivalled only by Tom Gribbin's country version of 'Guns Of Brixton'. Red Rockers are obsessed with dying, either as a consequence of Ronald Reagan's foreign policy or as a consequence of their own slavish devotion to an outmoded mythology. 'Condition Red' is a powerful punk rock record, complete with Strummer vocals and sentiments, and in this island now, completely irrelevant. Sorry, man. Sorry. Sorry. + + each.

LOUD AND PROUD

THE PROFESSIONALS: 'I Didn't See It Coming'

(Virgin V2220). By Chas de Whalley

WELL, WHOEVER would have thought it! When ol' Steve Jones and Paul Cook decided to adopt the name The Professionals for their new group, many considered them to be downright cheeky. Their progression from demons' darlings of the media as the Sex Pistols to drunks - about town as themselves hardly merited the tag 'professional'. And yet here they are again with an album which (almost) makes them respectable for the first time in their careers.

'I Didn't See It Coming' was produced by a true professional. Namely the young Nigel Gray who learned his trade on the first three Police albums. But while he has ensured that the Professionals' sound is deep and full and resonant he didn't play any of the licks. So credit has to go where it is due.

Steve Jones, Paul Cook and their new sidemen Paul Meyers and Ray McVeigh really are some rock 'n' roll band. Two or three

steps on from the Pistols, but still following the New York Dolls gross-out trail they can hold their heads up high beside more or less anybody you care to name, be it the Pretenders or Thin Lizzy. Loud and proud are the Professionals, and distinctive with it.

But I wish they could write songs. And I wish Steve Jones' singing voice didn't get so tedious after a couple of tracks. Because it's in both these respects that 'I Didn't See It Coming' falls flat. With the sole exception of 'The Magnificent' and a very well-worded 'Friday Night Square' the Professionals' material is too ordinary, too much like Eddie and the Hot Rods outtakes for comfort. There isn't a sound on the vocal tracks, despite Mr Gray's valiant efforts, that can hold a candle to the character of Steve's ear-splitting powerchords and Paul's fabulously lumbering drum patterns. And so, in the final analysis 'I Didn't See It Coming' is not the great album it could have been, but merely a fine exercise in style.

Do yourselves a favour, boys. Swallow your prestige and find yourselves a singer with real front and you'll be onto a winner. Now I know this little guy in Islington with spiky red hair. + + +

DEATH OR GORY

Ozzy Osbourne, the self-confessed part-time nutcase is worried that it could become a full-time occupation. Robin Smith talks to him about his fixation for death and destruction.

"See that cover?" he says, flicking up his latest album and pointing to the grisly picture. "That's what it looks like inside. I wanted to see what it's all about but they refused," says Ozzy, who has really some kind of monster vow kept, an especially macabre people-watching exercise that has been scarred-sighted. Horror haunts these people. Death is one of the few things that can still give Ozzy Osbourne a thrill and excitement.

Ozzy agrees to promise his show in America next year, and as if the giant exploding hand wasn't enough, he'll also be the victim of a selection of death-ramming around from a California dweller. "Where you live can be even more terrible than Black Sabbath," says Ozzy to a reporter who has been following Ozzy's being trained by a leading American magician who has been appearing on TV and in the papers. "I can't see in all the films. As yet, Ozzy's undecided whether he's going to do the show or not, but he's been offered a lot of money to do it exactly right, otherwise I might end up killing the person," he says. "It's really a taking things too far."

"The only trouble is that if I don't move out of the way, I might just get blown up myself," says Ozzy. "But I feel like doing something, like a firework, like a bomb, like enough of smoke bombs, laser beams and dry ice. I'm thinking about getting a real gun, like a machine gun, but I know that legal committees and theatres are unhappy about

Ozzy showing his new toy off on his next British tour, his record company Jet are planning on booking a big venue somewhere and staging the show themselves.

"We aren't sure if we can do it, so we're going to come up with a shot gun, bitten the head off of a live dove and picked up a dog in his teeth?"

He's going to risk death with his latest-stomp effort:

Ozzy will sit in a huge hand, suspended 20ft in the air above the stage, while a band plays. He'll then pull his hand out of the hand and down a safety chute, before an explosive charge goes off.

"The only trouble is that if I don't move out of the way, I might just get blown up myself," says Ozzy.

"But I feel like doing something, like a firework, like enough of smoke bombs, laser beams and dry ice. I'm thinking about getting a real gun, like a machine gun,

but I know that legal committees and theatres are unhappy about

Ozzy showing his new toy off on his next British tour, his record company Jet are planning on booking a big venue

"I'll tell you the real reason I left. It was the sound of lamm hitting a punch bag every morning while I was on a plane," he says. "I was trying to develop his body but he wasn't reading the book. I was trying to teach him to control his temper and under control. Sometimes I feel so bad that I can't restrain the urge to destroy, especially when I've had a few beers."

Ozzy's real problem is that he wants to be the world's greatest guitarist, but he just hasn't got it.

Ozzy's been training with a coach who has been told the band had to pay him £30,000 for his share of the name, which was quite a shock to Ozzy, who thought he'd be paid £10,000.

"I can't go back to England now," he says. "Last night I saw it that two great bands came from that line up —

"My hand's pretty stable at the moment. Before each member joined I said to god if you ever test the hand's going to catch a plane for a solo show in Luxembourg," he says. "I'm not going to do it, but I'm going to do it this summer. Ozzy specially broke off from his American tour to immediately visit the concert he flew back by Concorde for.

"I'm not going to do it again," he says. "It's really a taking things too far."

"When I left Sabbath, I suppose many people thought,

"What's he doing? He's not even a good singer, he's not even a good player, he's not even a good songwriter,

he's not even a good drummer, he's not even a good bassist,

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A LIFE IN THE DAY OF

Perry Haines

Prevention is better than spots.



The better you understand your skin, the easier it is to prevent spots.

And Cepton can help you do both things better.

Our free Clear Skin Guide helps you identify your particular skin needs. Cepton Medicated Clear Gel will start treating your spots immediately.

And then you can choose between Cepton Medicated Cleansing

Lotion or Cepton Medicated Cleansing Milk (whichever is right for you) and use it regularly to keep your face beautifully clean.

There's even a special Cepton Facial Scrub to complete the routine.

So send for our free Clear Skin Guide. Then start using Cepton. It's a spot's worst enemy. And your face's best friend.

**FREE
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Please send me your free Clear Skin Guide.

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"I'VE BEEN thinking all day about how on earth I can describe a typical day, and I can't see any way round it. No two days are similar, and the pattern of my weeks change every fortnight. Recently I started putting every appointment in a diary because otherwise I forget what I'm meant to be doing. Some days I spend devising new ideas, other days I'm working on styling. It depends what's cost effective.

If I'm working on a film I have to get up very early, around eight or nine. That's really early for me. Other days the phone starts ringing at 10 and that hauls me out of bed.

Once the phone starts to ring, it never stops until about 12 o'clock. It never fails. I think I'd be freaked if no-one ever rang. I think the world had come to an end. What do I talk about? Oh, sometimes I'm organising the club night at the Rox, sometimes I'm discussing my strategy with the record company, other times I'm talking to bands.

I try not to put on a different cap for every different thing I do. I'm pleased I've found a lifestyle where I can be myself. Yesterday I gave a careers lecture at a school in the East End and it really reminded me how lucky I am. These kids are being forced to lose their individuality and self respect, they're being boxed into categories like a factory worker or office boy. I tried to tell them you can do your own thing; it was one of the reasons I went there so I could prove that I do have an interest in them.

I don't have so much to do with ID magazine now, purely because I have so little time. I work more on the editorial ideas, whereas before I did everything from writing to delivering it to the newsagents. But I'm so busy with Fetish Records, my label, that I can't devote so much time to it.

I'm learning so much from an independent label. Lots of major companies wanted to sign me but I'm glad I went with a small label because I'm 100 per cent involved in my single from singing it to promotion and sleeve design.

Do I have breakfast? Not always. If I can get it together I go to my favourite patisserie in Moscow Road the previous evening and buy some croissants for the following day's breakfast — ham or cheese are my favourites — and I'll have them with coffee. I don't read newspapers in the morning at weekdays. On Sundays I go mad and buy the entire cross section from the Sunday Times to the News Of The World, but the only paper I buy during the week is the Evening Standard.

In between phone calls I run in and out of the bathroom sorting myself out, so that once the calls stop I can get on with whatever's on the



PERRY HAINES, 24, shares a flat in Fulham with a friend, not far from the New King's Road. Born in Greenwich and brought up in the East End, he left school at an early age, yet still gained a place at St Martin's College of Art studying fashion. He then went to Paris, and worked for a prestigious fashion house as a designer. However, due to growing disillusionment with the industry, he returned to England and started ID magazine, taking fashion back to where he thinks it belongs — the streets. His sharp eye for detail has led him to creating images for groups such as Duran Duran, and he is credited with christening the cult with no name as New Romantics. After a short stint as manager of the funk group Stimula, Perry has just cut his first single, 'What's Funk?' on Fetish Records, and runs the Rox club at the Royalty in Southgate.

agenda. As I've said, it varies from week to week. Some days I'm involved with Fetish Records, other weeks I'm working on photo-sessions or seeing a photographer to do with ID magazine. Or I could be working on ID productions which I co-own with my partner Terry Jones. We do videos, styling and record sleeves. We've dressed Duran Duran, the Motettes worked with the Petocats, Original Mirrors and more recently, Kit Haine. I'm working on a new group at the moment who should be big news in the new year, but it's a secret. I can't tell you who it is.

You can reach so many more people through the rock business. That's why I changed over from the fashion world. Many people would envy a job working in a Paris design house, but really, I might have been working in a pie factory, change the recipes twice a year. I've always said the pavement was the most relevant catwalk and ID set out to write about the London scene.

Once I gained a reputation for style and fashion, people and record companies approached me to help them. I started the production company to meet the demand.

Lunch is dictated by what goes for the rest of the day. I like Pucci Vino's in the Kings Road. I usually go there to meet photographers to discuss projects, and I'll have something light like a salad. I prefer eating in the evenings.

After lunch I get in the car and drive to wherever I'm going. I've borrowed a car which is an ordinary Marina, a bit like a go-cart, really. My dream car was a Carmen, a Volkswagen sports car from the early sixties. It was really flash, went like

a rocket. I did two tyres in on the first night because I kept hitting the kerb — it was a left-hand drive. I like cars to be like clothes, an extension of your character. For a while I drove around wearing my Sony Walkabout but everything was too unreal. The windscreen became like a movie screen, you forget you were driving.

In the evening I meet friends and go out for meals most of the time. I spend a lot of time and money eating and socialising, but my belief is I want to taste as much of life as possible. My favourite restaurant is not far from here. It's called Le Caribe, and specialises in Caribbean food. I love hot, spicy foods.

This is really difficult. I'm always totally occupied, but now I stop to think about what I do, it's difficult to describe. Oh, I know, I see quite a lot of Jean Paul, who produced my single. I've formed a really strong relationship with him. We feel the same electric force together. If ever I make another record, I'd work with him.

I'm proud of 'What's Funk', but I'm never totally satisfied with anything I do. Now I can talk of things that are important to me now, a world of people chasing people, shooting starts, love is like an anchor. Now I'm moving onto things like that. It's a big period of change for me. Why? I'm beginning to see some sense to the madness. I suppose it's a culmination of the experiences I've had in the last year.

I like the group activity about recording. It's total magic as you get it together, a totally new area for me.

I don't go to many clubs because there aren't really that many

good clubs to go to in London. I don't find the London club scene very exciting. That's why I started the Rox club up in Southgate. I wanted to expand on that, and take clubs back to the traditional dance hall.

For myself, I prefer having friends round and having little parties. We sit up and talk the night away. To me that's much more enjoyable.

I'd like to get more and more involved in films. The biggest thing I've done so far was financed by Preview Fashion Magazine. It was a 40 minute long big budget film on men's fashion. I worked with Tim Waddell, who edited the 'Vienna' video.

My most enjoyable job so far was assembling the wardrobe for the Art Garfunkel film 'Bad Timing'. I was the runaround. I had to buy sheer black stockings to put over the camera lens, so we went to Balenciaga in Paris. It's the top shop, full of French mesdames. We bought every pair of black 10 denier stockings in the store. The look on people's faces as we staggered out with box upon box of black stockings. They're lovely, you know, they have Balenciaga embroidered into the thigh. By far the nicest job I've had.

You can capture a lot of different vibes on film. It's a real world within a world. Everything I've done so far comes in very useful, almost as though I learnt it with an aim in mind. It's nice to have ambitions, it gives you a point to focus on.

I view life like a long corridor with many many rooms. Every different phase of my life is represented by a different room.

I'm glad to say there are still many rooms ahead of me.

“

Gigs

ELECTRIC LIGHT ORCHESTRA

Wembley Arena

By Robin Smith

DRESSED IN yellow T-shirt and black trousers, Jeff Lynne looks like an overweight bumble bee. He's flogged the flying saucer for scrap and with the proceeds he's sent his team out for new clothes and down to the barber's.

Stroll on, our Jeff's even talking to the audience — "It's fabulous to be back in England thank you for making us so welcome." An even more radical change is that there's no lasers and the stage is free of overweight gadgets, except for a remote controlled robot that trundles across to introduce the act.

The lighting rig looks pretty simple and the backdrop shows an illuminated futuristic scene. Welcome to the new improved ELO. All the trimming down of the act, including saying goodbye to Hugh McDowell, has undeniably been worth it.

I last saw ELO on a press trip to an ice hockey stadium in Sweden and all the flashing lights and loud noises couldn't hide a boring performance.

Maybe Lynne would agree that since then he's been working hard on establishing his band as a band and not just session men for his nice songs. Now that the excesses have been pruned this lightweight ELO enjoys itself.

Tonight's show begins with massive doses of 'Time' including 'Twilight' and 'Here Is The News', an ideal contrast between Lynne's romantic visions and his newly found views on the state of the world and where we could be heading.

Next up is the band's tribute to Lennon where Tandy hacks out a quite appalling instrumental version of some of the man's hits, but the crowd wait patiently until it's over.

And then comes the full catalogue of greatest hits that you've been dying to hear. No hiding the best stuff amongst some more tracks off the new album, Lynne serves it up all at once including 'Wild West Hero', the ever enervating 'Turn To Stone' and a near heavy metal thumping version of 'Mr Blue Sky', which has surely benefited from the slapping around. See you in three years time ...

SHAKIN' STEVENS

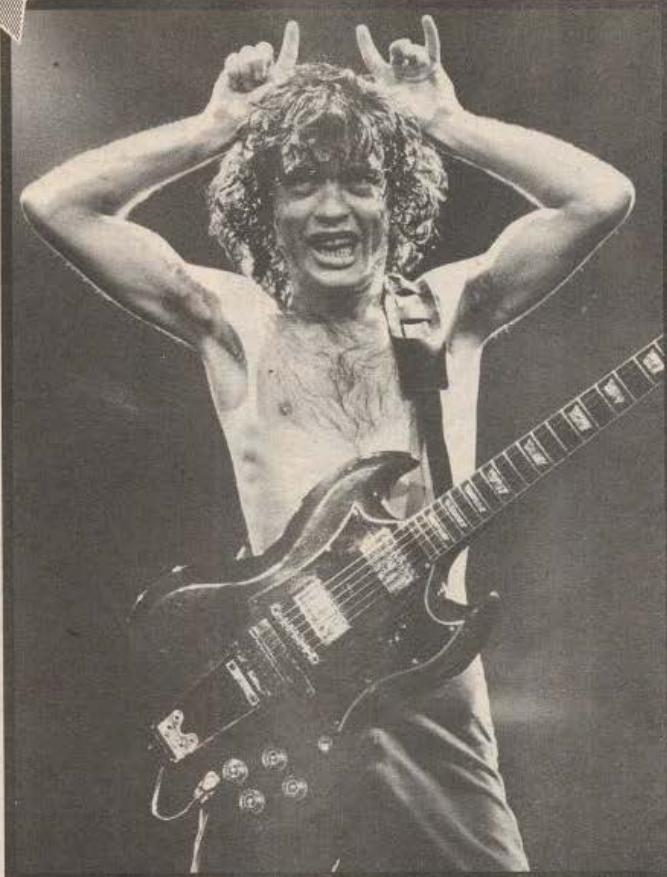
Hammersmith Odeon, London

By Simon Ludgate

A SEA of nubile flesh ebbed and flowed, or should that read elbowed and flowed, for what seemed like hours before the houselights went down finally and Shaky's band plodded onto stage.

The SS band were, coincidentally, dressed in black and their consummate mediocrity hit you right between the eyes.

After much screaming from the audience, most of whom were in their early teens although some, who also screamed lustily when they thought no one was looking, were old enough to be their mums and probably were, Shaky



Pic by Bob Ellis

ALL BALLS, NO FIRE

AC/DC / MIDNIGHT FLYER
Madison Square Garden, New York.
By Ira Mayer

MIGHT AS WELL get to the big news right away. AC/DC really do fire off 21 cannons during "For Those About To Rock, We Salute You," obviously their entry for the 'Freebird' / 'Stairway To Heaven' rock anthem sweepstakes. Pretty potent stuff, even if the flash and the boom didn't always go off at the same time.

Which is pretty much the way it was for AC/DC — potent for those who were already converts, even if the flash and the boom didn't always come together. Hell, they so rarely do these days.

For all of his kicking and flailing and riding a top roadies' shoulders for a march through the arena, there wasn't a whole lot of spontaneity to lead guitarist and resident stripper Angus Young's act.

He demonstrated a repertoire of three or four licks — all watered down Hendrix and Stones — but did real fine throwing his little tantrums while hacking away at his instrument.

As a unit, their's was basically a one - note show, and one loud note at that. Lou Reed used to call it metal machine music, vocalist Brian Johnson's buzzaw yowl was, shall we say, duly cutting.

made his big appearance. The star on a ramp, boil-in-a-bag entry was very low rent and the first of many clichés to bog the evening down.

One item of high camp which alleviated the boredom induced by the '20 Golden Greats' style

running order were Shaky's outrageous pelvic gyrations. The little girls knew exactly what the suggestive thrusts suggested and they loved every orgasmic minute of it. Roses were presented continually, not to mention the offering of

Well, they're just not your basic critics' band. They held my interest for the opening 'Hell's Bells' and the first two or three numbers, and picked up a few later points for the attitude struck in 'Rock & Roll Ain't Noise Pollution'. At least they know what they're about.

But their scope was so limited — musically and theatrically — that, good as they were at what they did do, it all wore thin pretty quickly once Young had tossed off his red velvet jacket and was left to prance about in the matching shorts, white socks and black shoes.

The 14 year old with me was ecstatic. 'People sure are getting their money's worth,' he decided by the end of the second song. But then he was equally thrilled at the prospect of not having to go to school in the morning because he was getting in late.

Midnight Flyer was a far sadder case. Magile Bell has never found a following in the US, and the current tired three piece powerhouse supporting her isn't likely to help remedy the situation.

Their songs and style were undistinctive, and Maggie seemed bereft of the energy and effervescence that used to make her sets so infectiously joyous. The audience was moderately polite, but she sure didn't set off any cannons.

neat white hankies for the star to mop his fevered brow or the riot - causing kisses. On the lips!

Look, I know I'm an old cynic and Shaky's been working for this moment of glory before most of the audience were born. I know Shaky loves the

acclaim, soaks it up like a sponge, but it doesn't alter the fact that his singing is nowhere near as good as his dancing. His fans lapped it up, but they're an easy lot to please. I thought I was something of a fan myself until tonight when Shaky's insincerity and its scant hour on stage dampened by enthusiasm — I felt I was being ripped off.

THE PRETENDERS

Edinburgh Odeon

By Bob Flynn

FROM A brash beginning of the motorised 'The Wait' the high - necked, white - shirted, sleek leather Ms Hynde is the centre of attraction. The focus and fulcrum around which the band batter heavy noise. Spots and all, imperfect to a tee, she points out the unauthorised photographers she wants the bouncers to destroy as she sings 'Message Of Love' ... some of us are looking at the stars, but we're not allowed to take pictures.

You forgive everything when those lips part and she lets that fortune of tears and nails in her throat mix and come out in powerful waves of ease and beautiful fight. She bows, half - curtsies and smiles between songs. Maybe a sham, but the band appear easier and happier than all the publicised pressures would indicate. They play a string of consistently great songs that shatter any tattered memories of shakey early gigs. An exquisite 'Talk Of The Town' leads on to the new 'English Roses' with an intricate vocal tumbling down then picking up and building to a mountainous climax.

After all the songs of love debased they finish it off, like a huge full stop, with 'Brass In Pocket', her theme tune, the demand for attention her declaration. Hear it forever and still feel the hook. A classic. Their performance will vary, tonight they were superb.

HUMAN LEAGUE

Rainbow, London

By Simon Ludgate

IT'S obvious why Phil Oakey dislikes playing live and why he finds it so embarrassing. I sympathise, because the Human League are absolutely pathetic when faced with an audience.

The Rainbow was packed and the fans responded to the hits, and there are many, as one body. Traditionally, the Rainbow has run acoustics but the League sound crew managed to rescue a reasonable sound ... what there was to rescue in the first place.

No amount of sound - doctoring could disguise Oakey's failing voice. The deep, sinister vocal chords were in feeble form tonight, as were those of the spasmodically - twitching Joanne and Susanne, although it's permanent in their case.

The League are a studio band first and foremost and suffer acutely live from the lack of sharpness which Ian March and Marilyn Ware brought to the group in the old days. They still have no real musicians: the bum notes were endless and Oakey's timing was hopeless, as illustrated when he forgot

to start singing on 'Love Action' because he was so absorbed in trying to play the right notes on his keyboard intro.

'Seconds', 'Don't You Want Me' and 'Sound Of The Crowd' went down a bundle (well, almost) and highlighted the fact that apart from the aforementioned black hits of space, 'Dare' is a singles goldmine.

DURAN DURAN

Rum Runner, Birmingham

By Chas de Whalley

THERE WASN'T a lot to see, for a start. When Duran Duran returned to their old stamping ground in Birmingham's trendy but tiny Rum Runner Club the best part of 400 people crowded in through the door and for all but the lucky few only the top of singer Simon Le Bon's head remained visible. They had no such problems hearing his voice though. Not only did it sound in great shape but thanks to an exceptionally clear and powerful sound mix it could be picked up in every corner and at every table.

Duran Duran were in fine form. Confounding what few cynics may have been present. Their set featured all their hit singles — 'Planet Earth', 'Careless Memories', 'Girls On Film' and the new 'My Own Way' — as well as other favourites like 'Friends Of Mine' culled from their debut EMI album. And as they mixed the long 'night' versions of some with short and snappy renditions of others they frequently sounded much better than the original recordings. In fact, thanks largely to guitarist Andy Taylor and bass player John Taylor, Duran Duran played with the kind of grit and guts to suggest they will still be around, and be hailed as a great rock band, when all this talk of Futurism is finally last year's thing.

LINX

Dominion Theatre, London

By Mike Gardner

"WELCOME to the party," greeted Linx vocalist David Grant before launching his handpicked funsters into one of the most euphoric shows seen in the metropolis for a long time.

The band included Linx co-founder Sketch on bass, producer Bob Carter on keyboards, the dreadlocked JJ Belle on guitar, Spike Edney on piano, Larry Tolfree on fake, Scot Andy Duncan on drums and percussion, Chris Hunter on sax and special guest Junior Giscombe.

The stage was mainly lit in pastel shades of mauve - pink and blue - green combinations with the nautical railings from the 'Go Ahead' sleeve at the back of their terraced risers. This was the setting for a non - stop celebration of the rapid rise and shine of Linx.

The two Linx characteristics of style and personality were in abundance and when married to their exhilarating renditions of tracks from their two albums proved an irresistible mixture.

The highlights were many, from the bouncy opener 'Rise And Shine', to David's superb vocal on 'There's Love'.



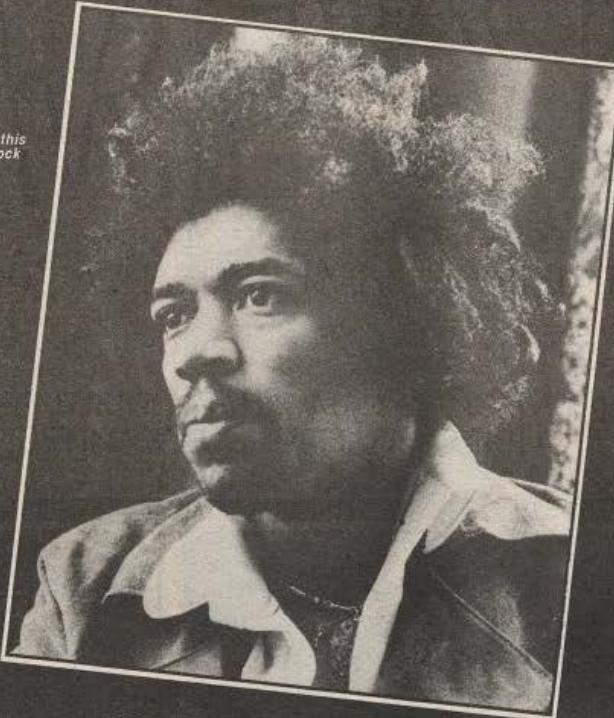
Turn On

UNDER THE HAMMER

IF YOU feel like splashing out on some unusual Christmas presents this year, then go along to Sotheby's rock 'n' roll auction at their Belgravia Showrooms, 34 and 35 New Bond Street, London, on December 22. Amongst the items up for bidding are 15 very rare recordings by Jimi Hendrix (pictured right) from 1961 and Mitch Mitchell's drum kit. Going further back in time there are plenty of old Elvis records, including a rare copy of 'Elvis Exclusively', an interview put out on record by TV Guide magazine in America around 1956. There are also two Elvis busts up for grabs and a wrist watch his chauffeur gave him in 1970.

John Lennon's Steinway piano is up for sale as well as his marriage certificate to Cynthia Powell in August 1962 which was found taped under a drawer in a Liverpool second hand furniture shop. John Bonham's model T custom car is just one of the cars in the sale and if your funds can't stretch to that you just might be able to pick up some cheaper records and souvenirs.

The sale will be on view at Sotheby's premises on December 18 from 9.30 to 4.30 and on December 19 from 9 pm till 1 pm. For any further information contact Sotheby's on 01-235 4311.



NEWS EXTRA

■ THE GAS have made a video of their album 'Emotional Warfare' which sells for the bargain price of £9 and is available, plus 40p post and packing, from The Garage, 33 Finch Street, London SE1.

■ THE RASTAFARIAN Women's Society are holding an African musical and cultural event at Action Town Hall on December 11. Headlining the bill will be Misty In Roots, supported by the Lanzel African Dance Group and the all women reggae band Abacus. Admission is £2.50.

■ RANDY CRAWFORD will be the special guest on the 'Two Ronnies' TV Show on BBC 1, December 12. She will be featured singing her current single 'Secret Combination'.

■ DOLLY MIXTURE will headline a Christmas party at the Clarendon pub in Hammersmith, London on December 16. Guest will be the Rimshots, the Questions and Apocalypse. Entrance fee is £2 which includes a free party hat and streamers.

■ UB40 SAY they want to apologise to all their fans who mistakenly went to Stafford Bingley Hall thinking they could see the band there last week. They were in fact appearing at Bingley Hall, 7 Broad Street, Birmingham.

■ THE JAM will be supported by the Questions and Department S at their concert at the Michael Sobell Sports Centre on December 12 and they'll be supported by the Rimshots and Second Image at the same venue the following night.

■ EX BUZZCOCKS guitarist Steve Diggle is back in action this month after a year's virtual retirement in Manchester. His new band is called Flag Of Convenience and they've been recording some demo material together. Diggle hopes to start touring Britain and New York in the New Year.

■ MOOD SIX will be playing the Cafe Royal in London's Regent Street on December 23, and they're claiming that they will be the first band to appear at this famous venue for 100 years. Tickets priced £2.50 are available by post from 41 Alderbrook Road, London SW12. Envelopes should be addressed to the Emperor Napoleon and cheques and postal orders should be made payable to Twist and Shout Records. Don't forget to enclose a SAE. Tickets are also available from the Regal Clothes Shop, 9 Newburgh Street, London W1 and from the Sweet Charity stall in Kensington Market and Antenna's at 27a Kensington Church Street, London W8.

■ THE FRESHIES have added a fifth member, Barbara O'Donovan, to their line up on vocals and guitar. You can see her making her debut with the band on their fourth one hour video cassette 'The Last Razzvizz' which is available at £15 (the price includes recorded delivery) from Razz Records, 29 Cotton Lane, Withington, Manchester, M20 9UX.

TOURS

■ BLACKFOOT MAKE a one off appearance at Hammersmith Odeon on March 2, their first concert in Britain since they opened at Castle Donington last summer. Tickets priced £4, £3.50 and £3 are available from the Odeon box office and usual agents from December 11. ■ JAPAN HAVE added a date to their current tour and they'll be playing Birmingham Odeon December 18 as well as a concert there the previous night.

■ THE RIFFS break off from recording their current single to play a special date at Woolwich Thames Polytechnic on December 12.

The information here is correct at the time of going to press, but may be subject to change. Please check with the venue concerned.

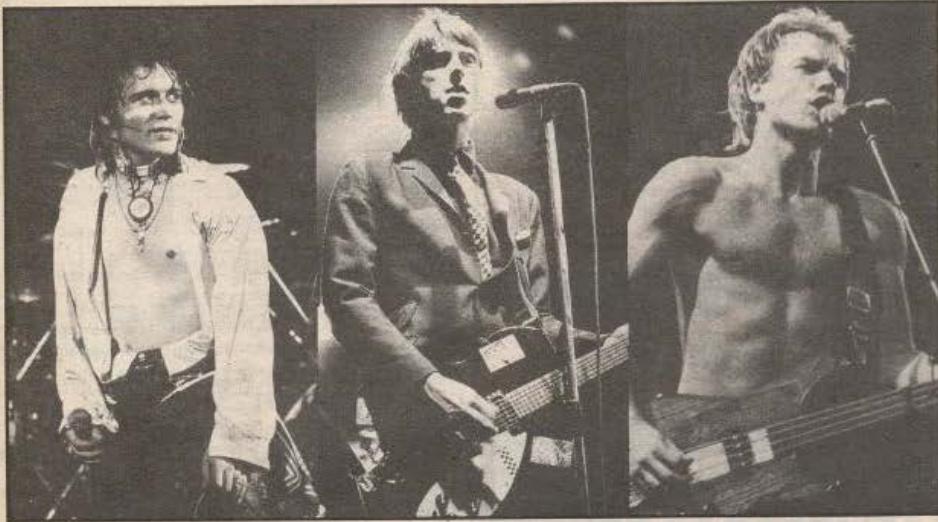
THURSDAY 10

ABERYSTWYTH, University (0422), Dr Feelgood BANGOR, University (0372), The Cobras / Artie Broadway Rebels BIRMINGHAM, College Of Domestic Science, Hill Street (021 543 5433); Here And Now / Dangerous Girls BIRMINGHAM, Odeon (021 543 1519); John Armstrong BIRMINGHAM, Woolwich Colliery (021 472 7282); Mood Elevators BOLTON, Ancient Shepherd, Bold Street, Peruvian Drums BOLTON, Aquarius, Salford Jits / Stiffs BOSTON, Gaely, Bradshawgate, Street Gypsies BOURNEMOUTH, Golden Eagle, Hill Street (020 543 5433); Here And Now / Dangerous Girls BOURNEMOUTH, Exeter Bowl, Vic Godard And Subway Sect BOURNEMOUTH, Pinecliffe Hotel (02312), The Time BOURNEMOUTH, Winter Gardens (26446), Cliff Richard BRIGHTON, Artisan, Metropole Hotel, Stace BRIGHTON, Artisan, Metropole Hotel, Stace TRAILER CAMBRIDGE, Great Northern (03040), Red Star Belgrade CAMBRIDGE, Sound Cellar (09933), Patik Fitzgerald / Attila The Stockbroker / Anne Clark CHALMERS HEATH, Electric Stadium, The Greyhound (01 599 1533), The Stripes / The Recluse CHELMSFORD, The Countryman, Victoria Road, Hitchhiker COVENTRY, General Work (08402), Ramrods / Street Kids COVENTRY, University, City Hall (020 543 0202), The Bureau / Mo-Dettes / Roddy Radiation And The Taxiarkers CROYDON, Warehouse Theatre (01 860 4000), The Marines / Pillowhead DERBY, Assembly Rooms (31111), Gillian / Budget DUNDEE, The Dragon, Free State DUNDEE, The Cobras (01 385 2040), Rio And The Robots EASTCOTE, City Pigeon (01 566 5353), Barbara Thompson's Parthenaella EDINBURGH, Playhouse Night Club (01 865 2064), Eurythmics EXETER, Boxes, In The Red (01 385 2064), Echo And The Bunnymen GLOUCESTER, The Cobras (01 780), Echo And The Bunnymen GUILDFORD, Civic Hall (01 7314), The Human League / Huang Chung HEMEL HEMPSTEAD, Rock Club, High Street (01 8272), Destroyer / Open Verdict / Freebird Readshow HIGH WYCOMBE, Nels & Head (21758), Lazy / Spiteful Child KINGSTON UPON THAMES, Polytechnic, Refectory, Knights Park, The Prats LEAMINGTON SPA, Crown Hotel, The Precautions LEEDS, Queen's Hall (31961), Japan LEGG, Warehouse (166287), Music For Pleasure LEGG, Warehouse, 100 Wardour Street, To Waste LIVERPOOL, Dolphin, French Lessons LONDON, The Angel, Lambeth Walk (01 735 4309), Rudi / Apocalypse LONDON, Barons Court Tavern, Barons Court (01 385 0264), Ginger LONDON, Barnet Inn, Claremont Hotel, Hammersmith Broadway (01 602 6351), The Parting Of The Ways LONDON, The Canteen, Great Queen Street, Covent Garden (01 405 6598), Jimmy Witherspoon LONDON, The Circus, Boulevard Theatre, Brewer Street, (01 437 2651), The Passage / The Cobras LONDON, Dingwalls, Camden Lock (01 287 4987), Red Beans And Rice LONDON, Golf Club, Euston Road, Warren Street Tube (01 889 9615), The Decorators / Lucky Saddles LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 350 9256), Merger / The Avenue LONDON, Hammersmith Odeon (01 748 4061), Squeeze / A Flock Of Seagulls LONDON, Hope And Anchor, Islington (01 359 4510), The Waves LONDON, Horne Shop Hotel, Tottenham Court Road (01 836 3047), Ray Winstone And The Last Days LONDON, King's Head, Finsbury High Street (01 706 1413), Five Hand Reel LONDON, London College Of Printing, Elephant And Castle (01 735 8484), Bumble And Bee LONDON, New Golden Lion, Fulham Road (01 385 3942), The Cobras LONDON, Old Queen's Head, Stockwell Road (01 385 0526), Release De Beat / The Crassies LONDON, Club Oxford, Oxford Street (01 638 0933), Prince Far 1 and The Arabs LONDON, Pegasus, Green Lane, Stoke Newington (01 226 8000), Hank Wangford LONDON, Royal Albert Hall, Grosvenor Gardens (01 241 0891), Life Confessions LONDON, Royal Albert, Deptford (01 892 1530), Electric Bluebirds LONDON, Royalty, Winscombe Hill, Southgate (01 888 4112), Crazy Cavan LONDON, Rusty Nail, East End (01 472 0377), Desolation Angels LONDON, Rusty Nail, Kingsland Road (01 229 0747), The Bestroots LONDON, The Venue, Victoria (01 829 9441), Aster Camera / The Bluebells LONDON, Wembley Arenas (01 902 1234), ELO LONDON, White Lion, Putney High Street (01 788 1540), The Machines MANCHESTER, Deluxes, Vicar Street (01 699 7988), Bee-Yump / Biting Tongues MANCHESTER, Hunting Lodge, Stockholm Monsters / Dali Pool Club / Beach Red MANCHESTER, Polytechnic (01 273 1162), Black Flag / Chises NEWCASTLE UPON TYNE, City Hall (2007), Thin Lizzy / Sweet Savage NEWCASTLE UPON TYNE, The Cobras, Newcastle Upon Tyne (01 648 2761), Children NEWCASTLE UPON TYNE, Polytechnic (23761), Lindisfarne NORTHAMPTON, White Elephant, The Crew NORWICH, Gala Ballroom, St Stephen's Street, Vital Disciples NOTTINGHAM, Rock City (14244), Steve Harley And Cockney Rebel PLYMOUTH, Forum, Plymouth (01 722 2000), Mr Zoot RICKMANSWORTH, University (73145), The Interrogated / Life Support SHEFFIELD, City Hall (22855), Duran Duran SHEFFIELD, The Cobras (01 218 2222), The Cobras SOUTHERN, Glitter Pavilion (031 1351), 9 Below Zero / Fast Eddie WARRINGTON, Lion Hotel (30047), Thirteen Candles WATFORD, Verulam Arms, Click Click / Blazing Red / Platinum 5 WHITECHAPEL, Neptune, The Time / The Monsters WOKINGHAM, Angie's, Candy House Hotel (789812), Little Sister WORTHING, Balmoral (06232), Prowler

FRIDAY 11

AYLESBURY, Friar's (8848), Vic Godard And Subway Sect BIRMINGHAM, Fighting Cocks, Mosley (021 469 2554), Quads BIRMINGHAM, Golden Eagle, Hill Street (021 443 5403), Way Of The West BLACKBURN, Rock City, Dalton Street (01 226 8000), The Cobras BOURNEMOUTH, Winter Gardens (26446), Cliff Richard BRIGHTON, Dome (02127), The Human League / Huang Chung BRIGHTON, Lewes Road Inn, Crazy Cavan BRIGHTON, New Conference Centre (20131), Joan Armatrading BRISTOL, Polytechnic, Coldharbour Lane (06231), Bert Drax And The Draxpipes BRISTOL, Trinity Hall (051544), Black Roots CAMBRIDGE, Sound Cellar (08402), Black Agents CAMBRIDGE, The Cambridge Junction, Amy Dales CANNOCK, Double M, Rock Goddess / Andromeda Of Mu CHADWELL, HEAT, Electric Stadium, The Greyhound, High Road (01 599 1533), The Cobras CROYDON, The Star, London Road (01 684 1360), The Cobras CROYDON, The Star (01 860 4062), Patik Fitzgerald / Attila The Stockbroker / Anne Clarke DONCASTER, Co-Op, off High Street, Here And Now DUBLIN, The Cobras (177241), Altered Images DUDLEY, JB's (0397), Dubs DURHAM, Ladies College, Richard Strange DURHAM, Trevelyan College, Elvet Hill Road, The 45s EDINBURGH, University, Teviot Tow (031 667 0214), Reggie And The News FARNBOROUGH, The Cobras, Farnborough (01 882 2222), The Cobras FORT WILLIAM, Milton Hotel, Poolewe, Boogie Band GLASGOW, Night Moves, Sauchiehall Street, Eurythmics GOSPORT, John Peel (Farsham 281693), Voltz GRIMSBY, Town Hall (55701), Books From The Meteors / The Straps / Fear HARROW, Roxborough, College Road, Marty / Urban Dissident HASTINGS, Claringdon Hotel, Curfew HATFIELD, Polytechnic (08243), Steve Harley And Cockney Rebel HUDDERSFIELD, The Cobras (01 438 2222), Spider LANCASTER, University (05221), Jane LAUNCESTON, White Horse, In The Red / The Gift LEEDS, University (3607), Echo And The Bunnymen LEICESTER, De Montfort Hall (27832), Gillian / Budget LEICESTER, The Cobras, Waterside Street, Hancel One Hundred LIVERPOOL, Noah's Ark, Speke Body LONDON, The Angel, Lambeth Walk (01 735 4309), Wreckless Eric LONDON, Basement Bar, Claremont Hotel, Hammersmith Broadway (01 602 6351), Bud / The Cobras LONDON, The Canteen, Great Queen Street, Covent Garden (01 405 6598), Jimmy Witherspoon LONDON, Dingwalls, Camden Lock (01 287 4987), Jackie Lynton's Happy Days / The Cobras LONDON, Golf Club, Euston Road, Warren Street Tube (01 889 9615), The Blue Cats / King Kurt

YOUR GUIDE TO WHAT'S ON. GIG GUIDE COMPILED BY SUSANNE GARRETT. MOVIES: JO DIETRICH. TV AND RADIO:
MIKE GARDNER.



From left to right: Adam Ant starts his tour at St Austell Coliseum on Monday; The Jam play London's Sobell Sports Centre on Saturday and Sunday and Hammersmith Palais on Monday and Tuesday; The Police at Wembley Arena on Monday, Tuesday and Wednesday

LONDON, Hall Moon, Herne Hill (01-737 4580), Republic / Killer Wales
LONDON, Hope And Anchor, Islington (01-359 4510), The Rhythm Method
LONDON, King's Head, Fulham High Street (01-738 1413), Five Hand Reel
LONDON, Ladbroke Groves, Macadam Building, Bury Street (01-436 7132), Delta 5
LONDON, London School Of Economics, Houghton Street, Holborn (01-405 5584), Dr Feelgood / City Kids
LONDON, New Golden Lion, Fulham Road (01-395 3942), Amazon
LONDON, Old Crown & Head, Stockwell (01-737 4904), The Heartbeats / Auntie And The Men From Uncle
LONDON, Pegasus, Green Lanes, Stoke Newington (01-226 5930), Juice On The Loose
LONDON, Polytechnic Of Central London, New Cavendish Street (01-436 6271), The Birthday Party / Malaria / Death In June / East London Workers Against Racism
LONDON, Rock Garden, Covent Garden (01-240 3961), Slow Twitch Fibre / Empty Vessels
LONDON, The Ship, Plumstead Common, New Art / Louis Louis
LONDON, Sweet Jazz, West Kensington (01-689 7008), Electric Bluebirds
LONDON, Thames Polytechnic, Calderwood Street, Woolwich (01-355 0618), Trimmer And Jenkins
LONDON, Two Brewers, Clapham (01-622 3621), Take Like That
LONDON, upstairs at Ronnie Scott's, Firth Street (01-439 0474), The Beatroots
LONDON, The Venue, Victoria (01-826 9441), G-Tips
LONDON, Walthamstow Assembly Hall, Forest Road, Bauhaus / Zeitung-Dal / Nightvision Video
LONDON, Wessel House, St John's Hill, Clapham, The Shank Observatory / Dream Soldier's
LONDON, Westfield College (01-355 0652), The Beatroots
LONDON, The White Room, Victoria (01-826 9441), Tandem Cassette
LONDON, White Lion, Putney High Street (01-788 1540), Red Beans And Rice
MANCHESTER, Edna, Ardwick (01-273 1112), Duran Duran
MANCHESTER, Edna, Ardwick (01-236 9788), Please
MANCHESTER, The Embassy, Salford (01-226 5931), Sisters Off Split
MANFEST, Mason's Arms, White Heat
NEW BRIGHTON, Empress, Troyen
MILTON KEYNES, Starling Gate, C-Sale
NEWCASTLE UPON TYNE, University (0607), The Bureau / Mo-Dettes / Roddy Radiation And The Tearjerkers

TV/RADIO

No 'Old Grey Whistle Test' this Thursday but instead those with a nervous disposition are advised to do anything but watch the 'Billy Cobham Drum Clinic' on BBC 2 while the jazz - fusion skin buster will swap technique with other less subtle exponents of the art. The strain of his age is Jimmy Savile introducing 'Top Of The Pops' with his usual false bonhomie and lack of interest in the music scene. On Radio One Peter Powell runs down the album charts at around six while Andy Peebles' John Lennon special is given another airing on every day of this week. Radio Trent's 'Castle Rock' has an exclusive listen to the new Steve Harley single 'The Deal' and the studio. Beacon Lane, The Beat in the studio, Beacon Lane, The Beat in the studio, no doubt giving a plug for their 'Hit It' single and their book 'Twist And Crash'.

FRIDAY is quiet with only the appearance of Nils Lofgren on 'Roundtable' to wet the appetite on Radio One. Tommy Vance introduces Euphoria on 'The Friday Rockshow'. Radio Trent have the remnants of Gary Numen's back - up boys, now calling themselves Dramatics on 'Castle Rock'.

SATURDAY is Twisw (ITV) day but 'Swap Shop' has the edge and goes even further up the scale by featuring the best of the best on BBC 1. Later on, the arrival of Randy Crawford provides a healthy dose of 'Two Ronnies' sometimes humorous banter. Rockabilly rebels should tune into 'In Concert' for the appearance of The Stay Cats while others should listen how John Otway and Wild Willy Barratt blow them off stage on Radio One. Earlier Joan Armatrading provides her 'Top Twelve' tracks around midday.

SUNDAY is only brightened up by the rise and shine of David Grant and Sketch of Lino on Charlie Gillett's 'Alchemists' show on Capital.

MONDAY is a lot better with both The Beat and U2 talking about their employment on 'World In Action' (ITV). The programme also deal with 'social award' bands and will have live recordings of 'Stand Down Margaret' and 'Get A Job' among others. On BBC 2 'CMH' continues with Olivia Newton - John and The Shadows helping illuminate us more mortals on the man behind the image. Listeners to Trent can dig into their pockets as there is a celebrity auction with tour jackets and other bits and bobs on sale to help buy a machine that detects deafness in newborn babies, so dig deep you Midlanders!

Quite a lively day on **TUESDAY** with Linton Kwesi Johnson introducing a look at the richness of Caribbean culture on BBC 2 'Arena' earlier than Glastonbury. Future In Concert' from the 20th Century Exchange in Manchester on the same channel. 'Get It Together' is in its usual early evening slot on ITV. Trent will be continuing the celeb auction while Beacon feature the talents of Janis Ian.

WEDNESDAY is saved or should that be stayed alive when the Wolverhampton wanderers Slade stomp their way into the Trent studios. And that's all folks.

NEWTON ABBOTT, Seale Hayne College (2323), Forty Blue Fliegers
NOTTINGHAM, University Of East Anglia (081-611), The Pretenders
NOTTINGHAM, Rock City (472544), Squeeze / The Chameleons
OXFORD, Caribbean Club (45139), The Difference
OXFORD, Pennyfarthing, Westgate Shopping Centre (46007), Splash
PAIGNTON, Festival Theatre (36641), Hawkwind
PETERBOROUGH, Rockhouse (0703-822 1000), The Clash
ROCHDALE, Lancashire Loco, Thirteen Candles
SHEFFIELD, Polytechnic (738943), Lindisfarne
SOUTHAMPTON, Stowaways, Portlant Terrace, SO
STAFFORD, North Staffs Polytechnic (05231), Ottway And Berrett
STOURBRIDGE, Bad Manners
TOLWORTH, Recreation Centre, Bad Manners
WEST RUNTON, Pavilion (233), 9 Below Zero / Remipeds
WAKEFIELD, Bretton Hall College, The Cheaters
WALSHAM, The Castle, Canterbury (0302-700 1000), The Pretenders
WORLTHING, Balmoral (36232), Prowest

SATURDAY 12

AYLESBURY, Friar's Vale Hall (38848), Steve Harley And Cockney Rebel / Zoo Radio / Dream Soldier's
BICESTER, Nowhere Club (35411), C-Sale
BIRMINGHAM, Fighting Cock, Moseley (021-449 254), Babylon Rebels / Palix
BIRMINGHAM, Imperial, Secret Affairs
BIRMINGHAM, Noddy Holder, Centre (021-328 4184), Prediction (Campaign Against Racism And Fascism)
BIRMINGHAM, Odeon (021-843 6101), Bucks Fizz
BISHOPS STORTFORD, Triad Leisure Centre (56333), TI Soldier / Eternal Scream / Karoon
BLACKBURN, Peppermint (56039), Dennis Depp
BIRKENMOUTH, Winter Gardens (26486), Cliff Richard
BRIGHTON, Centre (203131), The Pretenders
BRISTOL, Granary (28272), Spiders
BUCKINGHAMSHIRE, Animal Magic
BUCKWORTH, Brockworth House, Crazy Cavan
CAMBRIDGE, Ses Cadeaux Hall, The Adicts
CAMBRIDGE, Rock Club, Sturton Street (31472), Samurai
CAMBRIDGE, Sound Cellar (09933), Andromedas Mu / Rock Goddess
CHAUDWELL HEATH, Electric Studio, The Greyhound, High Road (01-599 1533), Siim / Y Boys
CHALFONNE ST GELES, Newlands Park College, Lazy
CORK, Savvy Theatre, Altered Images
COVENTRY, The Club, Ecstasy / Reckless Youth / The Meliod
CROYDON, Warehouse Theatre (01-680 4000), Clockhouse
DERBY, Assembly Rooms (31111), The Human League / Huang Chong
DURHAM, The Coble, Durham (01-362 4000), Mo-Dettes / Roddy Radiation And The Tearjerkers
FOULKELEY, Lees Cliff Hall (5192), Otway And Barrett
HUDDERSFIELD, Polytechnic (28156), Lindisfarne
LEICESTER, De Montfort Hall (27623), Duran Duran
LEICESTER, University (26881), Echo / The Bonbymen
LIVERPOOL, Empire (051-703 1690), Janis Ian
LONDON, The Angel, Islington (01-736 4300), Up-Sect / The Shoppers
LONDON Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-502 6551), The Dark
LONDON Central London Polytechnic, Bolsover Street (01-596 6271), The 45s
LONDON Dingwalls, Camden Lock (01-267 4984), The Dance Band / The Deadbeats
LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Made In England / Storm Chills Platinum Needles / The Alibils (National Rock Tsunami Search 1981)
LONDON Embassy Club, Old Bond Street (01-492 5974), The Dildes
LONDON, The Garage, Brixton, Vic Godard And The Shoppers
LONDON The Goliath, Earls Court (088 9613), Warren Street Tube, The Distractions
LONDON Greyhound, Fulham Road (01-595 3242), Mickey Jupp
LONDON Old Queen's Head, Stockwell (01-737 4984), Mainland / Crisis
LONDON, Plough, Stockwell (01-274 2537), Roche Band
LONDON Rainbow, Finsbury Park (01-326 3148), The Exploited / Black Flag / Homey Bone / The Insane
LONDON Rock Garden, Covent Garden (01-246 3981), Black Roots
LONDON Royal Holloway Tavern, Crouch Hill (01-222 8619), Dave Ellis Band
LONDON, Themes Polytechnic, Woodlatch (01-855 0618), The Rifts / Colony / His Greater He / Mulciber Circus / Dali's Car (unemployment benefit)
LONDON Upstairs at Ronnie Scott's, Firth Street (01-439 0747), The Beatroots
LONDON The Venue, Victoria (01-826 9441), G-Tips
LONDON, White Hart, Action, Satellites / Flesh And Blood / Gothic Renaissance Part One
LONDON, White Lion, Parley High Street (01-788 1540), Juice On The Loose / Tony McPherson
LONDON White Swan, Blackheath Road, Greenwich (01-891 8331), Talk Like That
MAIDSTONE, Corn Exchange, Caroline Roadshow
MANCHESTER, Corn Exchange (061-226 5931), Sounds / Special Duties / Xposers
MANCHESTER, Polytechnic (061-273 1102), Dr Feelgood
MANCHESTER, Market Club, White Heat
NORTHAMPTON, Nene College (714326), Boiling Beetles / Nation 3
NORTHAMPTON, New Theatre (0529-74000), CBGB
NORWICH, Little Club, Bethel Street (01-645 1100), Viva Disorders
NORWICH, Whites, Rose Lane (25559), Far Canal
OLDHAM, Greengate, Limeside, Stills (01-645 4444), Gilmor / Bedgle
OXFORD, New Theatre (44544), Gilmor / Bedgle
Preston, Ark, Arches, Devonport, Matrix
PRESTON, Guildhall (21721), Thin Lizzy / Sweet Savage
ST ALBANS, City Hall (64511), Haircut One Hundred
SHEFFIELD, Lyceum (754944), Squeeze / A Flock Of Seagulls

SHIFNAL, The Star (Telford 46511), Second City
SHOREHAM, Community Centre, Penn Road (61787), Johnny And The Roccos
STROUD, Leisure Centre (06771), Hawks
TONYPANDY, Naval Club, (432088), Ohbo Parenti

SUNDAY 13

BATH, University (63228), The Best
BIRMINGHAM, National Exhibition Centre (021-780 4141), ELO
BIRMINGHAM, Odeon (021-643 6101), Nils Lofgren
BLACKBURN, Bay Horse New Inn, Rishton (48443), The Stiffs / Burnin' Radios
BRISTOL, Locarno (28193), Stray Cats
CARDIFF, Sophie Gardens (20181), Duran Duran
CAERPHILLY, Ton Hall (25588), The Exploited
CHAUDWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Le Mat
CLEETHORPES, Pier Hotel (61435), Noisefest
HARLOW, Square One, Artilla The Steeplekicker
HARPENDEN, ALA, The Station, Station Country Club (01-954 3647), O-Tips
HATFIELD, Polytechnic (68543), Limelight
LONDON, The Angel, Lambeth Walk (01-735 4309), The Intro / Talk
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-602 6301), Miss America / Motorhead
LONDON, Battersea Arts Centre, Lavender Hill (01-222 8413), Bob Taylor And His Full Frontal Rhythm Boys (lunchtime)
LONDON, County Terrace Tavern, New Kent Road, Elephant And Castle, Avenue
LONDON, Donkey, Tottenham, Court Road (01-580 1200), Ralph McTell (children's charity concert)
LONDON, Dover Street Wine Bar, Dover Street, Green Park (01-629 9812), Pete Brown And Ian Lynn
LONDON, The Duke, Deptford, Electric Bluebirds
LONDON, Empire, Bengale, Bethnal Green, Desolation Angels
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Duffie / Ronnie Golden
LONDON, Hammerheads Odeon (061-748 1101), John Armstrong
LONDON, Hope And Anchor, Islington (01-736 1200), The Campaigners
LONDON, The House, 100 High Street (01-735 1413), Salt
LONDON, Lyceum, The Strand (01-838 3715), The Pretenders / Vic Godard And Sub-way Sect
LONDON, Michael Scholl Sports Centre, Finsbury Park (01-597 1632), The Jam / Set-List Image / Rimshot
LONDON, New Golden Lion, Fulham Road (01-382 3942), The 45s
LONDON, Pegasus, Green Lanes, Stoke Newington (01-226 5930), Ivory Coasters
LONDON, Railway, Tottenham Lane (01-340 1020), Talk Like That
LONDON, Royal Garden, Ganton Street, Hove (01-273 1112), The Cobras
LONDON, Tivoli, Lodge Lane, North Finchley (01-445 4716), The Cobras
LONDON, White Lion, Putney (01-788 1540), Kevin Stenson Band
MANCHESTER, Apollo, Ardwick (061-723 1112), Japan
PETERBOROUGH, Gladstone Arms (43488), The Precautions
PLATEAU, The Plateau, 100 High Street, Dagenham, Playhouse
PLYMOUTH, Breakaway, Sax (lunchtime)
POOLE, Arts Centre (70521), Hawkwind
READING, Top Rank (57262), Slade / Spider
ROTESSEY, Newbury, The Cobras
SHEFFIELD, The Phoenix (2587), E-Plus
SHEFFIELD, Lyceum (75944), The Bureau / Mo-Dettes / Roddy Radiation And The Tearjerkers
SLADE, The Almond, Bath Road, Ian Campbell Band
SLOUGH, Echo One, Haze And Now
SUDBURY, Dublin Arms (55044), Ohbo Parenti
WOKINGHAM, Angle's, Caniley House Hotel (789912), Music Company

MONDAY 14

BATH, Miles, George Street, The London Underground
BATH, Pavilion (25262), Hawkwind
BIRKENHEAD, Sir James Club, Body
BIRMINGHAM, National Exhibition Centre (021-780 4141), ELO
BIRMINGHAM, Odeon (021-643 6101), John Holt
BIRMINGHAM, Palace (021-643 6101), Boris Chillun
BRIGHTON, Goose (0621-27), Gillian / Budgie
BRIGHTON, Sherry's, Polo Club
BRIGHTON, Top Rank (25855), Strictly Cats
BRIGHTON, The Rec, Recalino (21919), The Pretenders
CARDIFF, Castle Arts Centre (31194), The Beatroots
CHAUDWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), National Gold / Room 13
DURHAM, University (64488), Dr Feelgood
EASTBOURNE, The Cobble, Anti-Establishment / Legendary Beer / Boots Punk Band
EXETER, University (77911), The Beat
HULL, Tower Ballroom, The Bureau / Mo-Dettes / Roddy Radiation And The Tearjerkers
LEICESTER, Do Monfort Hall (27622), Thin Lizzy / Sweet Savage
LIVERPOOL, Pyramid, The Teardrop Explodes
LONDON, The Angel, Lambeth Walk (01-735 4309), The Flat Tops
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-602 6301), Paradise Oil Cain / Asylum / The Soldiers
LONDON, Bull And Gate, Peckham (01-800 1000), The Upsetters
LONDON, Bull And Gate, Kentish Town (01-403 5558), Big Chief
LONDON, CRICKETERS, Battersea Park Road, Talk Like That
LONDON, Dingwalls, Camden Lock (01-267 4987), Inner City Unit / 3 Laws
LONDON, Dingwalls, Camden Lock (01-267 4987), Inner City Unit / 3 Laws
LONDON, Dingwalls, Camden Lock (01-267 4987), The Last Days
LONDON, Dingwalls, Camden Lock (01-267 4987), Malvia
LONDON, Golf Club, Green Man, Euston Road (01-888 9815), The Past Seven Days
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Bizarro / Mad Shadow
LONDON, Hammersmith Odeon (01-748 0201), Joan Armstrong
LONDON, Hammersmith Palais (01-748 3121), The Jam / 2 / Redi / Bananarama
LONDON, Heaven, Under The Arches, Villiers Street, Charing Cross (01-839 3852), The Higgams / Dislocation Dance / Twice A Man
LONDON, Hoop And Anchor, Islington (01-736 4510), Baby "H" The Monsters
LONDON, Hope And Anchor, Islington (01-736 1517), John Spencer / Johnny G
LONDON, Lyceum, The Strand (01-816 3735), The Pretenders / Vic Godard And Sub-way Sect
LONDON, New Golden Lion, Fulham Road (01-595 3271), Joan Armstrong
LONDON, Old Cuckoo's Head, Stockwell (01-737 4984), Ukraine / Top Secret
LONDON, Angles, Green Lanes, Stoke Newington (01-226 5930), That's Cooking
LONDON, Pink Monday, Gossips, Dean Street (01-531 9947), The Cobras
LONDON, Pink Monday, Garden (01-240 3991), 13 At Midnight / The Signals / Remo And The Redhead
LONDON, The Venue, Victoria (01-826 9441), Steve Harley And Cockney Rebel
LONDON, Wembley Arena (01-802 1234), The Police / Joels Holland And His Millionaires / Wealthy Tarts
LONDON, White Hart, Action, Satellites / Flesh And Blood / Gothic Renaissance Part One
MANCHESTER, Lesser Free Trade Hall (061-854 0943), Durutti Column / Kevin Hewick
MARGATE, Winter Gardens (21348), Bad Manners
NEWCASTLE UPON TYNE, City Hall (2007), Japan
CONTINUED OVER PAGE

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Turn On

FROM PAGE 21

PRESTON, Clouds (16743), The Cheaters
ST AUSTELL, Coliseum (Par 404), Adam And The Ants
SHEFFIELD, City Hall (21885), Bucks Fizz
SWANSEA, Top Rank (53142), Squeeze / A Flock Of Seagulls
TIMMERLEY, Woodlands Hotel, Thirteen Candles
WORKINGTON, West Cumbria College, Natural Scientist

TUESDAY 15

BEDFORD, High School (716791), Red Performance
BIRMINGHAM, Mercat Cross (021 822 3281), Spider
BIRMINGHAM, Star Club, Stomper
BRISTOL, Locarno (20193), Squeeze / A Flock Of Seagulls
BURY, Derby Hall, Market Street (061 781 7107), Tractor
CAMBRIDGE, Garter (20181), The Beat
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Purple Hearts / The Pencils
DURHAM, Brewer's Arms, The Stringrays
EDINBURGH, Playhouse (031 865 0048), Japan
ELKESLEY, The Castle Hall (0372 535 611), Gemini
GIRLS IN GHAM, King Charles Hotel (Medway 48551), Secret Affair
HEMEL HEMPSTEAD, Old Town Cellar, Blazing Red / Click Click / Agent Orange
LEICESTER, De Montfort Hall (27632), Bucks Fizz
LIVERPOOL, Pyramid, The Teardrop Explodes
LONDON, The Ritz, Piccadilly, Piccadilly Circus / The Bureau / Mo-Dettes / Roddy Radiation And The Tearjerkers
LONDON, The Angel, Lambeth Walk (01 735 4309), The Telegrams
LONDON, Basement Bar, Clarion Hotel, Hammersmith Broadway (01 602 6351), Idiot Balloons' Beach Party
LONDON, Bull And Gate, Kenilworth (01 485 5358), The 45s

LONDON, The Canteen, off Great Queen Street, Covent Garden (01 405 6598), Billy Mili-
ch
LONDON, Dominion, Tottenham Court Road (01 580 0562), The Pretenders / Flying
Padavans
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0528), Geery
McAvey And Friends / Rob And The Rustlers
LONDON, Hammersmith Odeon (01 748 4081), Joan Armatrading
LONDON, Hammersmith Palais (01 744 2812), The Jam / Ruts DC / Reaction /
Banarama
LONDON, Hope And Anchor, Islington (01 259 4510), London Apaches
LONDON, Kings College, Surrey Street (01 636 7132), Club Left Revue With Vic Godard
And The 45s
LONDON, Old Queen's Head, Stockwell (01 737 4904), Babyshambles Rebels / The Hamsters
LONDON, 100 Club, Oxford Street (01 636 0933), Chrono-Gen
LONDON, Rock Garden Covent Garden (01 240 3861), 25th Street / Hiss The Villain /
Candy
LONDON, The Venue, Victoria (01 828 9441), Steve Harley And Cockney Rebel
LONDON, Wembley Arena (01 902 1234), The Police / Jools Holland And His
Millionaires / Wealthy Tarts
MANCHESTER, Academy, Exchange (01 273 1112), Nils Lofgren
MANCHESTER, The Wilson Arms, Prestwich, Twilight Zone
POOLE, Arts Centre (01 70521), Duran Duran
ST AUSTELL, Coliseum (Par 404), Adam And The Ants
SUNDERLAND, Fusion (56548), The Cheaters

WEDNESDAY 16

ABERDEEN, Valhalla's, Radio Ghosts
ALDERBROOK, Royal Oak, Green Man's Road, Roaring Jolly
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Africian Star / Fast Relief
BIRMINGHAM, Town Hall (021 235 9844), Ralph McTell
BLACKBURN, Bay Horse New Inns, Rishton (48443), Body
BLACKPOOL, Arts Centre (20326), The Cheaters
BRIGHTON, New Regent (27300), Vic Godard And Subway Sect

BRISTOL, Tiffany's (14057), Heavy Heads
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533),
Marillion / Theatre Of The Absurd
COVENTRY, Plaza, Nation
EDINBURGH, Ocean (031 687 3805), Nils Lofgren
HARROW WEALD, Middlesex And Herts Country Club (01 954 3647), The Heartbeats
HECKMONDWIKE, Craven Heeler, Not In Colour
HYTHE, The Regal, Hythe (01 207 4405 / 81631), Clientelle / Bleak House / Valhalla
LEEDS, University (3997), Verba Verba
LIVERPOOL, Netherley Comprehensive School, Blitz
LYME REGIS, The Pyramid, The Teardrop Explodes
LONDON, The 100 Club, Oxford Street (01 636 0933), Duran Duran / Purple
Panis / Hiss The Villain (audition night)
LONDON, Battersea Arts Centre, Lavender Hill (01 223 8413), John Townsend's
Christmas Night
LONDON, Castle, Great Queen Street, Covent Garden (01 405 6598), Johnny M And
The Moonlight Rhythm Boys
LONDON, Chelsea College Of Art, Manresa Road (01 351 2485), Rio And The Robots
LONDON, The Circus, Boulevard Theatre, Brower Street (01 437 2681), Section Twenty
Five / Crispy Ambulance
LONDON, The Grind, Oval (01 738 3650), The Bestreps
LONDON, The Grind, Tottenham Court Road (01 588 0526), The Pretenders /
Flying Padavans
LONDON, The Fridge, Brixton, Marl Wilson And The Imaginations
LONDON, The Garage, Dean Street (01 533 0847), Nightshade
LONDON, The Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Shea Ramah
/ The Hellscopers
LONDON, Hammersmith Odeon (01 748 4081), Duran Duran
LONDON, Imperial College, Prince Consort Road (01 588 5111), Wu Pa Cha
LONDON, New Golden Lion, Fulham Road (01 385 3842), Metro Glider
LONDON, Old Queen's Head, Stockwell (01 737 4904), The Recruits / Maureen's
Wrestling
LONDON, Peacock, Green Lanes, Stoke Newington (01 228 5930), Electric Bluebirds /
Candy
LONDON, Rainbow, Finsbury Park (01 263 3148), Saxon / Lionheart
LONDON, The Ship, Plumstead Common, The Blackout
LONDON, Sunset Jazz, West Kensington (01 603 7000), Fast Eddie
LONDON, Woolwich, Arches (01 962 7234), The Police / Jools Holland And His
Millionaires / Wealthy Tarts
MAIDSTONE, Maidstone And Mid Kent College, Hawkwind
MARGATE, Winter Gardens (21345), Bucks Fizz
NOTTINGHAM, Rock City (41254), Slade / Spider
PETERBOROUGH, The Corner, Peter Street, Devonport, Five-A-Side
POOLE, Wexford Hall (5522), Bad Manners
READING, Top Rank (5262), Gillian
SOUTHAMPTON, Top Rank (20080), Squeeze / A Flock Of Seagulls
STALYBRIDGE, Cricket Club, Fireclown
STOURBRIDGE, McCloys, Sub Zero

MOVIES



Mephisto: Most brilliant central performance this year.

WHILE we have a breathing space between new releases at the moment which are unlikely to make your local Odeon in the foreseeable future, normally I don't subscribe to the view that the best movies are the ones that will win the prizes at Continental film festivals and subsequently can only be seen at remote outposts of the art cinemas but both MEPHISTO and THE END OF AUGUST seem to me to possess special qualities and deserve a wider audience than they are likely to find.

MEPHISTO is a new Hungarian film that won three prizes at Cannes — the International Critics Award for the Best Film and also for Best Screenplay. It should also have received best actor award as, apart from anything else, it is graced with the most brilliant central performance in any film this year.

Klaus Maria Brandauer plays Hendrik Hofgen, an actor in a radical theatre group in Germany during the politically turbulent years of the twenties. With one ambition — success — firmly implanted in his mind, he moves upward through his profession until he is made appointed Director of The State Theatre Company of Berlin.

By that time, he has compromised his original ideals so far that he is nothing more than a plasticine puppet in the hands of the Nazis and in particular The General who takes Hofgen under his sinister wing after seeing him play his greatest role as Mephistopheles in Goethe's Faust. The General sees in this character a symbol of the "true blooded German" and Hofgen consequently "sells his soul" for Nazi patronage and the resultant success. The cost is higher than he dreamed; the story ends where it was safe as he had hoped.

Based on Klaus Mann's novel *The Last Days of Mankind*, MEPHISTO is a dramatised account of a career actor whose career followed an identical path to Hofgen's. True or not, the film stands in its own terms as a masterpiece; however far Hofgen goes beyond the pale, however outrageous his compromise there is never a moment when you don't think: "This man is human. What would I do if his place?" It is to Brandauer's credit that he does not play on our sympathy to achieve audience identification — we just knew that what he's doing is true and, as a result, doubly alarming.

There are some thematic details in MEPHISTO that I just can't squeeze in here — like the Nazi's exploitation of culture as propaganda, the role of the actor (the most vulnerable human being that exists) in the "real" world, the manipulation of women in a male-orientated society — to name but a few. Let's just say that MEPHISTO is a bona fide classic and one of the rare films that can actually alter the way you think about yourself as well as others.

Also based on a novel, albeit fiction, is THE END OF AUGUST, a quietly effective little movie from first time producers Sally Sharp and her husband Warren Jacobsen. THE AWAKENING was written by Sally Sharp and Warren Jacobsen, and the story, written while they were creating a future when it was published. Set in turn of the century New Orleans the plot follows Mrs Pentellier (Sally Sharp — also doubling as the star) and her boorish MCP husband through a languid holiday by the sea where she meets a companionable young man. Existing within the Creole society, Mrs Pentellier is very much the outsider, emotionally as well as culturally, though she is accepted warmly by them within their close knit group.

Drifting through the days following the vacation, she is aware of the presentation of self and finally, without any loss or drama simply moves out of the family house and sets up home around the corner. Finding brief physical liberation with a handsome lover, she waits the return of her original holiday romance, Robert.

THE END OF AUGUST is a slow, subtle film that blossoms with the beauty, inevitability and sadness of a flower. Full of discreet period charm and details it is probably the most faithful adaptation of a novel I have ever seen, though that is not necessarily a recommendation for a film. Gently erotic, touching, funny and tender, it shines like a tiny diamond in a morass or over-dramatised Romance. A Woman's film, though definitely not a Feminist film; take your boyfriend — he might even like it.

CHRISTMAS WOULDN'T BE CHRISTMAS WITHOUT MOTOWN



STEVIE WONDER
HOTTER THAN JULY
ALBUM SWNA 8021 CASSETTE CSWNA 1011



COMMODORES
IN THE POCKET
ALBUM SWML 1216 CASSETTE CSWML 1016



RICK JAMES
STREET SONGS
ALBUM SWML 1218 CASSETTE CSWML 1018



JERMAINE JACKSON
I LIKE YOUR STYLE
ALBUM SWML 1219 CASSETTE CSWML 1019



TEENA MARIE
IT MUST BE MAGIC
ALBUM SWML 1220 CASSETTE CSWML 1020



THE TEMPTATIONS
THE TEMPTATIONS
ALBUM SWML 1221 CASSETTE CSWML 1021



JOSE FELICIANO
JOSE FELICIANO
ALBUM SWML 1222 CASSETTE CSWML 1022



20 CHRISTMAS CLASSICS
VARIOUS ARTISTS
ALBUM SWML 1223 CASSETTE CSWML 1023



SYREETA
SEE YOU IN MOTION
ALBUM SWML 1224 CASSETTE CSWML 1024



SMOKY ROBINSON
BEING WITH YOU
ALBUM SWML 1225 CASSETTE CSWML 1025



DIANA ROSS
ALL THE GREAT HITS
ALBUM SWML 1226 CASSETTE CSWML 1026



MICHAEL JACKSON
ONE DAY IN YOUR LIFE
ALBUM SWML 1227 CASSETTE CSWML 1027

12 SOUNDS OF CHRISTMAS

AVAILABLE NOW



Discos.

ODDS 'N' BODS

TOM BROWNE 'Fungi Mama' will be on 12in immediately after Christmas, with a remix of 'Funkin' For Jamaica' as flip ... The Clash's excellent disco - orientated 123bpm 'Radio Clash' is due on 12in too ... Rudy Thomas' 'Shake It' was picked up by Groove, and not Phonogram, after all ... J. Walter Negro & Loose Jointz 'Shoot The Pump' favourably reviewed on import some months back, is now being distributed here via Rush Release prior to Island release, and all o' sudden seems hot for the majority who ignore it ... Joe Williams deserves slapped wrists for getting everyone up about this Monday jazz ... Trends moving to Valentine's Day, with the soul that fact that most right back to Tottenham Elton after the first week — so Chris Hill and all the other guests mentioned recently in RM (and other papers) had their w h e r e a b o u t s t o t a l l y misrepresented ... Blackpool's Frenchies, ever a mine of useful info, says incipient superstars are 'not in the soul' ... Sunday wrote and appeared on 'Cheer Lynn's 'Shake It Up Tonight', and adds that their own 'We'll Make It' could be a case of 'Play It Again, SAM' ... David Norton, star of the great 'An American Werewolf In London', should be familiar to some — he was the Travolta clone in TV's 'Makin' It', and had a minor hit with the theme song ... Al Green's 'I'm Still Standing' ... Averil Rhyl, Croydon, North Wales, wonders if anyone can turn him on to a good source for VHS videos of stuff like 'Soul Train' or any other soul on video, except live concerts ... Neil Fincham (Edinburgh Uptown) had the local SDF lot in on the night of the Crosby - election, and entertained 'em with the likes of 'Death Of A Clown' (dedicated to Maggie Thatcher), 'I'm Still Standing' (Michael Ford), 'Let's Work Together' — oh well, there goes his knighthood unless a miracle happens! ... Lenny at Edinburgh's Nite Club above the Playhouse Theatre seems to spin a lot of electro - funk and more ... Johnnie North, still at Eritis 2001 on Saturdays, now does Croydon Scamps on Wednesdays ... Scho's 'Rock On' still on Sundays, and Samantha's Samanthas just off Regent Street on Fridays ... Rockafellas, the late nite eaterie right next door to Samanthas, has finally re - opened after a refit of its fire - damaged kitchen ... Tom Holland now funks Dartford Flicks every Thursday with a leaning towards choice oldies ... Martin Starr, Dennis Richards & Superfly's 'Save The Last Dance' jazz - funk setlist at Bristol Scamps (or special admission price) for fellow DJs and out-of-towners — is that higher or lower? ... Nigel Halkes says that Bristol's MHE Records & Tapes in Gloucester Road has current 12in imports at reasonable prices ... Bristol's Radio West must certainly be the first UK station to have Brandi Wells on its main playlist (good on her) ... Chantelle, formerly Bananarama's custard - filling Paul Major (who's moving on in the new year) has a DJ - ing brother, Roger Dynamite, who rocks Yarmouth Wheels on Thursdays and is more futuristic on other nights at Crystals, Tiffans, and Lowestoft Hedley House — which brings me to my query, how many other families have two or more siblings in the record - spinning business ... CBS' loving Cop Cole (Guido) has the following last week's quote, Loraine Trent says 'Right, I'll have him!' ... Julio Iglesias's huge breakthrough with a foreign language hit could hopefully make UK companies realise that the main charm of Continental recordings is that they AREN'T in English ... I always play the foreign version on the radio because it's a better choice (even 'O.I.S.C.O.' is quite palatable in French!) ... Vicki D 'This Beat Is Mine' should be retitled 'This Synth Is Evelyn King's!' ... EWF's 'tricky 'Let's Groove' intro varies down to sound sensational over Tom Browne's 'Fungi Mama' (my mix), and Godmama 'I'm Still Standing' with 'Din Da Dinger' (Graham Gold's mix) ... Groove Weekly's Catherine Dean evidently would be lost for words without this page — hi, Cathy! ...

DISCO DATES

THURSDAY (10) Modern Romance vocalize for Steve Dennis at Edgbaston Faces; **FRIDAY (11)** Shakatak play Blades' Bentley's Elms Court near Oxford; **CARIBBEAN** Pepe 'Tonto' funk London Baker Street's Barracuda; Nicky Peck & Thomas Felton have funky toga party fun at Leydowns Stage 3, Tom Holland jazz - funk Charing King Arthur's Court near Ashford; John Phillips has free admission for fancydressers at Henley Wheelers' 'Dutch Night' Harrow Brothers' a tribal session at District Rio 21 Club; Pete Haigh & French jazz - funk Lancaster University Soul Appreciation Society; Rob Harknett hits Ongar Haunt; **SATURDAY (12)** Paul Deville (ex - Blitz) starts the new electro - funk Padded Cell weekly downstairs at Mayfair Gullivers in Down Street; **SUNDAY (13)** Hot Cuisine play Gillingham Central in the King Charles Club; Chris Hill and Chris Holland jazz - funk weekly; Tom Holland jazz - funk South Harrow Boparts; **MONDAY (14)** Chris Brown jazz - funk Hemel Hempstead Scamps' new California Club, Tom Holland jazz - funk Tottenham Eltons; **TUESDAY (15)** Froggy jazz - funk's Cinderellas in Hickstead's Stroud Motel, Sussex; **WEDNESDAY (16)** Gonzalez play Mayfair Boparts; **THURSDAY (17)** Dennis John DeSade at Tunbridge Wells The Club, Capital Radio's Peter Young gets on down at Epping Forest Country Club near Chigwell.

DJ TOP TEN

STEVE DENNIS of Edgbaston's Faces — which has won yet another award this time, a certificate for its restaurant — is renowned for his ability to intersperse all the hottest new vinyl with excellently silly sessions. Not exactly a Top Ten, his current "loony - toones" include McLean & McLean 'Dolly Parton's Tits', Snowmen 'Hokey Cokey', Jackie Lee 'Rupert', Wombles 'Remember You're A Womble', Jimmy No Horne 'It's All Right', and a recent 'Romance' 'Ay Ay Ay Ay Moopy / Blue Rondo A La Turk 'Me And Mr Sanchez' / Trini Lopez 'Trini Trax' (congas). Ovaltines 'We Are The Ovatinays' (drama classes), Electronicas 'The Birde Song', Jungle Book s/t 'I Wanna Be Like You' (Animal Crackers), Drastic Measures 'Teddy Bears', Plastic Castle 'Maximum Banana', Shy (Saturday Morning Pictures), Music For Pleasure 'We're Off To See The Wizard', Barry Gray 'Thunderbirds' (flying), plus Steve evidently 'sings' to 'Singin' In The Rain' and 'The Music Man'. Maybe these need to be seen in action to see how they work!

HIT NUMBERS: Beats Per Minute for the last three weeks' pop chart scores on Tin (the fact they haven't appeared earlier was the least of last week's cock-ups!) are Cliff Richard 28-04-05, Human League 1185, Godley & Creme 1077, Madness 73-75!, Duran Duran 1487, Status Quo 57-76!, David Bowie 46/85-90-101!, Gary Numan / Dramatics 10-112!, Bad Manners 55-214-55-218!, Nicky Hager 10-113!, Culture Club 11-117-109!, Showaddywaddy 11-118-109!, Shout 11-117-109!, Teardrop Explodes 14-126!, Pointer Sisters 1811, Little Mix 11-118-109!, Shania Twain 8-32-05!, Scritti Politti 62-64!, Teardrop 9-190-95!, Barron Knights 1-11-118-109!, Oftawan Knights 1-11-118-109!, Oftawan 129!, The Beat 138c.

Mark Clark (Bracknell) seems so hung up on 'Brideshead Revisited' that he's even incorporated his chair into one typical scenario: 'Christmas may be coming but we'd still appreciate getting as many DJ charts as possible over this busy period; however, please note that if you've any disco dates or comparable urgent info, our deadline for anything happening up to January 6th is this coming Tuesday, yes, TUESDAY (15) — and dates after 6th January it's the following Monday (21), after which we won't be looking at the mail again until the new year ... KEEP 'EM COMING!



COLIN HUDD looks hunky and Syreeta looks happy during her recent visit to Dartford Flicks the other Saturday. Could it be they're watching someone getting their hair frizzed by the steam from Flicks' dramatically elevating lights and effects covered false ceiling? Or is there yet another dancing competition going on?

IMPORTS

FATBACK: 'Giggle' LP (US Spring SP-1-6734). Further confirmation of the US dancefloor's surprisingly strong set's subdued subcast intro like a less lush Bob James' 'In Your Face' ... a brassy, conversational mood jolts into 102bpm growl grinding groove, Steam's old 'Na Na Hey Hey Kiss Her Goodbye' becomes a quietly chanted mainly instrumental subclause 115-116 - 117bpm smacker with jazz muted trumpet and flute, 'Do It' (Till The Feelin' Runs Out) is a good everybody - singin' 118bpm brass - brassy smacker (a good out of Version Burch), and 'Rhythm To The Beat' another good rap - intro solid 115bpm smacker.

PURPLE FLASH: 'Creme Souffle' (Canadian Uniwave PBS 6). Extremely effective purposefully thumping 115bpm 12in funk rapper combines growling Wolfman Jack - like vocals with a Young & Company monorhythmic simple backing and more than a trace of 'The Breaks' mixin' it eminently mixable (as it kept proving all weekend). Great art it ain't, but it's lotsa fun.

VERNON BURCH: 'Do It To Me' (SRI SR-0008). Particularly funky granite hewn monolithically powerful staccato smacking sparse 110bpm 12in jolter with Prince - like guitar chinks between beats and vocoder both intro and duetting.

BOHANNON: 'Take The Country To New York City' (LP 'Alive' US Phase II FZ 3769). Poor value for anyone with his 'Let's Start The Dance' remix as both 12in versions plus another brief snatch of it team up with just three other new twists, of which two are also split into two parts, the others being this type of jittering 9-111 113 - 112bpm off-rhythmic thumper, while (BPMs when I've more time) 'A Happy Song For You' is jauntily similar and 'You're The One' a lovely clapping lightweight soaring swinger of the sort he's often done before. Despite niggling irritations, it's a pleasant set.

ZAFF: 'BOS: "Will You See Me Tonight?" (US, Eastbourne EAR 104). Synth jiggled clappingly introduced, then lambourne chinked unison started 0 - 112 - 113bpm 12in rolling burbler with electric guitar amidst other breaks, best in this Tony Humphries mix (check the labels), the other side's alternative less dynamic version being 109-112bpm.

FINAL EDITION: 'We're Moving On' (West End - Ahoy! USA VAP VAR-18105). Tee Scott mixed choppy 120 - 119 - 121 - 119 - 118-120 - 119bpm 12in jollier by a male group with squeaky / bass counterpointing vocals and lots of room for rhythm bits.

PURE ENERGY: 'You've Got The Power' (US Prism PDS 415). Chix squawked routine rolling 119 - 118-120 - 121bpm 12in disco lurcher with handicaps, tinkles and synth, enlivened by a brief vibes break, Instrumental on the flip.

BREAKERS

BUBBLING UNDER the UK Disco 10 (page 28) with increased support are Gary Hill and Oates 'I Can't Go For That' (US ABC 12in), Fine Quality featuring Cuz 'Ah Dine' (US Sugarhill 12in), Commodores 'Oh No' (Motown), Heaven 17 'Penhouse & Pavement' (EDB 12in), Temptations 'Ain't Your Heart' (Motown 12in), Human League 100 'Don't You Want Me' (Vicra 12in), Bob James 'The Steamin' Feelin' (Tappan Zee 12in), J. Walter Negro & The Loose Joints 'Shoot The Pump' (US York 12in), Ozuna 'Gigolote' (Motown 12in), Mike Post 'Hell Street Blues' (Elektra), Diana Ross 'Why Do Fools Fall In Love' (Capitol), Bar - Keys 'Nightcrawler' / 'Traffic Jammer' / 'Hit And Run' (US Mercury LP), Brooklyn Express 'Sixty - Nine' (US One Way 12in), Pablo 'Bo Banda' (Island 12in), Edikado 'Nita Bom' (Liberator Eyes / EG LP), Eddie Kendricks 'Duke's 'Nite' (Island 12in), Davis 'Happy Song' (20th Century - Feb 12in), Bohannon 'Take The Country To New York City' (US Phase II LP), Ray Barretto 'Pastime Paradise' / 'La Cuna' (US CTI LP), Pointer Sisters 'Should I Do It' (Planet), Tyrik 'In The Mood' / 'The Way You Move Me' (US Capitol LP), Lava 'Sky Rocket' / 'The Ratter' (Norwegian Polydor LP), Krk 'Sweet Legs' Thorne 'Mr Mag' (Champagne LP), Grace Jones 'Pull Up To The Bumper (Remix)' (Island 12in), Zafra Bros 'Will You See Me Tonight' (US Eastbourne 12in).

POD (Pop Orientated Dance — compiled from DJs playing a wide range of material): (1) EWF 7in, (2) Soft Cell 'Bedtime Stories' 7in, (3) Motown 'Hot Summer Night' (ABC 12in), (4) Heaven 17 'Penhouse & Pavement' 7in, (5) Heaven 17 'Penhouse & Pavement' 10in, (6) Heaven 17 'Penhouse & Pavement' 12in, (7) Heaven 17 'Penhouse & Pavement' 14in, (8) Heaven 17 'Penhouse & Pavement' 16in, (9) Heaven 17 'Penhouse & Pavement' 18in, (10) ABC 16in, (11) Arthur Adams, 11(11) Queen / Bowie, 12(12) Police 'Magic', 13(13) Soft Cell 'Tainted', 14(14) Olivia Newton - John, 15(15) Duran Duran, 16(16) Ultravox, 17(17) OMD 'Joan', 18(18) Rod Stewart 'Tonight', 19(19) Quick, 20(20) Jumpp, 21(21) Donal Byrd 'Around', 22(22) George Benson 12in, 23(23) Rose Royce, 24(24) Human League 'Heart', 25(25) Japan, 26(26) Altered Images, 27(27) Ottawan 'Hands', 28(28) Julio Iglesias, 29(29) Depeche Mode, 30(30) Diana Ross 7in, 31(31) Seconic Image, 32(32) Pretenders, 33(33) Rose Royce 17in, 34(34) Teardrop Explodes 14in, Pointer Sisters 18in, 35(35) Heaven 17, 36(36) Motown 'Hot Summer Night' (ABC 12in), 37(37) Heaven 17 'Penhouse & Pavement' 10in, 38(38) Heaven 17 'Penhouse & Pavement' 12in, 39(39) Heaven 17 'Penhouse & Pavement' 14in, 40(40) Heaven 17 'Penhouse & Pavement' 16in, 41(41) Heaven 17 'Penhouse & Pavement' 18in, 42(42) Rick James, 43(43) Mel Brooks, 44(44) Chas Jankel 'Questionnaire', 45(45) Aphone Mousou, 46(46) Tweets 'BS', 47(47) Isley Bros, 48(48) Trevor Walters, 49(49) Bob James 'Sign', 50(50) Tears For Fears 'Suffer The Children'.

By JAMES HAMILTON

UK NEWIES

MIRAGE: 'As From Now' (Cop 008, via Motown). Extremely classy, excellent smoothie pushing then choppingly Iggy Michael Jackson / Brothers Johnson-ish exciting high - flying 122 - 123 - 125bpm backbeat stomper with some yowling guitar, presumably on 12in but reviewed off in.

DIANA ROSS: 'Tenderness' (Motown TMGT 1248). Infectiously bucyano, bubbly, tugging 118bpm 12in from her first session, and a lot stronger than anything on her new album, flipped by a brand new but very disjointed long 'Medley' of old Supremes classics.

SYFETTA: 'Quick Slick' (Motown TMGT 1247). Delightfully sung bass synth burbled slinky 116bpm bouncy funk bumper suddenly comes alive now it's been off - the-peg, with a great little lip.

MASTERMIND: 'Urusei / Siam Waits You' (Half Moon 12 ROUND 204, via Spartan). Now belatedly part of Rondeau Records' UK launch of the Brooklyn - based black label's catalogue, this bubbly 114 - 115 - 116 - 115 (break) - 117 - 118bpm 12in jiggler was about on import some months back, and has gulfawing chatter and chants making funny funk of the US Army's cookie enrolment procedure.

EDDIE LOVETTE: 'Mr Sea' (LP 'Rockers For Lovers' KR KRLP 300, via RCA). In a subtle onomatopoeia, this surf effects intro and accompanied lovely 75bpm lover's rock jogger turns out to be about that other 'Mr C' — Sam Cooke. Well worth hearing.

JOHN HOLT: 'Ghetto Queen' (Creole CR 12-22). Bass thudding cool, sweet 68bpm 12in lover's rock by a veteran originator of the style.

GREGORY ISAACS: 'Permanent Lover' (Pre PRE 2012). Pleasant relaxed 67bpm 12in lover's rock jogger with subdued sax joining plaintive Gregory.

ALTON ELLIS: 'And I Love Her' (Island 12WDP 6748). The Romantic Beads classic adapted into nicely arranged 68 - 69bpm 12in reggae.

THE TWEETS: 'Birdie Song / Let's All Sing Like The Birdies Sing' (PRT 12P 202). Nicely silly and entirely appropriate vocal 190 - 195bpm follow - up, already charted, but on 12in starting usefully with a segued short snippet of 'Birdie'.

THE PIRANHAS: 'Vi Gets Gels' (Dakota DAK 2). Ever accelerating 126 - 130bpm 7in loosely knits salsa but basically raucous rough voiced pop rattler ending after sax with a good amusing rhythm - backed rap.

KIRK 'SWEET LEGS' THORNE: 'Mr Magg' (LP 'Re - Mixure' Champagne CHAMP 2). Budget priced 99p 7in track dubious artless album driving equally between US and UK and with Roy Ayers' Uno Melodic label supplying most of the thunks, yet really only three tracks stand out — this boomerang thudding supposedly 'X rated', 111 - 110 - 112bpm UK rap with the vocal mixed too far back, the Ayers prod / peaned JUSTO ALMARIO 'Show You Right' being a nice touchy snippet, 122 - 124bpm 7in instrumental, and the INVER-SIGNS 'All Night Service' another pleasant enough 117 - 119bpm instrumental. Some of the others are awful.

LORI AND THE CHAMELEONS: 'Touch' (Korow KOW 201). Newly 12 - inch, slowed down and much remixed chick - spoken bubbling 127 - 128 - 125 - 126bpm electronica purveyor from exactly two years ago when it used to work well out of Flying Lizards 'Money'.

METHOD ACTORS: 'Commonon (Dance Mix)' (Armageddon AEP 12109, via Stage One). Bass - snapped pent - up start 141 - 142 - 143bpm 12in "new dance" lurcher.

DONAL BYRD: 'I'll Always Love You' (Elektra K 12540). Attractive lush 0 - 29 - 39 - 78 - 39 - 68bpm 7in jiggler with trumpet amidst harmony vocal, a long time coming (if indeed ever) on 12in.

DEFUNKT: 'The Razor's Edge' (Hamblin HNS 1201, via Stage One). Monotonous brassy sometimes discordant 106bpm 12in jitters with some husky growls, social comment from the Kid Creole school of new black music and not, as that gentleman would undoubtedly agree, best promoted via disco DJs.

CHAS 'N' DAVE: 'Stars Over 45' (Rockney KOR 12, via PRT). Surprisingly successful 120bpm 7in fusion of old music hall numbers, Cockney accents and the medley handicap format, likely to hit big.

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Small Ads

Personal

QUIET GIRL 20 seeks guy 22-25. Mature but sense of humour for friendship and outings. Liverpool area. Photo appreciated. Box No 3273.

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PENPAL MAG: send stamp for approval copy. — MATCHMAKER (A44), Chorley, Lancs.

OPPOSITE SEX, partners found!! Free all + N + T + E + R + D + A + T + E. Rush letters describing yourself, plus SAE to — Box 2099, Record Mirror, 40 Long Acme, London WC2H 7JU.

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For Sale

TWO RECORD Collectors for sale individually or DJ work at £75 and £125 respectively, will not sell individual singles. Tel 995 - 7855 Eves.

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The Best and Rest of Jam	£3.50
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Cliff Richard Official	£2.95
Calendar	£2.95
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— November 1981 — LATEST COLOUR CONCERT PHOTOGRAPHS. Exclusive pack of 10 different full - colour photographs, size 5" x 7" each, for £9.95 plus £1.00 postage to UK/overseas £10.95. For these top - quality photos, by professional photographer, send remittance to: GIGPIX COLORPACKS (R158) P.O. Box 22, 15 Marks Road, Birmingham, Berkshire, RG11 1NW (Or send SAE only for Catalogue detailing, Gigpix Colorpacks — Britain's Leading Range of Colour Concert Photographs).

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E.G. AND THE BUNNYMEN official merchandise. New designs now available. Send SAE. Patterns of Climate, 18 Lexington Road Villas, London W11.

FREE FREE! Giant 20 page catalogue of Rock Books, magazines, badges, patches, T-shirts, posters, photos, scarves, transfers, studded leather gear. Also screen, TV and movie books, annuals, posters, postcards, a large selection of Sci-Fi and horror books and magazines. And special offer, giant poster sale for details, send SAE (overseas 4 IRCs) to — "Harlequin", 68 St Petersgate, Stockport.

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VINTAGE ROCK 'N' ROLL SIXTIES DELETIONS. Vincent, Cochran, Presley, Domino, Cliff, Shadows. — S.A.E. Dept RMR, Ivy House, North Street, Milverton, Somerset.

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UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART
9	8	(2) DON'T YOU WANT ME?, Human League, Virgin
2	1	(4) DADDY'S HOME, Cliff Richard, EMI
3	5	(6) BEGIN THE BEGUNIE, Julio Iglesias, CBS
4	5	(6) WHY DO FOOLS FALL IN LOVE? Diana Ross, Capitol
5	4	(6) LET'S GROOVE, Earth Wind & Fire, CBS
6	4	(5) BED SITTER, Soft Cell, Some Bizzare
7	2	(2) IT MUST BE LOVE, Madness, Stiff
8	2	(9) UNDER PRESSURE, Queen/David Bowie, EMI
9	—	(1) ANT YAP, Adam & The Ants, CBS
10	21	(14) WEDDING BELLS, Godley & Creme, Polydor
11	—	(1) ONE OF US, Abba, Epic
12	16	(5) CAMBODIA, Kim Wilde, Rak
13	7	(5) I GOT TO SLEEP, The Pretenders, Real
14	14	(10) FOUR MORE FROM TOYAH, Toyah, EMI
15	10	(6) AY AY AY MOOSEY, Modern Romance, WEA
16	23	(5) FLASHBACK, Imagination, R&B
17	27	(3) ROCK 'N' ROLL, Status Quo, Vertigo
18	12	(7) STEPPIN' OUT, Kool And The Gang, De-Lite
19	11	(10) PHYSICAL, Olivia Newton-John, EMI
20	26	(6) THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Funboy Three, Chrysalis
21	8	(8) FAVOURITE SHIRTS, Haircut 100, Arista
22	26	(3) MY OWN WAY, Duran Duran, EMI
23	16	(6) VOICE, Ultravox, Chrysalis
24	35	(3) THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
25	18	(5) WILD IS THE WIND, David Bowie, RCA
26	37	(5) MIRROR MIRROR, Dolce, WEA
27	25	(7) YES TONIGHT JOSEPHINE, The Jets, EMI
28	—	SPIRITS IN THE MATERIAL WORLD, Police, WEA
29	31	(14) BIRDIE SONG, Tears, PRT
30	19	(7) TEARS ARE NOT ENOUGH, ABC, Neutron
31	29	(5) TURN YOUR LOVE AROUND, George Benson, Warner Bros
32	32	(10) JOAN OF ARC, Orchestral Manoeuvres In The Dark, Cindis
33	33	(2) LOVE NEEDS NO DISGUISE, Gary Numan/Dramatic, Beggars Banquet
34	34	(4) BUONA SERA (DON'T BE ANGRY), Bad Manners, Magnet
35	33	(3) FOOTSTEPS, Showaddywaddy, Bell/Arista
36	35	(3) DEAD RINGER FOR LOVE, Meatball, Epic
37	15	(6) TONIGHT I'M YOURS, Rod Stewart, Chrysalis
38	17	(8) EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
39	45	(5) PAINT ME DOWN, Spandau Ballet, Reformation/Chrysalis
40	45	(4) WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Atlantic
41	—	(10) DUNG TURKS, Rod Stewart, Riva
42	42	(4) EASIER SAID THAN DONE, Shatatak, Polydor
43	43	(3) I CAN'T SAY GOODBYE TO YOU, Helen Reddy, MCA
44	71	(7) LET'S ALL SING LIKE THE BIRDS SING, Tears, PRT
45	22	(9) WHEN SHE WAS MY GIRL, Four Tops, Casablanca
46	—	I'LL FIND MY WAY HOME, Jon & Vangelis, Polydor
47	32	(10) WHEN YOU WERE SWEET SIXTEEN, Fureys & Davie Arthur, Ritz
48	55	(2) ALL THAT GLITTERS, Gary Glitter, Bell/Arista
49	74	(2) HELP, GET ME SOME HELP, Ottawan, Carrere
50	63	(2) SHOULD I DO IT, Pointer Sisters, Raprise
51	—	I COULD BE SO HAPPY, Altered Images, Epic
52	71	(2) BLACKBOARD JUNGLE, Barren Knights, CBS
53	47	(3) THIS IS RADIO CLASH, Clash, CBS
54	59	(2) YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
55	40	(12) HAPPY BIRTHDAY, Altered Images, Epic
56	59	(3) DAMNED EP, Damned, NEMS
57	41	(13) IT'S MY PARTY, Stewart/Gaskin, Stiff/Broken
58	—	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
59	—	STAR-SOVER, Chas & Dave, Rodney
60	38	(8) LOVE ME TONIGHT, Trevor Walters, Magnet
61	—	(4) WONDERFUL TIME UP THERE, Alvin Stardust, Stern
62	—	NEVER IN A MILLION YEARS, Bountown Roots, Mercury
63	—	I COULD NEVER MISS YOU, Lalai, Alpha
64	44	(10) I LABELLED WITH LOVE, Squeeze, A&M
65	48	(7) VISIONS OF CHINA, Japan, Virgin
66	53	(5) THY OWN MY BABY OUT WITH THE BATH WATER, Tempole Tudor, Stiff
67	—	SWEET DREAMS, Elton Costello, F-Best
68	—	HOKEY COKEY, The Snowmen, Stiff
69	75	(2) WAITING ON A FRIEND, Rolling Stones, RSR
70	—	HIT IT, The Beat, Go Fast
71	—	PEHAPS LOVE, Domingo/Denver, CBS
72	—	THE OLD SONGS, Barry Manilow, Arista
73	—	JINXLE BELLS (LAUGHING ALL THE WAY), Hysterics, KA/Recorded Delivery
74	46	(11) GOOD YEAR FOR THE ROSES, Elton Costello, F-Best
75	—	I WANNA BE A WINNER, Brown Sugar, BBC
76	—	BUBBLING UNDER
77	—	BOUNCY BOUNCY, Jump, RCA 160
78	—	BRIDESHEAD THEME, OST, Chrysalis, CHS 2562
79	—	CHRISTMAS ON 45, Various, Decca, SANTA 1
80	—	COUNTDOWN, UK Subs, Nems, Nems 334
81	—	CUMBERLAND GAP, Lonnie Donegan/Shakin' Pyramids Virgin VS 485
82	—	DON'T WALK AWAY, Four Tops, Casablanca, CAN 1006
83	—	DROWNING IN BERLIN, Mobiles, Rialto, RIA 3
84	—	FALLING IN LOVE AGAIN, Techno Twins, PRT 7P 224
85	—	FOLLOW YOU ANYWHERE, Sad Cafe, Polydor POSP 366
86	—	HAPPY CHRISTMAS (WAR IS OVER), John Lennon Parlophone R5979
87	—	IF EVERYDAY WAS LIKE CHRISTMAS, Elvie Pretry, RCA, GOLD 541 (R)
88	—	I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Streetwave STRA 1897
89	—	I WISH IT COULD BE CHRISTMAS EVERY DAY, Wizard, Harvest, HAR 5173
90	—	JUST ONCE, Quincy Jones, A&M, AMS 8178
91	—	LET'S CELEBRATE, New York Sky, Epic, EPCA 1988
92	—	LOVIN' YOU, Kiki/Elton, Arifex, ARO 259
93	—	MATTE KUDASAI, King Crimson, EGI/Polydor, EGU 2
94	—	MERRY XMAS EVERYBODY, Slade, Polydor, 2088 422
95	—	ONE NINE FOR SANTA, Fogwill Flax/Angie Bitters from Freehold Junior School, EMI 3253
96	—	RUN WITH THE FOX, Chris Squire/Alan White, Atlantic, K 11895
97	—	THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra, K 12575
98	—	TIME TO LET GO, Eddy Grant, Ice, ICE 92
99	—	TRINI-TAX, Trini Lopez, RCA 154
100	—	WRACK MY BRAIN, Ringo Starr, RCA 188



SIOUXSIE: in at No 36 in the albums chart



ADAM raps it up to No 9

25 FAST MOVERS

SINGLES

- Platinum (one million sales)
- Gold (500,000 sales)
- Silver (250,000 sales)

ALBUMS

- Platinum (£1 million sales)
- Gold (£100,000 sales)
- Silver (£50,000 sales)

Charts as supplied by BMRB/Music and Video Week and used by BBC.

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Star Choice



ANDY MCCLUSKY OF ORCHESTRAL MANOEUVRÉS IN THE DARK

1 NEU 75 & LA DUSSELDORF The larger half of the Dusseldorf brigade: Neu and La Dusseldorf's 'romance' is a masterpiece that's still here.
2 RADIO ACTIVITY Kraftwerk. The best of their wonderfully amateur LP's.
3 CREDIDA — Musical Interlude. A personal fave, but better and a lot relevant.
4 ROXY MUSIC — Roxy Music I only bought this in 1979 — made me realize what I've been missing.
5 OH WHAT A FANTASTIC WORLD Urie Anderson. The first time I heard this I was stunned speechless — for once.

6 LEAD ON & WIRE SISTERS OF MERCY, FAMOUS BLUE RAINCOAT — Leonard Cohen. Three songs from many great ones. The music just gets inside me.

UK ALBUMS

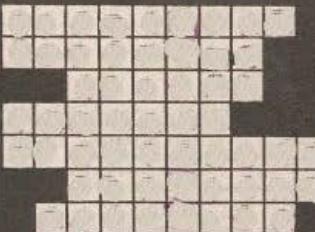
THIS WEEK IN CHART

1	2	(4) CHART HITS '81, Various, K-Tel
2	1	(5) QUEEN GREATEST HITS, Queen, EMI
3	4	(5) PRINCE CHARMING, Adam & The Ants, CBS
4	5	(4) SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
5	5	(5) PEARLS, Enya Brooks, A&M
6	8	(8) DARE, Human League, Virgin
7	7	(7) THE BEST OF BLONDIE, Blondie, Chrysalis
8	9	(3) BEGIN THE BEGUNIE, Julio Iglesias, CBS
9	3	(2) FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
10	11	(13) SHAKY, Shakira Stevens, Epic
11	10	(5) ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Cindis
12	12	(16) GHOST IN THE MACHINE, Police, A&M
13	14	(9) TONIGHT I'M YOURS, Rod Stewart, Riva
14	15	(2) NON-STOP EROTIC CABARET, Soft Cell, Some Bizzare
15	16	(8) HOOKED ON CLASSICS, Louis Clark/RPO, K-Tel
16	20	(8) RAISE, Earth Wind & Fire, CBS
17	23	(4) COUNTRY GIRL, Billie Jo Spears, Warwick
18	22	(4) HANSIMANIA, James Last, Polydor
19	20	(12) WIRED FOR SOUND, Cliff Richard, EMI
20	17	(9) WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
21	24	(4) ALL THE GREATEST HITS, Diana Ross, Motown
22	25	(11) IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
23	10	(7) ALMOST BLUE, Elvis Costello, P. Bear
24	21	(6) HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
25	26	(4) 28 FAMILY FAVOURITES, Vera Lynn, EMI
26	56	(3) PERHAPS LOVE, Plácido Domingo/John Denver, CBS
27	19	(4) BEST OF RAINBOW, Rainbow, Polydor
28	21	(5) COUNTRY SUNRISE/SUNSET, Various, Ronco
29	41	(2) THE PICK OF BILLY CONNOLLY, Billy Connolly, Polydor
30	13	(3) TIM DRUM, Japan, Virgin
31	32	(10) MADNESS 7, Madness, Stiff
32	—	(9) HAWAIIAN PARADISE/CHRISTMAS, Wout Steenhuis, Warwick
33	27	(5) GEORGE BENSON COLLECTION, George Benson, Warner Bros
34	65	(3) ANTHEM, Toyah, Safar
35	33	(3) CHANGESTWOBOWIE, David Bowie, RCA
36	—	(1) ONCE UPON A TIME, Siouxsie & The Banshees, Polydor
37	59	(24) LOVE SONGS, Cliff Richard, EMI
38	47	(5) RENEGADE, Thin Lizzy, Vertigo
39	49	(13) RAGE IN EDEN, Ultravox, Chrysalis
40	37	(2) A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Harvest
41	38	(5) JAZZ SINGER, Neil Diamond, Capitol
42	42	(4) THE VERY BEST OF ... Showaddywaddy, Arista
43	40	(14) BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
44	39	(10) LOVE IS ... Various, K-Tel
45	58	(2) THE WAY TO THE SKY, Neil Diamond, CBS
46	44	(5) ROCK HOUSE, Various, Ronco
47	28	(5) SPEAK & SPELL, Depeche Mode, Mute
48	57	(13) CELEBRATION, Johnny Mathis, CBS
49	84	(78) WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
50	34	(6) EXIT STAGE LEFT, Rush, Mercury
51	48	(8) BODY TALK, Imagination, R&B
52	91	(13) SUPER HITS 1 & 2, Various, Ronco
53	59	(5) ROCK CLASSICS, LSD/Royal Choral Society, Mercury
54	37	(14) DEADRINGER, Meat Loaf, Epic/Cleveland
55	55	(11) SECRET COMBINATION, Randy Crawford, Warner Bros
56	71	(2) CHAS & DAVE'S CHRISTMAS JAMBOREE BAG, Chas & Dave, Warwick
57	—	(1) THE LEGEND OF MARIO LANZA, Mario Lanza, K-Tel
58	59	(2) WILDER, Teardrop Explodes, Mute
59	45	(3) THE ULTIMATE PERFORMANCE, Eric Presley, K-Tel
60	49	(18) PRETENDER II, Pretenders, Real
61	67	(5) SONGS OF THE VALLEYS, London Welsh Male Choir, K-Tel
62	77	(4) BRIDESHEAD REVISITED, Original Soundtrack, Chrysalis
63	68	(6) GOLDEN MEMORIES, Harry Secombe/Maria Anderson, Warwick
64	59	(9) MOB RULES, Black Sabbath, Mute
65	72	(35) DURAN DURAN, Duran Duran, EMI
66	33	(6) DIARY OF A MADMAN, Ozzy Osbourne, Jet
67	54	(12) ABACAB, Genesis, Chrysalis
68	70	(62) GUILTY, Bardot Strain, CBS
69	35	(5) DISCO EROTICA, Various, Warwick
70	43	(3) BEST OF ... The Damned, Chiswick
71	78	(9) TIME, Electric Light Orchestra, Jet
72	31	(2) THE ELDER, Kiss, Casablanca
73	62	(14) TATTOO YOU, Rolling Stones, Rolling Stones
74	72	(7) SEE JUNGLE, Bow Wow Wow, RCA
75	52	(4) LA FOLIE, Stranglers, Liberty
76	79	(59) MAKIN' MOVIES, Dire Straits, Vertigo
77	63	(6) DOUBLE TROUBLE, Gillian, Virgin
78	75	(8) GOSH IT'S BAD MANNERS, Bad Manners, Magnet
79	—	(1) THE JACKSONS, The Jacksons, Epic
80	38	(3) MOVEMENT, New Order, Factory
81	75	(8) MANILOW MAGIC, Barry Manilow, Arista
82	97	(13) HITS RIGHT UP YOUR STREET, Shaggy, Polydor
83	65	(7) PHYSICAL, Olivia Newton-John, EMI
84	—	(1) SECRET POLICEMAN'S OTHER BALL, Various, Springtime
85	—	(1) MISTY MORNING, Various, Ronco
86	74	(4) ONNA BALL, Stray Cats, Arista
87	63	(3) FOUR, Foreigner, Atlantic
88	84	(1) MEMORIES ARE MADE OF THIS, Various, Ronco
89	84	(13) BEAT THE CARROT, Jasper Carrott, DJB
90	—	(2) LIVING EYES, Bee Gees, RSO
91	—	(1) LAST FOREVER, James Last, Polydor
92	89	(18) RUMOURS, Fleetwood Mac, Warner Bros
93	91	(3) VIENNA, Ultravox, Chrysalis
94	85	(8) OCTOBER, U2, Island
95	62	(14) WALK UNDER LADDERS, Joan Armatrading, A&M
96	58	(2) THE VERY BEST OF ANNE MURRAY, Anne Murray, Capitol
97	73	(12) PENTHOUSE & PAVEMENT, Heaven 17, Virgin
98	66	(11) THE PLATINUM ALBUM, Various, K-Tel
99	—	(2) TILL DEAF DO US PART, Slade, R&B
100	—	(1) LIVE & HEAVY, Various, Nems

Puzzles

X-WORD AND POPAGRAM... and your chance to win an album

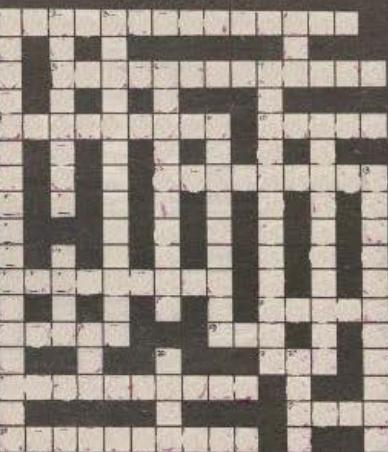
POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the alternating consonants reveals a band who tell us to keep quiet. Remember the clues aren't in the correct order. You have to decide what the right order is.

Old hen is really what Maggie wants. B, 12 do (4.2). If Olivia could rebuild a clay ship she'd be happy (8). Listen to me, I'm a man, tell me why I can't sleep (9). One crazy tender p... Alvin a hit (4). How your imagination might communicate (4). Broken brides go in to dance for Birdies (6.4). Tease Set to tell you where to hear a squeaked story (4).

X-WORD



CLUES

- ACROSS
 - 1 Am I the lucky one, Bob? (7,2)
 - 2 Cliff being strung up, (5,3)
 - 3 The Runaway Boys are Gonna Ball, (3,4)
 - 4 1986, Black Slate hit, (5)
 - 5 ... was their last UK hit, (4,5)
 - 6 It followed To Cut A Long Story Short (3,6)
 - 7 I killed the radio star, (5)
 - 8 What Stade and Big Ears have in common, (5)
 - 9 Eddie label, (3)
 - 10 Tom Petty's hit at No. 1 in '86, (3)
 - 11 Group who found a Positive Touch, (10)
 - 12 Young or Innes, (4)
 - 13 Siouxsie's home perhaps, (5,3)

DOWN

- 1 ABC hit (3,3,3)
- 2 Everything's Gone Green for them, (3,3)
- 3 Paul Shaffer's old outfit, (5,6)
- 4 Michael Schenker's old outfit, (1,1,4)
- 5 A look alike of the lost, (10)
- 6 Just like a Lennon No. 1, (6,4)
- 7 A request from Mick, (5,2)
- 8 ... hit, (3,3)
- 9 A tribute to Bo Derek perhaps, from Duran Duran, (5,2,4)
- 10 He grew up in public, (4)
- 11 Dave or Kiki, (3)
- 12 U2 singer, (4)
- 13 Commodores latest 45, (2,2)

SOLUTION TO LAST WEEK'S X-WORD

ACROSS: 1 Barbara Cookin' 3 What She Was My Girl, 4 Up The Hill, 15 War, 12 Tin Soldier, 14 Women, 16 Oh Well, 18 No Fun, 22 Ticket To Ride, 23 Sexy Eyes, 7 Rock Your World, Weeks & Co, Chaz Brasilia Dlat
DOWN: 1 Bow Wow Wow, 2 Assault And Battery, 3 Kim Wilde, 4 Darlin', 5 Elton John, 7 Golden Dreamer, 10 Elton John, 13 Real, 15 Jet, 16 One Trick, 17 Exposed, 19 Pretty, 20 Years, 21 Fo.

SOLUTION TO POPAGRAM (in order of puzzle)
Blondie, Dead Cities, Lunatics, Joan Of Arc, Juke Box, Maggie Bell, Four Tops.
DOWN: October.

LAST WEEK'S WINNER: Ian Bosworth, 85 Tideswell Road, Great Barr, Birmingham, B42 2DV.

Remember, you have to complete both the Xword and Popagram to qualify to win an album. Send your completed entry to: Xword / Popagram, Record Mirror, 49 Long Acre, London WC2E 9JT.

Name.....

Address.....

US ALBUMS

- Foreigner, Atlantic
- GHOST IN THE MACHINE, Police, A&M
- TATTOO YOU, The Rolling Stones, Rolling Stones Records
- ESCAPE, Journey, Columbia
- RAISE, Earth, Wind & Fire, ARC/Columbia
- PHYSICAL, Olivia Newton-John, MCA
- BELLA DONNA, Stevie Nicks, Modern Records
- FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- ABACAB, Genesis, Atlantic
- EXIT STAGE LEFT, Rush, Mercury
- SHAKE IT UP, The Cars, Elektra
- PRIVATE EYES, Daryl Hall And John Oates, RCA
- TONIGHT I'M YOURS, Hall & Oates, Warner Bros
- GREATEST HITS, Queen, Elektra
- WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- DIARY OF A MADMAN, Ozzy Osbourne, Jet
- FREEZE-FRAME, The J Geils Band, EMI-America
- THE INNOCENT AGE, Jan Fogelberg, Full Moon/Epic
- BEAUTY AND THE BEAT, The Go-Go's, IRS
- ON THE WAY TO THE SKY, Neil Diamond, Columbia
- MEMORIES, Barbra Streisand, Columbia
- SOMETHING SPECIAL, Kool & The Gang, De-Lite
- PRECIOUS TIME, Pat Benatar, Chrysalis
- IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- CIRCLE OF LOVE, The Steve Miller Band, Capitol
- DON'T SAY NO, Billy Squier, Capitol
- THE ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK, Hooked On Classics, RCA
- RE-AC-TOR, Neil Young & Crazy Horse, Reprise
- THE BEST OF BLONDIE, Blondie, Chrysalis
- MOB RULES, Black Sabbath, Warner Bros
- LAW AND ORDER, Lindsey Buckingham, Asylum
- GET LUCKY, Loverboy, Columbia
- QUARTERFLASH, Quarterflash, Geffen
- CONTROVERSY, Prince, Warner Bros
- THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- ALLIED FORCES, Triumph, RCA
- BREAKIN' AWAY, Al Jarreau, Warner Bros
- THE JACKSONS LIVE, The Jacksons, Epic
- BEST OF THE DOOBIES, The Doobie Brothers, Warner Bros
- SONGS IN THE ATTIC, Billy Joel, Columbia
- GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- LIVING EYES, Bee Gees, RSO
- WORKING CLASS DOG, Rick Springfield, RCA
- ALL THE GREATEST HITS, Diana Ross, Motown
- FEELS SO RIGHT, Alabama, RCA
- LONG DISTANCE VOYAGER, Moody Blues, Threshold
- IN THE POCKET, The Commodores, Motown
- TAKE NO PRISONERS, Molly Hatchet, Epic
- PERHAPS LOVE, Plácido Domingo, Columbia
- NEVER TOO MUCH, Luther Vandross, Epic
- CHRISTMAS, Kenny Rogers, Liberty
- CRAZY FOR YOU, Earl Klugh, Liberty
- STREET SONGS, Rick James, Gordy
- GREATEST HITS, Kenny Rogers, Liberty
- JUICE, Juice Newton, Capitol
- H INFIDELITY, Leo Sayer, Epic
- THE ONE THAT YOU LOVE, Air Supply, Arista
- SHARE YOUR LOVE, Kenny Rogers, Liberty
- TIME EXPOSURE, Little River Band, Capitol
- THE MANY FACETS OF ROGER, Roger, Warner Bros
- THE DUDE, Quincy Jones, A&M
- A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Columbia
- WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- AS FAR AS SIAM, Red Rider, Capitol
- SHE SHOT ME DOWN, Frank Sinatra, Reprise
- SOMETHING ABOUT YOU, Angela Bofill, Arista
- GREG LAKE, Greg Lake, Chrysalis
- NIGHT CRUSIN', Bar-Kays, Mercury
- NEW TRADITIONALISTS, Dene, Warner Bros
- DISCIPLINE, Kim Crimson, Warner Bros
- COME MORNING, Grover Washington Jr., Elektra
- IT'S TIME FOR LOVE, Teddy Pendergrass, PIR
- PIRATES, Rickie Lee Jones, Warner Bros
- THE TIME, The Time, Warner Bros

US SINGLES

- PHYSICAL, Olivia Newton-John, MCA
- WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- OH NO, Commodores, Motown
- LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- YOUNG TURKS, Rod Stewart, Warner Bros
- HERE I AM, Air Supply, Arista
- WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- HARDEN MY HEART, Quarterflash, Geffen
- DON'T STOP BELIEVIN', Journey, Columbia
- LEATHER AND LACE, Stevie Nicks With Don Henley, Modern
- TRouble, Lindsey Buckingham, Asylum
- I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- YESTERDAY'S SONGS, Neil Diamond, Columbia
- COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- TURN YOUR LOVE AROUND, George Benson, Warner Bros
- THE SWEETEST THING, Juice Newton, Capitol
- PRIVATE EYES, Daryl Hall & John Oates, RCA
- TAKE MY HEART, Kool & The Gang, De-Lite
- OUR LIPS ARE SEALED, The Go-Go's, IRS
- COOL NIGHT, Paul Davis, Arista
- MY GIRL, Chilliwack, Millennium
- HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- HEART LIKE A WHEEL, The Steve Miller Band, Capitol
- CENTERFOLD, The J Geils Band, EMI-America
- STEAL THE NIGHT, Stevie Wonder, Motown
- SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbit, Elektra
- START ME UP, The Rolling Stones, Rolling Stones Records
- THE OLD SONGS, Barry Manilow, Arista
- I WOULDNT HAVE MISSED IT FOR THE WORLD, Ronnie Milsap, RCA
- ARTHUR'S THEME, Christopher Cross, Warner Bros
- SHAKE IT UP, The Cars, Elektra
- POOR MAN'S SON, Survivor, Scotti Brothers
- NO REPLY AT ALL, Genesis, Atlantic
- UNDER PRESSURE, Queen & David Bowie, Elektra
- WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- SHE'S GOT A WAY, Billy Joel, Columbia
- WRACK MY BRAIN, Ringo Starr, Boardwalk
- TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger & The Silver Bullet Band, Capitol
- CASTLES IN THE AIR, Don McLean, Millennium
- COME ON WITH ME, The Beach Boys, Caribou
- MORE THAN JUST THE TWO OF US, Sneaker, Handshake
- NEVER TOO MUCH, Luther Vandross, Epic
- THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton, Elektra
- LIVING EYES, Bee Gees, RSO
- JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- TAKE IT EASY ON ME, Linda Ronstadt, Capitol
- WORKING FOR THE WEEKEND, Loverboy, Columbia
- THE NIGHT OWLS, Little River Band, Capitol
- WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- SAUSALITO SUMMERNIGHT, Diesel, Regency
- WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- LOVE IN THE FIRST DEGREE, Alabama, RCA
- KEY LARGO, Bertie Higgins, Kat Family
- LET ME LOVE YOU ONCE, Greg Lake, Chrysalis
- IF I WHERE YOU, Luke, Arista
- LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- FOR YOUR EYES ONLY, Sheena Easton, Liberty
- ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- MY KINDA LOVER, Billy Squier, Capitol
- SUPER FREAK, Rick James, Gordy
- SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- BLAZE OF GLORY, Kenny Rogers, Liberty
- FALLING IN LOVE, Balance, Porcaro
- I WANT YOU, I NEED YOU, Chris Christian, Boardwalk
- TWILIGHT, ELO, Jet
- HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- BREAKIN' AWAY, Al Jarreau, Warner Bros
- ANYONE CAN SEE, Irene Cara, Network
- STEP BY STEP, Eddie Rabbit, Elektra
- SWEET DREAMS, Air Supply, Arista
- SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia

US SOUL

- RAISE, Earth, Wind & Fire, ARC/Columbia
- SOMETHING SPECIAL, Kool & The Gang, De-Lite
- CONTROVERSY, Prince, Warner Bros
- NEVER TOO MUCH, Luther Vandross, Epic
- THE MANY FACETS OF ROGER, Roger, Warner Bros
- IT'S TIME FOR LOVE, Teddy Pendergrass, PIR
- SHOW TIME, Slave, Cotillion
- WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- INSIDE YOU, The Isley Brothers, T-Nick
- NIGHT CRUSIN', Bar-Kays, Mercury
- THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- IN THE POCKET, Commodores, Motown
- THE TIME, The Time, Warner Bros
- CRAZY FOR YOU, Earl Klugh, Liberty
- CAMOUFLAGE, Rufus With Chaka Khan
- LIVE, The Jacksons, Epic
- BREAKIN' AWAY, Al Jarreau, Warner Bros
- SOMETHING ABOUT YOU, Angela Bofill, Arista
- SKYLINE, Skyy, Balsoul
- I AM LOVE, Peabo Bryson, Capitol

US DISCO

- CONTROVERSY/LET'S WORK, Prince, Warner Bros
- CAN YOU MOVE, Modern Romance, Atlantic
- LET'S GROOVE, Earth, Wind & Fire, Columbia
- GENIUS OF LOVE/WORLD RAPINHOD, Tom Tom Club, Sire/Warner Bros
- YOU CAN/FIRE MY HEART — Madeline Kane, Chalet
- ROCK YOUR WORLD, Weeks & Co, Chaz Brasilia Dlat
- LOVE FEVER, Gayle Adams, Prelude
- R R EXPRESS, Rose Royce, Whiffle
- WALKING INTO SUNSHINE, Central Line, Mercury
- HAPPY DAYS/TEES HAPPY, North End featuring, Nichols Wallace, Emergency
- MONY MONY, Billy Idol, Chrysalis
- TAKE MY LOVE, Melba Moore, EMI
- Tainted Love/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner Bros
- MENY/I WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros
- NOBODY ELSE, Karen Silver, RGC/Quality
- CALL ME/LET'S CELEBRATE, Siyy, Salsoul
- INSIDE YOU, Isley Brothers, T-Nick
- PLAY TO WIN/PENTHOUSE & PAVEMENT, Heaven 17, Virgin
- I CAN'T GO FOR THAT (No Can Do), Daryl Hall & John Oates, RCA

UK DISCO

- 1 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 2 TURN YOUR LOVE AROUND, George Benson, Warner Bros 12in
- 3 GET DOWN ON IT/TAKE MY HEART/GOOD TIME TONIGHT/PASS IT ON/HO SHOW, Kool & The Gang, De-Lite LP
- 4 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 5 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 6 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 7 R.E. EXPRESS, Rose Royce, Whiffle LP 12in
- 8 I'M GLAD THAT YOU'RE HERE/INSTRUMENTAL, Alphonse Mouzon, London 12in
- 9 AY AY AY AY MOOSE/MOOSE ON THE LOOSE/TEAR THE ROOF OFF THE MOOSE, Modern Romance, WEA 12in
- 10 CAN'T KEEP HOLDING ON, Second Image, Polydor 12in
- 11 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros LP
- 12 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 13 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 14 WHAT GOES AROUND COMES AROUND/WATCH OUT, Brendi Wells, US WMOT LP
- 15 MYSTERY GIRL, Duke, WEA 12in
- 16 ME AND MR SANCHEZ, Blue Rondo A La Turk, Diable Noir 12in
- 17 LOVE IN THE FAST LANE, Dynasty, Solar 12in
- 18 I JUST WANNA (SPEND SOME TIME WITH YOU), Alton Edwards, Streetwave 12in
- 19 LET'S CELEBRATE/CALL ME, New York Skyy, Epic/Streetwave 12in
- 20 STARCHILD, Level 42, Polydor 12in
- 21 CONTROVERSY, Prince, Warner Bros 12in
- 22 SHAKE, G.O., Arista 12in
- 23 SNAP SHOT/WAIT FOR ME/PARTY LITES/STEAL YOUR HEART/SMOKIN', Slave, Cotillion LP
- 24 RIDE THE LOVE TRAIN, Light Of The World, EMI 12in
- 25 ZULU (REMIX), The Quick, Epic 12in
- 26 LOVE FEVER, Gayle Adams, US Prelude 12in
- 27 LET'S START TO DANCE AGAIN, Bohannon/Dr Perri Johnson, US Phase II 12in
- 28 TWINKLE, Earl Klugh, Liberty 12in
- 29 KILIMANJARO, Letta Mbulu, US MJS 12in
- 30 BOUNCY BOUNCY/THE BOUNCE, Jumpp, RCA 12in
- 31 HUPENDI MUZIKI/WANGUI! K.I.D., US SAM 12in
- 32 WHAT'S FUNK?, Perry Haines, Fetish Funk Rox 12in
- 33 I HEARD IT THROUGH THE GRAPEVINE, Roger, Warner Bros 12in
- 34 FAVOURITE SHIRTS, Haircut One Hundred, Arista 12in
- 35 CAN'T HELP MYSELF, Linx, Chrysalis 12in
- 36 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 37 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 38 TWENNINNYNE (THE RAP/RHYTHM/MOVIN' ON/NEED YOU/JUST LIKE DREAMIN'/DON'T LOOK BACK, Twennynine/Lenny White, Elektra LP
- 39 NORTH LONDON BOY, Incognito, Ensign 12in
- 40 IT MUST BE MAGIC, Teenie Marie, Motown 12in
- 41 SUPER FREAK/FIRE AND DESIRE, Rick James, Motown 12in
- 42 PAINT ME DOWN, Spandau Ballet, Reformation 12in
- 43 I'VE HAD ENOUGH/YOU ARE A WINNER/EVOLUTION ORANGE, LADY SUN, Earth Wind & Fire, CBS LP
- 44 DISCO CALYPSO (REMIX)/SKUNKIN', Hot Cusine, Kaleidoscope 12in
- 45 MR C/KEEP IT/SHE'S GONE, Norman Connors, US Arista LP
- 46 TAKE MY LOVE, Melba Moore, EMI America 12in
- 47 ANTI-FREEZE (SET ME FREE), Freez, Beggars Banquet 12in
- 48 THE GENIE (REMIX)/EVERY HOME SHOULD HAVE ONE, Patil Austin, Qwest 12in
- 49 TONIGHT YOU AND ME, Phyllis Hyman, Arista 12in
- 50 LET YOUR BODY DO THE TALKIN'/LET'S GET CRACKIN'/I THINK I LOVE YOU/STAND UP, Shock, US Fantasy LP
- 51 NITE LIFE, Hawk & Co, Epic/12in promo
- 52 FUNGI MAMA/BYE GONES/COME FOR THE RIDE/MY LATIN SKY, Tom Browne, Arista GRP LP
- 53 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 54 WE'LL MAKE IT, Mike & Brenda Sutton, US SAM 12in
- 55 LITTLE BLACK SAMBA, Grover Washington Jr, Elektra LP
- 56 TEARS ARE NOT ENOUGH, ABC, Neutron 12in
- 57 I LIKE YOUR LOVIN'/SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, Epic LP
- 58 INCH BY INCH, Strikers, Epic 12in
- 59 CAVEMAN BOOGIE/CORRIDA/AI NO CORRIDA)/SATURDAY NITE GROOVIN', Lesette Wilson, US Headfirst LP
- 60 YOU'RE THE ONE FOR ME/INSTRUMENTAL, 'D' Train, US Prelude 12in
- 61 FUNK ON THE ROCKS, Jimmy Haynes (Senyah), RCA 12in
- 62 JAM BENEATH THE GROOVE/YOUR LOVE/YOU CAN GET DOWN/BURNING UP, Skool Boyz, US Destiny LP
- 63 LET'S STAND TOGETHER/LET'S GO BACK TO LOVIN', Melba Moore, US EMI America LP
- 64 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 65 SOMETHIN' THAT YOU DO TO ME, T.L.H., Arista 12in
- 66 HAVIN' FUN WITH MR T/HERMANOS/AFTER THE LOVE IS GONE, TAMARAC, Stanley Turrentine, Elektra LP
- 67 DO IT ROGER/MAXX AXE/SO RUFF SO TUFF, Roger, Warner Bros LP
- 68 CLOSER TO YOUR LOVE/LOVE IS REAL, Al Jarreau, Warner Bros 12in
- 69 SURE SHOT, Tracy Weber, Canadian Quality RFC 12in
- 70 TEE'S HAPPY/HAPPY DAYS, Northend, US Emergency 12in
- 71 SHINE ON, Celene Duncan, RCA 12in
- 72 MAKE UP YOUR MIND, Aurora, US Salsoul 12in
- 73 TROPICAL LOVE/I DO LOVE YOU, Angela Bofill, US Arista LP
- 74 IT'S GOOD TO BE THE KING RAP, Mel Brooks, Luggage Label 12in
- 75 SO GOOD SO RIGHT, Imagination, R&B LP
- 76 DON'T SEND ME AWAY, Garfield Fleming, US Becket 12in
- 77 SUNNY DAY, Pig Bag, Y 12in
- 78 STREET LIFE (LIVE)/SECRET COMBINATION, Randy Crawford, Warner Bros 12in
- 79 HILL STREET BLUES/DANCE TONIGHT/ENDLESS FLIGHT, Rodney Franklin, CBS LP
- 80 YOU CAN DO IT/JUST A FEELING, Five Special, US Elektra LP
- 81 STYLICSTIC LOVE, Hi-Lite, EMI
- 82 FUNKY SENSATION/POYSON, Gwen McCrae, US Atlantic LP
- 83 LET'S WORK/DO ME BABY, Prince, Warner Bros LP
- 84 I'LL ALWAYS LOVE YOU, Donald Byrd, Elektra
- 85 NO ENTRY/DON'T TURN YOUR BACK ON ME, Frontline Orchestra, Ice 12in
- 86 MIRROR MIRROR/WORK THAT BODY/ENDLESS LOVE, Diana Ross, Capitol LP
- 87 NIGHTS OVER EGYPT, Jones Girls, US Phil Int LP
- 88 GODMOMA HERE, Godmoms, US Elektra LP
- 89 LOVE MASSAGE, Lowell Simon, US Zoo York 12in
- 90 THIS BEAT IS MINE, Vicki 'D', US SAM 12in

INDEPENDENT

- SINGLES
 - 1 FOUR MORE FROM TOYAH (EP), Toyah, Safari, Toy 2
 - 2 FRIDAY THE THIRTEENTH (EP), Damned, Nems, Nes 395
 - 3 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti-Past, Superdrive EXP 1093
 - 4 IN GOD WE TRUST (EP), Dead Kennedys Statik, Stat EP2
 - 5 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 801
 - 6 THE "SWEETEST GIRL", Scritti Politti, Rough Trade RT 991
 - 7 SIX GUNS, Anti-Past, Rondel Round 10
 - 8 COUNTDOWN, UK Subs, Nems Nes 394
 - 9 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
 - 10 LOST & LONELY, Higsons, Waap Waap 1
 - 11 SUNNY DAY, Pig Bag, Y Y12
 - 12 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory Fac63
 - 13 WHITE CAR IN GERMANY, Associates, Situation 2 SH 11
 - 14 DEAD CITIES (EP), Exploited, Secret SHH 120
 - 15 WHEN YOU WERE SWEET SIXTEEN, Fureys & Davey Arthur, Ritz RITZ 003
 - 16 NEVER AGAIN, Discharge, Clay Clay 5
 - 17 POLICE STORY, Partisan, No Future 0 2
 - 18 INDIAN RESERVATION, WBL, Albion ion 1023
 - 19 FAST BOYFRIENDS, Girls At Our Best, Happy Birthday UR6
 - 20 KIDS OF THE '80S, Infra Riot, Secret SHH 117
 - 21 DISTORTION TO DEAFNESS, Disorder, Disorder Order 2
 - 22 JUST CAN'T GET ENOUGH, Depeche Mode, Mute Mute 916
 - 23 THE RAZOR'S EDGE, Defunkt, Hannibal HNS 1201
 - 24 ALL OUT ATTACK, Blitz, No Future 0 1
 - 25 HARRY MAY, Business, Secret SHH 123
 - 26 WHAT'S FUNK, Perry Haines, Fetish FEI(T)14
 - 27 EVACUATE, Chelsea, Faulty Products SF 20
 - 28 DEMOLITION OF WAR (EP), Subhumans, Spiderleg SOB1
 - 29 THREE PEACE SUITE (EP), Snipers, Crass 231984/4
 - 30 LOVE WILL TEAR US APART, Joy Division, Factory Fac 23
 - 31 THUNDER IN THE MOUNTAINS, Toyah, Safari Safe(L)P108
 - 32 CAT BLACK, Marc Bolan, Cherry Red Cherry 32
 - 33 NAGASAKI NIGHTMARE, Crass, Crass 421984/2
 - 34 NEW BLOOD, Screen Three, Romans In Britain Nero 3
 - 35 THE RESURRECTION (EP), Vice Squad, Riot City Riot 2
 - 36 FOUR SORE POINTS (EP), Anti-Past, Rondel Round 2
 - 37 REALITY, Chron Gen, Step Forward SF 19
 - 38 YOUNG OFFENDER, Disrupters, Radical Change RC1
 - 39 ARMY LIFE, Exploited, Secret SHH 112
 - 40 LAST ROCKERS (EP), Vice Squad, Riot City Riot 1
 - 41 PUPPETS OF WAR, Chron Gen, Fresh Fresh 36
 - 42 NO ROOM FOR YOU, Demob, Round Ear Ear 3
 - 43 BARBED WIRE HALO, Annie Anxiety, Cross 321984/3
 - 44 STRETCH, Maximum Joy, Y Y11
 - 45 SEXUAL, UK Decay, Fresh Fresh 33
 - 46 LET THEM FREE (EP), Anti-Past, Rondel Round 3
 - 47 IT'S GOOD TO BE THE KING RAP, Mel Brooks 7LUG(12LUG) 02
 - 48 LEATHER, BRISTLES, STUDS & ACNE, G.B.H., Clay Plate 3
 - 49 TOO DRUNK TO, Dead Kennedys, Cherry Red Cherry 24
- ALBUMS
- 1 MOVEMENT, New Order, Factory Fact 50
 - 2 EXPLOITED LIVE, Exploited, Superdrive EXPLP 2001
 - 3 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
 - 4 THE BEST OF THE DAMNED, Damned, Ace DAM 1
 - 5 STILL, Joy Division, Factory FACT 40
 - 6 PUNKS NOT DEAD, Exploited, Secret SEC 1
 - 7 CARRY ON OIL, Various, Secret SEC 2
 - 8 FOR MADMEN ONLY, UK Decay, Fresh FRESH LP5
 - 9 WILD AND WANDERING, Wasted Youth Bridgehouse BHLP 006
 - 10 PLEASURE, Girls At Our Best, Happy Birthday RULP 1
 - 11 CLOSER, Joy Division, Factory FACT 2
 - 12 PRESENT ARMS IN DUB, UB40, DEO International LPS DEP 2
 - 13 THE LAST CALL, Anti-Past, Rondel Round 40 ABOUT 5
 - 14 L.C., Furtif Colum, Factory FACT 44
 - 15 ANTHEM, Toyah, Safari VOOR 2
 - 16 INCONTINENT, Pad Gadget, Mute, STUMM 6
 - 17 PRESENT ARMS, UB40, DEP International LPS DEP 1
 - 18 PENIS ENVY, Crass, Crass 231984/1
 - 19 SINGIN' OFF, UB40, Graduate GRADLP 2
 - 20 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red Red 23
 - 21 STATIONS OF THE CRASS, Crass, Crass 821984
 - 22 TOYAH TOYAH TOYAH, Toyah, Safari LIVE 2
 - 23 LET THEM EAT JELLYBEANS, Various, Alternative Tentacles VIRUS 4
 - 24 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
 - 25 UNKNOWN PLEASURES, Joy Division, Factory FACT 16
 - 26 SCIENTIST RIDES THE WORLD OF THE EVIL CURSE OF THE VAMPIRES, Scientist, Greensleeves GREL 25
 - 27 MUSIC MUSIC, Dislocation Dance, New Hormones ORG 15
 - 28 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
 - 29 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red Red 10
 - 30 WEAPON OF PEACE, Weapon Of Peace, Safari SWOP 1

SCARFACE OF LIGHT OF THE WORLD
 FULL NAME: Ganju Adi Molar Bello
 BIRTHDAY: 16.01.82
 FAVOURITE COLOUR: Black
 FIRST LOVE: Beano
 FIRST DISAPPOINTMENT: School
 FAVOURITE FILM: Star Wars
 FAVOURITE TV PROGRAMME: 10.3.88
 MUSICAL INFLUENCES: Tamia Molown James Brown, Kool & The Gang
 HERO: Julio Iglesias
 VICES: Liking sick jokes
 HOBBIES: Backgammon

MOST FRIGHTENING EXPERIENCE: Giggling in groups
 FAVOURITE EXPERIENCE: Blazing Saddles
 IDEAL HOME: A secret country cottage
 IDEAL CAR: One that goes and goes
 FAVOURITE FOOD: Chinese
 FAVOURITE CLOTHES: Silk but casual
 FAVOURITE DRINK: Rum & black
 MOST HATED CHORE: Doing interviews!!!
 AMBITION: To be a train driver!



HEAVY METAL

- 1 CRAZY NIGHTS, The Tygers of Pan Tang, 'Crazy Nights', MCA
 - 2 ASSAULT 'N' BATTERY, Rose Tattoo, 45, Carrere
 - 3 RUNNING OUT OF TIME, The Tygers of Pan Tang, from 'Crazy Nights', MCA
 - 4 FOR THOSE ABOUT TO ROCK, AC/DC, from 'For Those About To Rock', Atlantic
 - 5 FREE WILL, Rush, from 'Exit Stage Left', Mercury
 - 6 SNOWBALLLED, AC/DC, from 'For Those About To Rock', Atlantic
 - 7 HEADING OUT TO THE HIGHWAY, Judas Priest, from 'Point Of Entry', CBS
 - 8 MIDNIGHT RIDER, Saxon, from 'Denim 'N' Leather', Carrere
 - 9 OVER THE MOUTAIN, Ozzy Osbourne, from 'Blizzard of Ozz', Jet
 - 10 I DON'T KNOW, Ozzy Osbourne, from 'Blizzard of Ozz', Jet
 - 11 MUTTON DRESSED AS LAMB, Bad Luck, 45, Demo
 - 12 ROCK CITY, Krokus, 45, Ariola
 - 13 EVIL WALKS, AC/DC, from 'For Those About To Rock', Atlantic
 - 14 BAD LUCK, Bad Luck, 45, Demo
 - 15 RAISED ON ROCK, The Tygers of Pan Tang, from 'Crazy Nights', MCA
 - 16 ASTRA WALLY, Rose Tattoo, 45-B-side, Carrere
 - 17 PAYIN' FOR IT, Blackfoot, from 'Marauder', Alco
 - 18 BIG APPLE, Molly Hatchet, 45-12", Epic
 - 19 PLAY IT LOUD, Saxon, from 'Denim 'N' Leather', Carrere
 - 20 ROCK 'N ROLL AIN'T NOISE POLLUTION, AC/DC, 12" - 45, Atlantic
- Compiled By: Mick and Geoff, 'The Tynsider'. Tues. Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

IMPORTS

- 1 CAMELION, David Bowie, Star Cell (Australia)
- 2 SHOWTIME, Slave, Cotillion (America)
- 3 OUCH, Ohio Players, Boardwalk (America)
- 4 TRANSFER, Clause Shorts, Innovation (Germany)
- 5 I LOVE ROCK 'N' ROLL, Joan Jett, Boardwalk (America)
- 6 SEVEN, Confusion, Mercury (America)
- 7 ALL THE GREATEST HITS, Diana Ross, Motown (America)
- 8 BEST OF MANHATTAN TRANSFER, Atlantic (America)
- 9 FIVE SPECIAL, Trickling, Elektra (America)
- 10 CHICAGO'S GREATEST HITS VOL II, Columbia (USA)

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a 'Drinker's Chart':

- 1 I'VE BEEN DRINKING AGAIN, Jeff Beck and Rod Stewart
- 2 WHISKY IN THE JAR, Thin Lizzy
- 3 SPECIAL BREW, Bad Manners
- 4 GLASS OF CHAMPAGNE, Guinness Flint
- 5 MALT AND BARLEY BLUES, McGuinness Flint
- 6 GIN HOUSE, Amen Corner
- 7 LONG TALL GLASSES, Leo Sayer
- 8 WIDE EYES AND LEGLESS, Andy Fairweather Low
- 9 LILAC WINE, Elkie Brooks
- 10 BRANDY, Scott English

Cheri suggested and compiled by: Shaun Harrigan, Eastney, Portsmouth, and a 45 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London WC2 (postcards only please).

NIGHTCLUBBING

- 1 (I CAN'T GET NO) SATISFACTION, Otis Redding, 7", Atlantic
- 2 SEX DWARF/SECRET LIFE (from the LP 'Non Stop Erotic Cabaret'), Soft Cell, Some Bizzare
- 3 LAST NIGHT, The Bar-Kays, 7", Atlantic
- 4 TORAI/TORAI/BIG MUFF (from the LP 'Speak & Spell'), Depeche Mode, Mute
- 5 BABY DANCING, The High Tide, 7", Sunday Morning
- 6 I DID EVERYTHING (from the LP 'Good Enough To Eat But Soft In The Middle'), David Bowie, Rare
- 7 SWALLOW IT (from the LP 'Incontinent'), Fed Gadget, Mute
- 8 RESPECT, The Nationals, 7", Cameo
- 9 CANDY MAN, Brian Poole and The Tremeloes, 7", Decca
- 10 CANTONESE BOY (from the LP 'Tin Drum'), Japan, Virgin
- 11 BEND ME SHAPE ME, Gloria, 12", Ariola Import
- 12 LIEBEAUDENESTEN BLICK (LOVE AT FIRST SIGHT) (from the LP 'Gold Und Liebe'), D.A.F., Virgin
- 13 I WANNA BE LIKE YOU, THE BARE NECESSITIES (from the LP 'Jungle Book') Disneyland
- 14 SUFFER THE CHILDREN, Tears For Fears, 12", Mercury
- 15 BOB HOPE TAKES RISKS, Rig Pig & Panic, 12", Virgin

Compiled by: DAVE ARCHER, KAR EBA CLUB, 53 Conduit Street (off Regent St), London W1 (Thursdays & Saturdays only).

REGGAE

CHART FILE

OUR LISTING of American number one singles by British artists proved slightly too lengthy for last week's column. To the records listed then should be added: 96 ANOTHER ONE BITES THE DUST — Queen (4 October 1980) 97 JUST LIKE STARTING OVER — John Lennon (3 January 1981) 98 MORNING TRAIN (4 TO 5) — Sheena Easton (2 May 1981) 99 PHYSICAL — Olivia Newton-John (1 November 1981).

A few qualifications as to why certain records are included:

● David Rose was born in Britain, but has lived in America since four years old. He still retains his British passport. Similarly Nick Gilder was British-born but emigrated to Canada with his family at the age of ten.

● Rupert Holmes was born in Northwich of Anglo-American parents. He moved to America at an early age and later claimed that all he could remember of England was Rupert Bear and Sherlock Holmes — hence his professional name!

● ON-J, the Bee Gees and Andy Gibb were all born in Britain. Though brought up in Australia they still regard themselves as British.

● 50% of Fleetwood Mac can claim to be British, thus qualifying the group for inclusion.

A couple of artists excluded from the list:

● Gilbert O'Sullivan — No.1 in August 1972 with 'Alone Again (Naturally)' was born and raised in Waterford in the Republic of Ireland.

● Carl Douglas, responsible for the December 1974 chart — topper 'Kung Fu Fighting', was born in Jamaica.

After six successive number ones in America, the Bee Gees have hit hard times. 'He's A Liar' peaked at No.30 — the trio's lowest ranked single since the 1974 effort 'Mr Natural'. The comparative failure of 'He's A Liar' reflected in poor sales of its parent album 'Living Eyes', forcing RSO to issue the title track as a single much earlier than planned. To their dismay it is faring no better than its predecessor and has failed to dispel fears that 'Living Eyes' (the album) will not make the top thirty.

Maurice, Barry and Robin seem unworried by their plumping popularity and return to Florida in January to produce the next album by one of the greatest female vocalists of the rock era — Dionne Warwick. Warwick had no peers during the sixties but has recently produced a succession of weak MOR albums which have done little for her reputation. One can only hope that her teaming with the Brothers Gibb will herald a return to form for all concerned ...

Only Abba and Adam & The Ants seem capable of cheating Cliff Richard of the Christmas number one with 'Daddy's Home'. The song was written by James Sheppard and W. Miller in 1961. It was based on Sheppard's earlier composition 'A Thousand Miles Away', a minor American hit for the Heartbeats in 1956.

Strangely absent from the British chart until Cliff's revival charted in a few weeks ago, 'Daddy's Home' has been an American success ever since. In 1981 Shep and the Limelites — headed by James 'Shirley' Sheppard and their version to No.2. Six years later Chuck Wood and Maxine Brown score a massive R&B hit with the song and in 1973 Jermaine Jackson's tender interpretation went to No.9 in the singles chart selling over a million copies in the process.

Regrettably James Shepherd has not lived to see his song's British breakthrough. He was found dead in his car on 24 January 1970 having suffered a severe beating ...

Kim Carnes' 'Bette Davis Eyes' had an incredible year in 1981. It topped the Argentinian, Australian, Austrian, Belgian, Bolivian, Brazilian, Canadian, Chilean, Finnish, French, German, Guatemalan, Israeli, Italian, Norwegian, Panamanian, Peruvian, Portuguese, South African and Spanish charts. It fared less well in Denmark (No.4), Hong Kong (No.2), Ireland (No.5) and New Zealand (No.2) but Kim can take consolation from its American success. Nine weeks at number one earlier this year it has now swept the board topping the year-end chart surveys from 'Cashbox', 'Record World' and 'Billboard'. Chartfile adds its (ashamedly) humble congratulations to Kim and also to producer Val Garay. Garay, it was, who first recognised the potential of the song having heard the original, rather dull version on a six year old Jackie De Shannon album ...

* The usually insular French are proving rather more susceptible than usual to British discs at present. Kim Wilde ('Kids In America'), the Police ('Every Little Thing She Does Is Magic'), Adam & The Ants ('Dance Baby') and the Rolling Stones ('Start Me Up') all feature in the current Froggy top ten. Number one is another of the many versions of 'The Birdie Dance'. The guilty party this time is one J J Lionel who has dubbed his version 'Danse Des Canards' ('Dance Of The Ducks')!

Alvin Stardust's 'Pretend' has just swiped to number one in Hong Kong. Stiff Records' first chart-topper in the land of the clogs, 'Pretend' dethroned local artist Anita Meyer's 'Why, Tell Me Why'.

Meyer is a top session singer who appeared on Star Sound's Abba medley. 'Why, Tell Me Why' is her first solo effort and has been number one in Belgium for several weeks holding off alcomers. It has just been released in Britain ... ALAN JONES

ONE YEAR AGO
(December 6, 1980)

- 1 SUPER TROUPER, Abba
- 2 THE TIDE IS HIGH, Blondie
- 3 ROMANA REPUBLIC, Boomtown Rats
- 4 12 EMBARRASSMENT, Madness
- 5 TO CUT A LONG STORY SHORT, Spandau Ballet
- 6 I DON'T KNOW IF I'M GOOD FOR YOU, Deniece Williams
- 7 4 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills
- 8 CELEBRATION, Kool & The Gang
- 9 DO YOU FEEL MY LOVE, Eddy Grant
- 10 (JUST LIKE) STARTING OVER, John Lennon/Yoko Ono

FIVE YEARS AGO
(December 11, 1975)

- 1 UNDER THE MOON OF LOVE, Showaddywaddy
- 2 SOULSHAKER, Queen
- 3 MONEY MONEY MONEY, Abba
- 4 IF YOU LEAVE ME NOW, Chicago
- 5 LIVIN' THIN, The Electric Light Orchestra
- 6 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 7 LOVE ME, Yvonne Elliman
- 8 WHEN A CHILD IS BORN, Johnny Mathis
- 9 IF I DON'T YOU, Dr Hook
- 10 LOST IN FRANCE, Bonnie Tyler

(December 11, 1971)

- 1 ERNIE (THE FASTEST MILKMAN IN THE WEST), Benny Hill
- 2 JEEPSTER, T Rex
- 3 I'M GIVING UP, Bad
- 4 TOKOLOSHE MAN, John Kongos
- 5 GYPSIES, TRAMPS AND THIEVES, Cher
- 6 BANKS OF THE OHIO, Olivia Newton-John
- 7 THEME FROM SHAF'T, Isaac Hayes
- 8 TILL, Tom Jones
- 9 NO MATTER HOW I TRY, Gilbert O'Sullivan
- 10 JOHNNY REGGAE, The Pigeons

ENTRY YEARS AGO
(December 3, 1961)

(1961)

- 1 POWER OF STRENGTH, Frankie Vaughan
- 2 TAKE GOOD CARE OF MY BABY, Brian Wilson
- 3 HIS LATEST FLAME/LITTLE SISTER, Elvis Presley
- 4 MOON RIVER, Danny Williams
- 5 THE COCOON COME, Adam Faith
- 6 BIG BAD JOHN, The Monkees
- 7 TAKE FIVE, Dave Brubeck
- 8 WALKIN' BACK TO HAPPINESS, Helen Shapiro
- 9 I'LL GET BY, Shirley Bassey
- 10 HOLY COW, Lee Dorsey

TWENTY FIVE YEARS AGO
(December 8, 1956)

(1956)

- 1 JUST WALKING IN THE RAIN, Johnny Ray
- 2 RIP IT UP, Little Richard
- 3 I'M SORRY, Sam Cooke
- 4 MY PRAYER, The Platters
- 5 ST THERESA OF THE ROSES, Malcolm Vaughan
- 6 WOMAN IN LOVE, Frankie Laine
- 7 I'M SORRY, Sam Cooke
- 8 BLUE MOON (EP), Elvis Presley
- 9 CINDY, OH CINDY, Eddie Fisher
- 10 MORE, Perry Como



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