

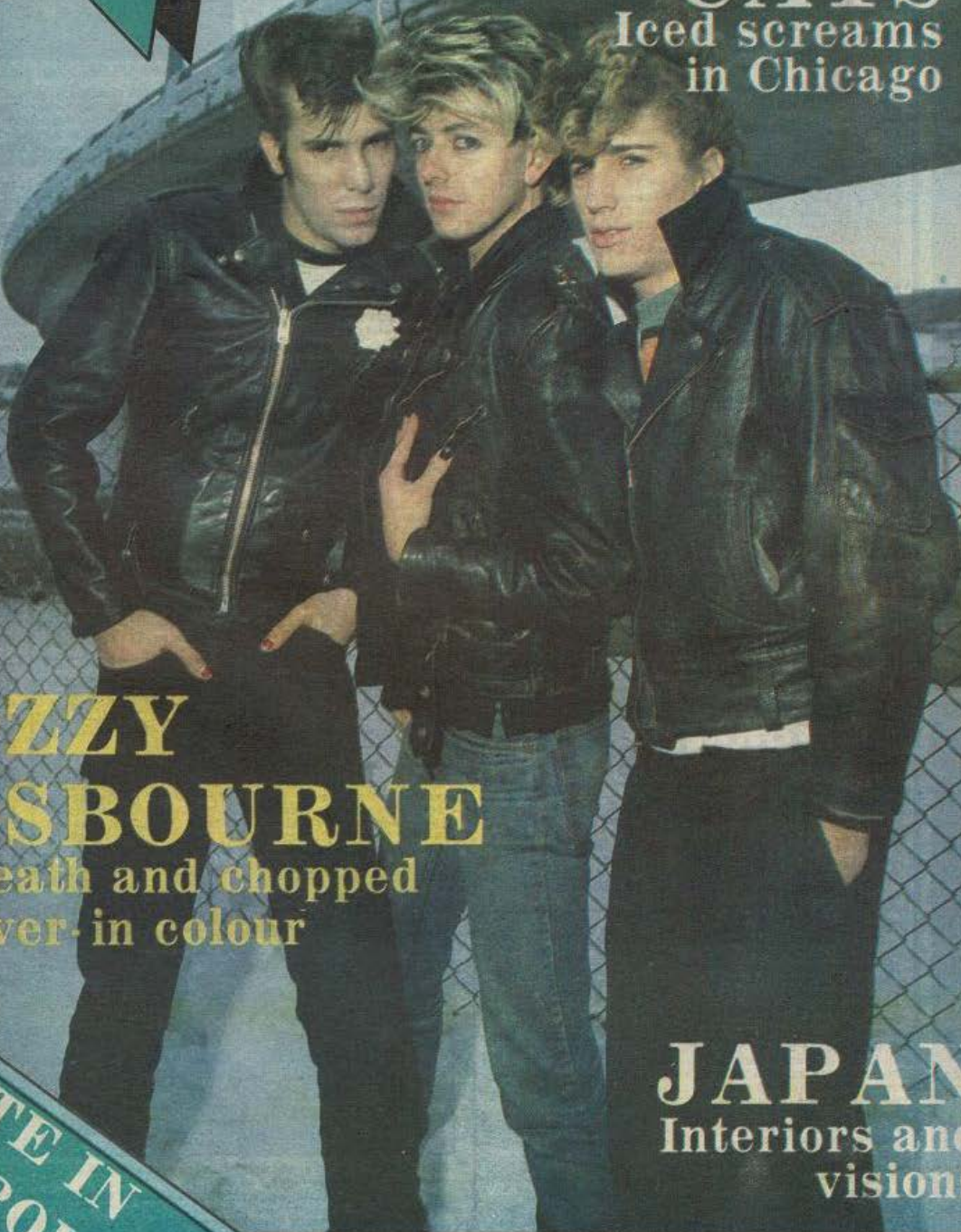
SIOUXSIE

AC/DC
LIVE IN NEW YORK
EXCLUSIVE

RECORD MIRROR

STRAY CATS

Iced screams in Chicago



SHAKIN' STEVENS

OZZY OSBOURNE

Death and chopped liver in colour

JAPAN

Interiors and visions

VOTE IN THE POLL

ELO

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Clarke leaves the Mode

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.

MEAT LOAF ROLLS IN

DATES IN APRIL AND MAY

MEAT LOAF comes into Britain next spring to play his first live dates since 1978... as RECORD MIRROR exclusively predicted way back in September.

Now the mighty singer still in the album charts with the best-selling 'Bat Out Of Hell' and his latest album 'Deadringer' — has announced that he'll be playing live dates in April and May.

He will do concerts in Brighton, Birmingham, London and Edinburgh.

Dates for the tour: Brighton Conference Centre April 20 and 21, Birmingham National Exhibition Centre 23, London Wembley Arena 26 and 27 and Edinburgh Playhouse May 2 and 3.

Plans to take on a full three-week tour as his manager had announced have been thwarted. The tour was to have taken place in January, but was postponed, supposedly because of lack of suitable venues.

● **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, Altrincham, 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 £8.50 and £7.50 only and are only available by post from Meatloaf Concert, MAC Promotions, PO Box 2BZ, 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.

Cheapness 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 Rai 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 was not '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 Forum 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 £15,000 to cover the losses which will be incurred by putting the concert on. The reason Stewart has to fork 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 19, 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, and 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 £28. 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 D'or', '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.

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PLUS!

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PLUS!

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PLUS!

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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 on 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---in' 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's 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 livers, 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 hepheads 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, bedeviled 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 Rexstasy, Antmania just not coming into it.

HOARSE shrieks and yelps demand that the band return live 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 tete-a-tete 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



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? hmmm, 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 England."

Why do you reckon the froggies 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 tattoo-less, 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 a 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 doing 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 sulphate, 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 solo 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?"

ONE LINERS ...

EVENT OF the week has to have been the party thrown by the lithe and lovely Linx, after their Friday show. Spandau Ballet and Duran Duran all primped and preened (eyeing 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 saving 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 **Passions** 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; Jobson, 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 Marlin** 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, plagued at **Ret Scabies** ticked 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 Ludgate's** favourite blonde, ex - **Muffin Martha** **Ladley**, spotted watching **Orchestral Manoeuvres** from a box at their **Dury Lane** concert. **Boomtown Rate** played a set of old covers at an end - of - filming party for **'The Wall'** (which stars, of course, old **Mouth** himself) — massacred classics included **Marley's 'Strife 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?). ... **Echo** 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 I 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 has - been 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 Sharpley** 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.



ROSENGARD

Laughter is a scarce commodity these days and places where you can go and have a good laugh are few and far between. **Peter 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 **Rik Mayall** an outlet for their talents. Now at the **Barbecade Club** in **Baker Street** on Wednesday nights. Ironically known as **The Last Laugh** and shares the venue with **Steve Strange's Club For Heroes**. **Rik Mayall**, aka **Kevin Turvey** (his alter ego), will be making a one - off appearance on **Wednesday, December 16**, at **The Last Laugh**.

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, a lot of the time, 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

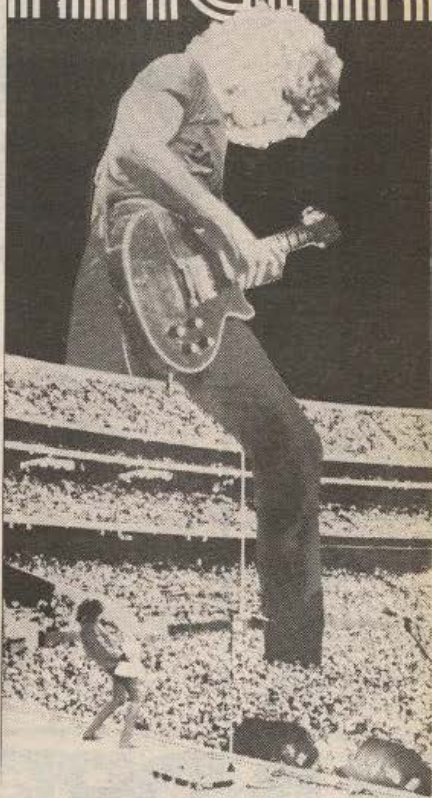
balding. Let's hope he'll have the same traumas as **Presley** and will need drugs to help him sleep at night and, if he lingers himself with a few sycophants for his next epic on **John Lennon**, he'll probably go the same way as **Presley**. I hope so. — **ALF MARTIN**

'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 bio 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 into an untouchable who is merely enjoying an inevitable success. You are no nearer to **Adam** for reading this.

Kiltorch and MCP present

SAMMY HAGGAR



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News Beat

MONDAY

LIVERPOOL IS a depressing enough place at the best of times, but watching scouse gits **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 noble **Joanna Lumley** lookalike **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

corpulent manager, **Freya 'Twelve Buttocks' Miller** suspended from the ceiling by 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 ABEAST 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

I 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 Days (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

IT'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 and to celebrate the fact, the grasping **Liverpool Council** are publishing a horrible new scissors and paste book, 'In The Footsteps Of The Beatles', in a desperate attempt to get people to visit the bomb site 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 artistes, **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 unnecessarily.

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 horses, 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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From FULL RECORD DEPARTMENTS, where you see this door sign.

Offer ends 2nd January, 1982. Subject to availability. Larger branches will carry larger selections.

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 Musik fame) produced Friday 13th EP has recently been released by new label NEMS, and on December 20th, they headline the Christmas On 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 over-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 lie 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.

"Polka-phenial!"
"Bery-phenial!"
"Popo-phenial!"
"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 be 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. 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 boisterously, "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 too much 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 perk! 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 gob-hole!" 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!'"

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, Chron - 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."

"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 anarchy 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 their asking for an autograph? Silly isn't it?"

"But there was a time,

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 meekly 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.



THE DAMNED: castle in the sky

Pics by ANDY ROSEN

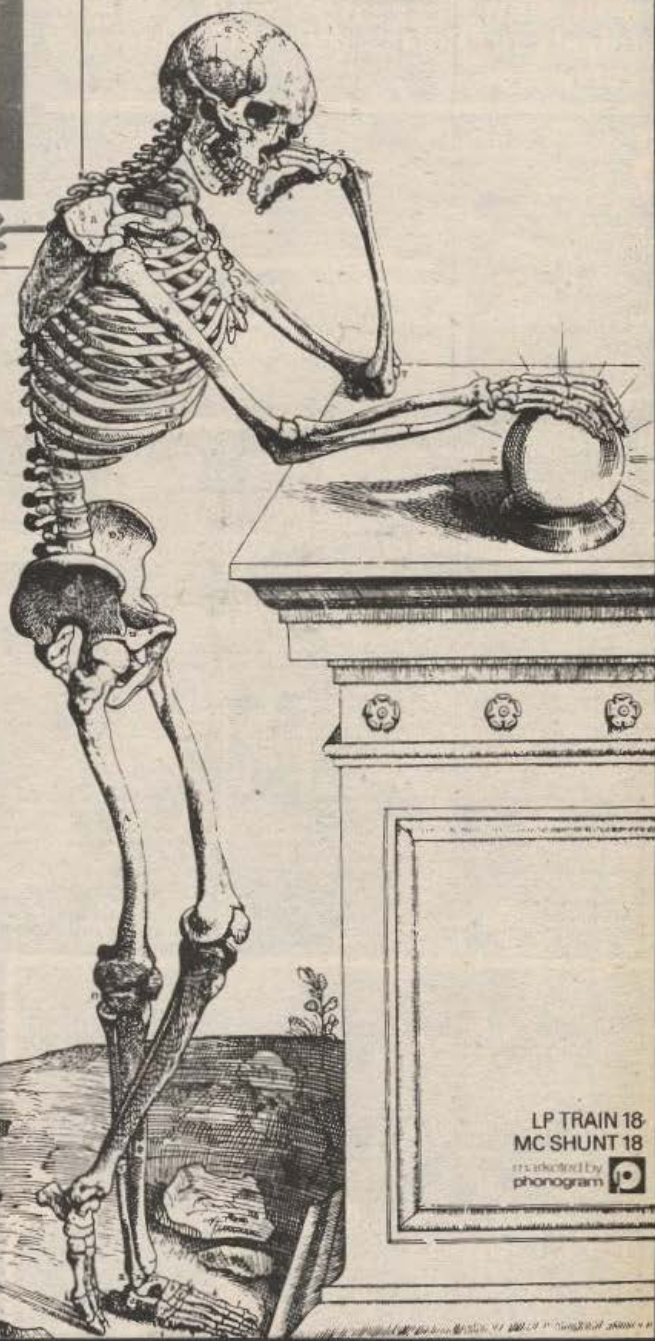
Dramatis



For Future Reference

DRAMATIS NEW ALBUM FOR FUTURE REFERENCE

INCLUDES THE HIT SINGLE BY
GARY NUMAN AND DRAMATIS
"LOVE NEEDS NO DISGUISE"



LP TRAIN 18
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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 essential 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 pro's and con's of 11 shoulder - carry 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 (£35.99), and Sanyo M4440 (£50.99), did well in the cheaper price range, while the Sony Walkman WM2 (£90.00), 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

I 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.

Amphetamines 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 fast 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 8654).

KONTACT 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)

"More 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



ALTERED IMAGES: clever and (inset) *The Waitresses*

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 bozos wearing beards and Take Six casualwear! 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 drooping on in the same tired old fashion that's been delighting 35-plus ill-fil 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 out 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 dvers 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!

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 tale 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 Claire 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 unfunky 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 thing to me. Production-line funk and whackiness are two of the most abhorrent things you come across in this



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 me irresistibly 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...' (Albion). Silly seasonal instrumental that sounds rather like the school pianist getting her 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...



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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 twin 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 tiniest 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 inequities 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 . . . We've got to stop now'."

They 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 a 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 dressers — 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 dreamed 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 is their image. Pop mags feed visually orientated groups to their readers, and thus such meagre successes as the Japanese careers of Kiss and Cheap Trick are born. When Japan play Japan, they appear at the Budokhan, 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 Budokhan, 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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SIOUXSIE: mastered the art of questioning yelp

SINGLES GIRL

ABBA: 'The Visitors'
(Epic EPC 10032)

By Simon Tebbutt
ABBA THE poster calendar, Abba the annual, Abba the T-shirt, Abba the sweatshirt, Abba the photos, Abba the 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 café 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 reggae lyrics. "In our lives/we have walked/some strange/and lonely tracks/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 fireglow 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 Charlielie Couture,

Suicide, Christina, The Waitresses, Was (Not Was), Alan Vega and David Stinson 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 fans 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 Bacharach's 'Walk On By'), what emerges is a remarkably characterless affair, sweet and smooth to be sure but like the scent of 'Jasmine', shortlasing.

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)
BUZZCOCKS: '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. + + + +

VARIOUS ARTISTS: 'Let Them Eat Jellybeans' (Virus 4)
RED ROCKERS: 'Condition Red' (415 Records 415A-0006)
THE FLESHEATERS: 'A Minute To Pray' (IRC 007)

By Mark Cooper
TIME FOR a quick progress report on what Jello Biafra takes pleasure in calling the American underground.

As a result of the English punk scene, a similar amateur scenario has developed in the big cities of the States over the last few years, a scene that takes pride in its own marginality and its separation from the mainstream which got the deepfreeze treatment in the seventies and never recovered. Unfortunately, American punk, on this showing at least, is deepfreezing itself.

'Let Them Eat Jellybeans' is the pet project of one Jello Biafra, he of the Dead Kennedys and the problem of combining sex with alcohol. Biafra's faith has always lain with garage punk and the desire to shock. Most of the bands in this anthology have abstracted certain of the more trivial aspects of the Sex Pistols' style and rendered them ridiculous rather than anarchic. The consequence of their marginality is that the songs of such as the Offs, Bad Brains, Circle Jerks and even the bad-acid crazed Flipper (San Francisco's finest) come over as self-satisfied 'protest' songs, so busy being weird that they

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 rifferraam rock with sub-Beethaart vocals and mirimba backing.

The Flesheaters 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 'Satan'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. + + 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. + + + +

A LIFE IN THE DAY OF Perry Haines

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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'd 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 newsgagents. 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 Stimulin, 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 Modettes worked with the Polectas, 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 productions 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.



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.

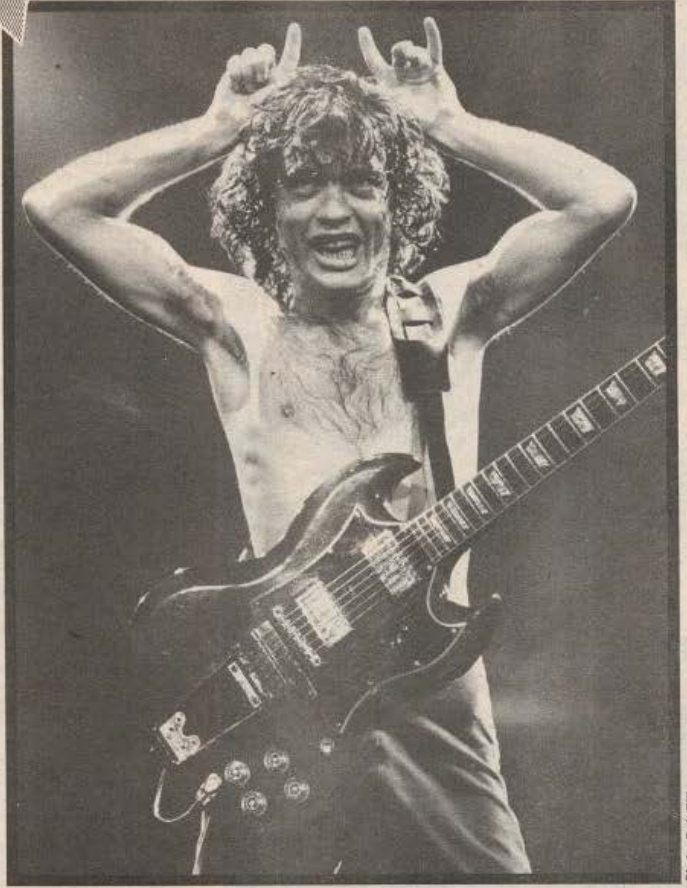
And then comes the full catalogue of greatest hits that you've been dying to hear. No hiding the best stuff amongst some more tracks off the new album, Lynne serves it up all at once including 'Wild West Hero', the ever enervating 'Turn To Stone' and a near heavy metal thumping version of 'Mr Blue Sky', 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 ebbed and flowed, for what seemed like hours before the houselights went down finally and Shaky's band plodded on 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



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 buzzsaw yowl was, shall we say, duly cutting.

made his big appearance. The star on a ramp, boil - in - a - bog entry was very low rent and the first of many cliches to bog the evening down. One item of high camp which alleviated the boredom induced by the '20 Golden Greats' style

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 so late.

Midnight Flyer was a far sadder case. Maggie 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.

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

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 his 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 Hyde 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 acne 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 shakely 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 always 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 rotten 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 Martyn 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 sharp 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 Tollfree and 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 their '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 'Linx's Love'.

Turn On

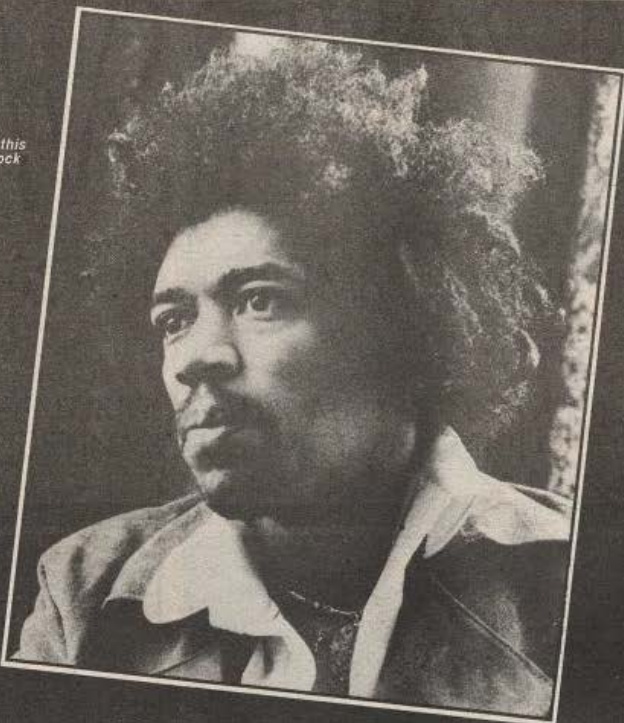
UNDER THE HAMMER

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 Belgavia 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 soundbites.

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 Acton 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 Rommies 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 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 Colton 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.

● SUZI QUATRO begins a tour this month and she'll be playing Hatfield Forum December 17, Nottingham Rock City 18, West Runton Pavilion 19, Croydon Fairfield Halls 20, London Venue 21. More dates will be added later.

● CHELSEA, WHO start recording their new album soon, have managed to squeeze in a few dates before they go into the studio; Manchester Polytechnic December 10, Birmingham Cedar Ballroom 11, Gillingham Central Hotel 12, London Marquee 14.

● HOT CUISINE, who have just released their single 'Disco Calypso', play the following dates starting this week; Cambridge Isle Of Eiv College December 9, Huddersfield Stars Bar 10, Nottingham Tiffanys 11, Blackpool Yellow Submarine 12, Kent King Charles Hotel 13.

● GARY GLITTER will perform his Christmas extravaganza at Hammersmith Palais on December 27. Tickets priced £5 are available from the box office and usual agents.

● STAMPEDE, fronted by ex-Wild Horses vocalist Reuben Archer, will be playing the following dates; London Bridgehouse December 9, Southend Zero 6-14, London Bridgehouse 16, Grantham Ancaster Hall 19.

● THOSE FRENCH GIRLS, who are in fact a group of five hairy Scotsmen, play three dates in their homeland this month; Dundee University December 12, Aberdeen University 18, Glasgow Plaza Ballroom 21.

● OK JIVE will be playing two special African weekend concerts in London at the Hall Moon December 18, Jacksons Lane Rock Club 19. The two shows will be devoted entirely to African type music and there will be an African disco.

● JOHN COOPER CLARKE plays a handful of five dates prior to Christmas and he'll be appearing at Dublin University December 12, Sheffield Limit 15, Glasgow Nite Moods 18, London Dingwails 21.

RELEASES

■ MISTY IN ROOTS release a new single 'Jah Bless Africa' on their own People United label this week. The single is taken from their album 'Wise And Foolish'.

■ NEW YORK - based band the Bush Tetras release their EP 'Rituals' this week. It was recorded in their home town last summer and was produced by Topper Headon of the Clash.

■ PERRY HAINES the former Paris clothes designer and now editor of fashionable ID Magazine, releases his new single 'What's Funk' this week, described as a "hard, funky dancy party record for Christmas." The single is available through Rough Trade and Pinnacle.

■ THE SOFT Boys finally release their new single 'Only The Stones Remain' this week. The single is taken from their live album 'Two Halves For The Price Of One' and distribution points have held up its release.

■ DAWN PATROL, a heavy metal band from West London, release a 12" five track maxi disc this week. Songs include 'All Our Yesterdays', 'Whitecoats' and 'One More Today'.

■ BRISTOL BASED reggae band Black Roots, release a new single 'Chanting For Freedom' this week, on their own label Nubian Records. Other tracks on the single are 'What Them A Do' and 'Confusion'.

■ MEGALOMANIA, PRODUCED by Richard Hewson who's worked with the Rah Band on their current album, release their single 'Five Finger Shuffle' this week.

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 (4242), Dr Feelgood
 BANGOR, University (53799), Olway And Barras
 BIRMINGHAM, College Of Domestic Arts, Broadway Rebels
 BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Here And Now / Dangerous (21)
 BIRMINGHAM, Odeon (021 643 8151), Joan Armstrading
 BIRMINGHAM, Westhill College (021 472 7245) Wood Elevators
 BOLTON, Ancient Shepherd, Bold Street, Peruvian Drumset
 BOLTON, Aquarius, Salford Jets / Slits
 BOLTON, Gaiety, Bradshawgate, Street Gypsy
 BORDEN, Robin Hood, Slanzford, Easy Street
 BOURNEMOUTH, Exeter Bowl, Vic Godard And Subway Sect
 BOURNEMOUTH, Pinecliff Hotel (426312), The Time
 BOURNEMOUTH, Winter Gardens (20446), Cliff Richard
 BRADFORD, Metropole Hotel / Stage
 BRIGHTON, Northern Hotel (652519), Traitor
 CAMBRIDGE, Great Northern (66346), Red Star Belgrade
 CAMBRIDGE, Sound Cellar (66933), Patrik Fitzgerald / Attila The Stockbroker / Anne Clark
 CHADWELL HEATH, Electric Stadium, The Greyhound (01 599 1533), The Stripes / The Reaction
 CHELMSFORD, The Countryman, Victoria Road, Hitchiker
 COVENTRY, General Wolfe (88402), Ramoda / Street Kids
 COVENTRY, University Of Warwick (88402), The Bureau / Mo-Dettes / Roddy Radiation And The Tankers
 CROYDON, Warehouse Theatre (01 640 4000), The Marines / Pillowhead
 DERBY, Assembly Rooms (31111), Giban / Budgie
 DONNINGTON, The Dragon, Free State
 DURHAM, University, South Road (667840), Rio And The Robots
 EASTCOTE, City Pigeon (01 668 5358), Barbara Thomson's Paraphernalia
 EDINBURGH, Playhouse Night Club (031 665 2064), Eurhythmic
 EXETER, Boxes, In The Red
 GLASGOW, Apollo (041 3322 780), Echo And The Bunnymen
 GUILDFORD, Civic Hall (07374), The Human League / Huang Chung
 HEMEL HEMPSTEAD, Rock Club, High Street (88272), Destroyer / Open Veinist / Firebird Roadshow
 HIGH WYCOMBE, Naz's Head (21758), Lazy / Spiteful Child
 KINGSTON UPON THAMES, Polytechnic, Rectory, Knights Park, The Prats
 LEAMINGTON SPA, Crown Hotel, The Precautions
 LEEDS, Queen's Hall (31061), Jagan
 LEEDS, Warehouse (486207), Music For Pleasure
 LEICESTER, Belgrave Hotel, Haste To Waste
 LIVERPOOL, Dolphin, French Lessons
 LONDON, The Angel, Lambeth Walk (01 735 4309), Rudi / Apocalypse
 LONDON, Barona Court Tavern, Barona Court (01 385 0664), Ginger
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), The Partisans / The Ejected
 LONDON, The Canteen, Great Queen Street, Covent Garden (01 405 6588), Jimmy Witherspoon
 LONDON, The Circus, Boulevard Theatre, Brewer Street, (01 437 2661), The Passage / The Inevitable
 LONDON, Dingwails, Camden Lock (01 287 4867), Red Boats And Rice
 LONDON, Golf Club, Euston Road, Warren Street Tube (01 899 9615), The Decorators / Lucky Saddles
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Merger / The Avengers
 LONDON, Hammersmith Odeon (01 748 4061), Squeeze / A Flock Of Seagulls
 LONDON, Hope And Anchor, Islington (01 359 4518), The Waves
 LONDON, Horse Shoe Night Club, Tottenham Court Road (01 636 3047), Ray Ward And The Last Post
 LONDON, King's Head, Fulham High Street (01 738 1413), Five Hand Reel
 LONDON, London College Of Printing, Elephant And Castle (01 735 8484), Bumble And The Bees
 LONDON, New Golden Lion, Fulham Road (01 385 3942), The Cobras
 LONDON, Old Queen's Head, Stockwell Road (01 385 0526), Release De Beaf / The Creamies
 LONDON, 100 Club, Oxford Street (01 638 0933), Prince Far I And The Arabs
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Hank Wangford
 LONDON, Rock Garden, Covent Garden (01 240 3951), True Life Confessions
 LONDON, Royal Albert, Deptford (01 892 1530), Electric Bluebirds
 LONDON, Royalty, Winchmore Hill, Southgate (01 806 4172), Crazy Can
 LONDON, Ruskie Arms, East Ham (01 472 8370), Desolation Angels
 LONDON, upstairs at Ronnie Scott's Fifth Street (01 439 0747), The Beatnuts
 LONDON, The Venue, Victoria (01 628 8441), Aztec Camera / The Bluebells
 LONDON, Wentley Arena (01 922 324), ELO
 LONDON, White Lion, Putney High Street (01 788 1540), The Machines
 MANCHESTER, Devils, Vic Square
 MANCHESTER, Echo (01 232 078), Bee-Vamp / Blitting Tongue
 MANCHESTER, Hunting Lodge, Stockholm Monster / Daili Polo Club / Beach Red
 MANCHESTER, Polytechnic (061 273 1182), Black Flag / Cheeser
 NEWCASTLE UPON TYNE, City Hall (02067), The Lizz / Sweet Savage
 NEWCASTLE UPON TYNE, Junction Cafe, Green Eye / Children
 NEWCASTLE UPON TYNE, Polytechnic (28761), Lindisfarne
 NORTHAMPTON, White Elephant, The Green
 NORWICH, Gala Ballroom, St Stephen's Street, Vital Disorders
 NOTTINGHAM, Rock City (412544), Steve Harley And Cockney Rebel
 PLYMOUTH, Arts Royal, Fore Street, Soapconor, Mr Zoot
 RICKMANSWORTH, Watersmeet, Nail Innes
 ST ANDREW'S, University (71416), The Interrogated / Life Support
 SHEFFIELD, City Hall (22885), Darius
 SHEFFIELD, Limit Club (320949), ATF
 SOUTHEND, Gulls Pavilion (321131), 9 Below Zero / Fast Eddie
 WASHINGTON, Lion Hotel (36017), Thirteen Candles
 WATFORD, Verulam Arms, Clerk Clerk / Bleeding Red / Platinum 5
 WHITSTABLE, Neptune, Baby 'N' The Monsters
 WICKINGHAM, Angie's, Candy House Hotel (789912), Little Sister
 WORTHING, Balmoral (36232), Powler

FRIDAY 11

- AYLESBURY, Friar's (88048), Vic Godard And Subway Sect
 BIRMINGHAM, Fighting Cocks, Moseley (021 449 2534), Quads
 BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Way Of The West
 BLACKBURN, Regent (50338), Dennis Delight
 BOURNEMOUTH, Winter Gardens (20446), Cliff Richard
 BRIGHTON, Dome (862127), The Human League / Huang Chung
 BRIGHTON, Lewis Road Inn, Crazy Caves
 BRIGHTON, New Conference Centre (203131), Joan Armstrading
 BRISTOL, Polytechnic, Coldharbour Lane (052621), Bert Drain And The Drainpipes (Inchime)
 BRISTOL, Trinity Hall (551544), Black Roots
 CAMBRIDGE, Sound Cellar (66933), Slim / Amys
 CAMBRIDGE, Towley Hall, Fulbourn, Amy's Ducks
 CANCER, Double M, Beck Godard / Androide Of Mu
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Varda / Thraxity
 CROYDON, The Star, London Road (01 684 1369), The Cobras
 CROYDON, Warehouse (01 680 4062), Patrik Fitzgerald / Attila The Stockbroker / Anne Clark
 DONCASTER, Co-Co, off High Street, Here And Now
 DUBLIN, Trinity College (772941), Altered Images
 DUDLEY, JB's (63897), Dangerous Girls
 DURHAM, Ladies College, Richard Strange
 DURHAM, Trevelyan College, Elvet Hill Road, The 4Es
 EDINBURGH, University, Leventon (031 667 0214), Reggie And The News
 FAREHAM, Prices College, The Time / The Acclaim
 FORT WILLIAM, Milton Hotel, Powerhouse Boogie Band
 GLASGOW, Night Moves, Sauchiehall Street, Eurhythmic
 GOSPORT, John Peel / Farrah 218933, Voltz
 GRAVESEND, Woodville Hall (4214), The Masters / The Straps / Fear
 GRIMSBY, Town Hall (25796), Bucks Fizz
 HARBOR, Roxborough, College Road, Martyr / Urban Dissident
 HASTINGS, Clarington Hotel, Carlew
 HATFIELD, Polytechnic (88343), Steve Harley And Cockney Rebel
 IPSWICH, Gaumont (53641), Slade / Spider
 LANCASTER, University (65212), Jagan
 LANCASTON, White Horse, In The Red / The Gift
 LEEDS, University (30177), Echo And The Bunnymen
 LEICESTER, De Montfort Hall (2342), Giban / Budgie
 LEICESTER, Electric Theatre, Sandcove Street, Helmut One Hundred
 LIVERPOOL, Noah's Ark, Spoke, Body
 LONDON, The Angel, Lambeth Walk (01 735 4309), Wrenchless Eric
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), Rudi / The Apocalypse
 LONDON, The Canteen, Great Queen Street, Covent Garden (01 405 6588), Jimmy Witherspoon
 LONDON, Dingwails, Camden Lock (01 287 4867), Jackie Lynton's Happy Days / Screen 3
 LONDON, Golf Club, Euston Road, Warren Street Tube (01 899 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 (01-731 4500), Republic / Killer Wales
LONDON, Hope And Anchor, Islington (01-359 4510), The Rhythm Method
LONDON, King's Head, Fulham High Street (01-736 1413), Fine Hand Reel
LONDON, King's College, Macadam Building, Surrey Street (01-836 7132), Delta 5
LONDON, London School Of Economics, Houghton Street, Holborn (01-405 8584), Dr Feelgood / City Kids
LONDON, New Golden Lion, Fulham Road (01-385 3942), Amazon
LONDON, Old Queen's Head, Stockwell (01-737 4904), The Heartbeats / Auntie And The Best 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 Benefit)
LONDON, Rock Garden, Covent Garden (01-240 3961), Slow Twitch Fibre / Empty Vessels
LONDON, Wessex House, Plumstead Common, Neer Art / Louis Louie
LONDON, Sunset Jazz, West Kensington (01-605 7006), Electric Bluebirds
LONDON, Thames Polytechnic, Calderwood Street, Woolwich (01-855 0618), Trimmer And Jenkins
LONDON, Two Brewers, Clapham (01-622 3621), Talk Like That
LONDON, upstairs at Ronnie Scott's, Firth Street (01-439 0474), The Beatroots
LONDON, The Venue, Victoria (01-828 9411), Q-Tips
LONDON, Walthamstow Assembly Hall, Forest Road, Beaumont / Zeitung-Dal / Nightvision Video
LONDON, Westfield House, St John's Hill, Clapham, The Skank Orchestra
LONDON, Westfield College (01-435 6953), Neil Innes
WESTOFT, College Of Further Education, Tandoff Cessate
LONDON, White Lion, Putney High Street (01-788 1560), Red Beans And Rice
MANCHESTER, Apollo, Ardwick (061-273 1132), Duran Duran
MANCHESTER, Eden, Raters (061-231 9788), Plogab
MANCHESTER, UMIST (061-226 9114), Sisters Of Spilt
MANFIELD, Mason's Arms, White Heat
NEW BRIGHTON, Empress, Trogen
MILTON KEYNES, Starting Gate, C-Salm
NEWCASTLE UPON TYNE, University (20007), The Bureau / Mo-Dettes / Roddy Radiation And The Tearjerkers

NEWTON ABBOTT, Seale Hayne College (2323), Forty Blue Fingers
NORWICH, University Of East Anglia (56161), The Frontiers
NOTTINGHAM, Rock City (412544), Squeeze / The Chameleons
OXFORD, Caribbean Club (45138), The Difference
OXFORD, Penyfarthing, Westgate Shopping Centre (46007), Splash
PAIGNTON, Festival Theatre (55641), Hawkwind
PLYMOUTH, Ark Royal, Fore Street, Devonport, Canyon
ROCHDALE, Lancashire Lass, Thirteen Candles
SHEFFIELD, Polytechnic (23634), Lindisfarne
SOUTHAMPTON, Stowaways, Portland Terrace, SO
STAFFORD, North Staffs Polytechnic (52331), Otsey And Barrett
STOURBRIDGE, Broadway, Sub Zero
TOLWORTH, Recreation Centre, Bad Manners
WEST RINGTON, Pavilion (233), 9 Below Zero / Rampaged
WAKEFIELD, Bristol Hall, College, The Cheekers
WOKINGHAM, Angle's, Cantley House Hotel (78912), Dave Ellis Band
WORTHING, Balmoral (38232), Prowler

SATURDAY 12

AYLESBURY, Friar's Vale Hall (88448), Steve Harley And Cockney Rebel / Zoo Radio / Dream Soldier's
BICESTER, Nowhere Club (3641), C-Salm
BIRMINGHAM, Fighting Cock, Masely (021 449 2554), Babylon Rebels / Palix
BIRMINGHAM, Imperial, Seel (021 328 4184), Prediction (Campaign Against Racism and Fascism)
BIRMINGHAM, Naabey Centre, Salfley (021 328 4184), Prediction (Campaign Against Racism and Fascism)
BIRMINGHAM, Odeon (021 643 6101), Bucks Fizz
BISHOPS COTFORD, Triad Leisure Centre (56333), Tin Soldier / Eternal Scream / Kartoon
BLOKBUURN, Regent (50839), Dennis Delight
BOURNEMOUTH, Winter Gardens (20446), Cliff Richard
BRIGHTON, Centre (202131), The Pretenders
BRISTOL, Granary (28272), Spider
BRISTOL, Trinity Hall (551544), Animal Magic
BROCKWORTH, Brockworth House, Cressy Cavan
CAMBRIDGE, Sea Cuckoo Hall, The Adverts
CAMBRIDGE, Rock Club, Sturton Street (314772), Samual
CAMBRIDGE, Sound Cellar (89823), Androids Of Mu / Rock Goddess
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Slam
CHALFONT ST GILES, Newlands Park College, Lazy
CORIC, Savoy Theatre, Altered Images
COVENTRY, General Wolfe (88402), Wasted Youth / The Method
CRYDUN, Warehouse Theatre (01 680 4060), Clockhouse
LEICESTER, University (26881), Echo And The Bunnymen
LIVERPOOL, Empire (051 709 1555), Japan
LONDON, The Angel, Lambeth Walk (01 735 4308), Up-Set / The Shoppers
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), The Dots
LONDON, Central London Polytechnic, Bolsover Street (01 836 6271), The 45s
LONDON, Dingwells, Camden Lock (01 267 4987), The Dance Band / The Deadbeats
LONDON, Dominion Theatre, Tottenham Court Road (01 386 9562), Made In England / Storm Child / Platinum Needles / The Albion (National Rock Talent Search 1981)
LONDON, Embassy Club, Old Bond Street (01 499 5974), The Diodes
LONDON, The Fridge, Srixton, Vic Godard And Subway Sect
LONDON, The Golf Club, Euston Road (01 889 9615), Warren Street Tube, The Distractions
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 9526), Wreckless Eric / Lucky Saddles
LONDON, Half Moon, Herne Hill (01 737 4500), Line's Lost Patrol
LONDON, Hammersmith Gaiety Theatre (01 748 4081), Joan Armatrading
LONDON, Hope And Anchor, Islington (01 359 4510), The Cobras
LONDON, King's Head, Fulham High Street (01 736 1413), Trimmer And Jenkins
LONDON, Michael Sobell Sports Centre, Finsbury Park (01 607 1632), The Jam / Department S / The Questions
LONDON, New Golden Lion, Fulham Road (01 385 3942), Mickey Jupp
LONDON, Old Queen's Head, Stockwell (01 737 4904), Ukraine / Top Secret
LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), That's Cooking
LONDON, Plough, Stockwell (01 274 2537), Roche Band
LONDON, Rainbow, Finsbury Park (01 263 3148), The Exploited / Black Flag / Honey Beez / The Insane
LONDON, Rock Garden, Covent Garden (01 240 3961), Black Roots
LONDON, Stapleton Hall Tavern, Crouch Hill (01 272 7819), Dave Ellis Band
LONDON, Thames Polytechnic, Woodwich (01 804 9618), The Riffs / Colony / His Creator He / Muloia Circus / Dall's Car (unemployment benefit)
LONDON, upstairs at Ronnie Scott's, Firth Street (01 439 0474), The Beatroots
LONDON, The Venue, Victoria (01 828 9411), Q-Tips
LONDON, White Lion, Putney High Street (01 788 1540), Juice On The Loose / Tony McPhee
LONDON, White Swan, Blackheath Road, Greenwich (01 891 8331), Talk Like That
MAIDSTONE, Carr Exchange, Caroline Roadshow
MANCHESTER, Mayflower (061 233 1013), Zounds / Special Duties / Xposers
MANCHESTER, Polytechnic (061 273 4821), Dr Feelgood
MANFIELD, Market Club, White Heat
NORTHAMPTON, Nene College (74326), Bootleg Beatles / Nation 3
NORTHAMPTON, Roadmenders (92179), Discharge / GBH
NORWICH, Labour Club, Bethel Street, Vial Disorders
NORWICH, Whites, Rose Lane (25559), Far Canal
OLDHAM, Greengate, Limeside, Slits
OXFORD, New Theatre (44544), Gillan / Budgie
PLYMOUTH, Ark Royal, Fore Street, Devonport, Matrix
PRESTON, Guildhall (21721), Thin Lizzy / Sweet Sweat
ST ALBANS, City Hall (64511), Haircut One Hundred
SHEFFIELD, Lyceum (754844), Squeeze / A Flood Of Seagulls

SHIFNAL, The Star (Telford 461917), Second City
SHREWSBURY, National Exhibition Centre (021-726 5930), Johny And The Roccos
STROUD, Leisure Centre (6771), Hawkwind
TONYPANDY, Naval Club, (432688), Onibo Paroni

SUNDAY 13

BATH, University (63228), The Beat
BIRMINGHAM, National Exhibition Centre (021-726 4141), ELO
BIRMINGHAM, Odeon (021-643 6101), Nils Lotgren
BLACKBURN, Bay Horse New Inn, Rishon (48443), The Stiffs / Burnin' Radion
BRIGHTON, Locarno (26193), Stray Cats
CARDIFF, Sophia Gardens (20181), Duran Duran
CARDIFF, Top Rank (20388), The Exploited
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Le Mat
CLEETHORPE, Pier Hotel (61435), Nozaratu
HARLOW, Square One, Athlita The Sirokroker
NARROW WEALED, Midlands And Gerts Country Club (01-954 3647), Q-Tips
HATFIELD, Polytechnic (88343), Limsight
LONDON, The Angel, Lambeth Walk (01-735 4308), The Intraze / Talk
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-602 6351), Hidden Charms / Modern Lila
LONDON, Battersea Arts Centre, Lavender Hill (01-223 5413), Bob Taylor And His Full Frontal Rhythmic Band
LONDON, County Terrace Tavern, New Kent Road, Elephant And Castle, Avon
LONDON, Dominion, Tottenham, Court Road (01-360 9562), Ralph McTell (children's charity concert)
LONDON, Dover Street Wine Bar, Dover Street, Green Park (01-628 9812), Pete Brown And Ian Lyon
LONDON, The Duke, Deptford, Electric Bluebirds
LONDON, Greengate, Bethnal Green, Desolation Angels
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Duffo / Ronnie
LONDON, Hammersmith Odeon (01-748 4081), Joan Armatrading
LONDON, Hope And Anchor, Islington (01-359 4510), Calling Hearts
LONDON, King's Head, Fulham High Street (01-736 1413), Salt
LONDON, Lyceum, The Strand (01-836 3715), The Pretenders / Vic Godard And Subway Sect
LONDON, Michael Sobell Sports Centre, Finsbury Park (01-607 1632), The Jam / Second Image / Rimshots
LONDON, New Golden Lion, Fulham Road (01-385 3942), The 45s
LONDON, Pegasus, Green Lanes, Stoke Newington (01-226 5930), Ivory Coasters
LONDON, Raffle, Tottenham Lane (01-340 1020), Talk Like That
LONDON, Rock Garden, Covent Garden, English Dream / Snake Preview / Devotion
LONDON, Torrington, Lodge Lane, North Fildesley (01-445 1718), The Cobras
LONDON, White Lion, Putney (01-788 1540), Kevin Stenson Band
MANCHESTER, Apollo, Ardwick (061-273 1132), Japan
PETERBOROUGH, Gladstone Arms (44388), The Precursors
PLYMOUTH, Ark Royal, Fore Street, Devonport, Playhouse
PLYMOUTH, Breakwater, Sax (unlunchtime)
POOLE, Arts Centre (70521), Hawkwind
READING, Top Rank (07282), Slade / Spider
ROYTON, Railway, The Slits (unlunchtime)
SHEFFIELD, Hallamshire (28787), E-Plus
SHEFFIELD, Lyceum (750444), The Bureau / Mo-Dettes / Roddy Radiation And The Tearjerkers
SLOUGH, Alexandras, Bath Road, In Campbell Band
SLOUGH, Studio One, Hers And New
WANSLEY, Dublin Arms (55044), Onibo Paroni
WOKINGHAM, Angle's, Cantley House Hotel (789012), Music Company

MONDAY 14

BATH, Mules, George Street, The London Underground
BIRMINGHAM, Pavilion (25626), Hawkwind
BIRKENHEAD, Sir James Club, Body
BIRMINGHAM, National Exhibition Centre (021 760 4141), ELO
BIRMINGHAM, Odeon (021 643 6101), John Armatrading
BORDON, Robin Hood, Standford, Boogie Chameleon
BRIGHTON, Dome (882127), Gillan / Budgie
BRIGHTON, Sherry's, Pole Club
BRIGHTON, Top Rank (25865), Stray Cats
BRISTOL, Locarno (26193), The Exploited
CARDIFF, Chapter Arts Centre (31194), The Beatroots
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), National Goal / Room 13
DURHAM, University (46488), Dr Feelgood
EPPING, Renaissance Club, Anti-Establishment / Legendary Beer / Boots Punk Band
EXETER, University (79711), The Beat
HULL, Tower Ballroom, The Bureau / Mo-Dettes / Roddy Radiation And The Tearjerkers
LEICESTER, De Montfort Hall (27632), Thin Lizzy / Sweet Sweat
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 6351), Paradise Of Cain / Acidified / The Sockiters
LONDON, Broadcasting Ball, Freshman, Lionhearts
LONDON, Bull And Gate, Kenilworth Town (01 485 5359), Big Chief
LONDON, Cricketers, Battersea Park Road, Talk Like That
LONDON, Dingwells, Camden Lock (01 267 4987), Inner City Unit / 3 Laws
LONDON, Diversen, Barracuda, Baker Street, Portman Square (01 902 2020), Malaria
LONDON, Golf Club, Green Man, Euston Road (01 889 9615), The Past Seven Days
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Bizarre / Mad Shadows
LONDON, Hammersmith Odeon (01 748 4081), Joan Armatrading
LONDON, Hammersmith Gaiety Theatre (01 748 4081), Joan Armatrading
LONDON, Heaven, under The Archway, Wilera Street, Charing Cross (01 838 3852), The Hippos / Dislocation Dance / Twelve A Man
LONDON, Hope And Anchor, Islington (01 359 4510), Baby 'N' The Monsters
LONDON, King's Head, Fulham High Street (01 736 1413), John Spencer / Johnny G
LONDON, Lyceum, The Strand (01 836 3715), The Pretenders / Vic Godard And Subway Sect
LONDON, New Golden Lion, Fulham Road (01 385 3942), Bob Kerr's Whoopee Band
LONDON, Old Queen's Head, Stockwell (01 737 4904), Ukraine / Top Secret
LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), That's Cooking
LONDON, Pink Monday, Gossips, Dean Street (01 533 9947), The Cobras
LONDON, Rock Garden, Covent Garden (01 240 3961), 13 At Midnight / The Signals / Revard And Barbed
LONDON, The Venue, Victoria (01 828 9411), Steve Harley And Cockney Rebel
LONDON, Wembley Arena (01 903 1234), The Police / Jojo Holland And His Minnieaires / Wealthy Tarts
LONDON, White Hart, Acton, Satellites / Flesh And Blood / Gothic Renaissance Part One
MANCHESTER, Lesser Free Trade Hall (061 834 9443), Durutti Column / Kevin Hewick
NEWCASTLE UPON TYNE, City Hall (20007), Japan

CONTINUED OVER PAGE

TV/RADIO

NO 'Old Grey Whistle Test' this Thursday but instead those with a nervous disposition are advised to do anything except watch the 'Billy Cobham Drum Clinic' on BBC 2 while the jazz-fusion skin beater will swap technique with other less subtle players 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 Woolf 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 1's 'Castle Rock' has an exclusive listen to the new Steve Harley single 'New Deal' and the man - mouth in the studio, Beacon live The Beat in the studio, no doubt giving a plug for their 'Hit II' single and their book 'Twist And Crawford'.
FRIDAY is quiet with only the appearance of Nils Lotgren on 'Roundtable' to wet the appetite on Radio One. Tommy Vance introduces Euphoria on 'The Friday Rockshow', Radio Trent have the remnants of Gary Numan's back-up boys, now calling themselves Dramatic on 'Castle Rock'.
SATURDAY is 'iswas' (TV) day but 'Swap Shop' has the edge and goes even further up the scale by having the mighty Status Quo on BBC 1. Later on, the classy voice of Randy Crawford provides the quality in between 'The Two Ronnies' sometimes humorous banter. Rockabilly rebels should tune into 'In Concert' for the appearance of The Stray Cats while others should listen how John Olway 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 Linn on Charlie Gillet's 'Achemists' show on Capital.
MONDAY is a lot better with both The Beat and UB40 talking about unemployment on 'World In Action' (ITV). The programme will deal with 'socially aware' bands and will have live recordings of 'Stand Down Mankind' and 'Get A Job' among others. On BBC 2 'Cliff' continues with Olivia Newton-John and The Shadows helping illuminate us mere mortals on the man behind the image. Listeners to Trent can dig into their pockets as there is a celebrity auction with four 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's 'Arena', earlier there is George Forme 'In Concert' from the Royal Exchange 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 played alive when the Womenhampton androcers Slade stomp their way into the Trent studios. And that's all folks.

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FROM PAGE 21

PRESTON, Clouds (57473), The Cheaters
 ST AUGUSTINE, Coliseum (Par 404), Adam And The Ants
 SHEFFIELD, City Hall (2285), Bucks Fizz
 SWANSEA, Top Rank (53142), Squeeze / A Flock Of Seagulls
 TIMMERLEY, Woodlands Hotel, Thirteen Candles
 WORKINGTON, West Cumbria College, Natural Scientist

TUESDAY 15

BEDLINGTON, High School (716791), Red Performance
 BIRMINGHAM, Marriot Cross (021 822 2231), Spider
 BIRMINGHAM, Odeon (021 643 6101), Saxon / Lionheart
 BIRMINGHAM, Star Club, Strampel
 BRISTOL, Locarno (26180), Squeeze / A Flock Of Seagulls
 BURY, Derby Hall, Market Street (061 761 7107), Tractor
 CARDIFF, Sophia Gardens (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 (031 665 2054), Japan
 FOLKESTONE, Leas Cofee Hall (53153), Giles
 GILLINGHAM, King Charles Hotel (Medway 48351), Secret Affair
 HEMEL HEMPTSTEAD, Old Town Cellar, Blazing Red / Click Click / Agent Orange
 LEICESTER, De Montfort Hall (27622), Bucks Fizz
 LIVERPOOL, Pyramid, The Teardrop Explodes
 LIVERPOOL, Warehouse, Fleet Street, The Bureau / Mo-DeTTes / Roddy Radiation
 LONDON, The Angel, Lambeth Walk (01 735 4309), The Telegats
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), Idle Balloons' Beach Party
 LONDON, Bull And Gate, Kenish Town (01 485 5355), The 45s

LONDON, The Canteen, off Great Queen Street, Covent Garden (01 405 8598), Billy Mitchell
 LONDON, Dominion, Tottenham Court Road (01 583 9562), The Pretenders / Flying Padois
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Gerry McAvoy And Friends / Rob And The Rustlers
 LONDON, Hammersmith Odeon (01 748 4067), Joan Armatrading
 LONDON, Hammersmith Palais (01 748 2612), The Jam / Rats DC / Reaction / Bananarama
 LONDON, Hope And Anchor, Islington (01 359 4510), London Apaches
 LONDON, Kings College, Surrey Street (01 438 7132), Club Leff Revue with Vic Godard And Friends
 LONDON, Old Queen's Head, Stockwell (01 737 4904), Babylon Rebels / The Hamsters
 LONDON, 188 Club, Oxford Street (01 628 9933), Chron-Gen
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Thin Red Line
 LONDON, Rock Garden Covent Garden (01 240 3861), 25th Street / Hiss The Villain / Crisp Shadow Crew
 LONDON, The Venue, Victoria (01 828 8441), Steve Harley And Cockney Rebel
 LONDON, Wembley Arena (01 902 1234), The Police / Jools Holland And His Millionaires / Wealthy Tarts
 MANCHESTER, Apollo, Ardwick (061 273 1112), Nils Lofgren
 MANCHESTER, Wilton Arms, Prestwich, Twilight Zone
 POOLE, Arts Centre (76521), Duran Duran
 ST AUGUSTINE, Coliseum (Par 404), Adam And The Ants
 SUNDERLAND, Fusion (59548), The Cheaters

WEDNESDAY 16

ABERDEEN, Valhalla's, Radio Ghosts
 ALDERSHOT, West End Centre, Queen's Road, Roaring Jelly
 BIRMINGHAM, Golden Eagle, Hill Street (021 643 5423), Afrika Star / Fast Relief
 BIRMINGHAM, Town Hall (021 235 9644), Ralph McTell
 BLACKBURN, Bay Horse New Inns, Rishton (48443), Body
 BLACKPOOL, Jinks (25252), The Cheaters
 BRIGHTON, New Regent (27300), Vic Godard And Subway Sect

BRISTOL, Tiffany's (3657), Heavy Heads
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Marillion / Theatre Of The Absurd
 COLWYN BAY, Pier Pavilion, The Exploited
 COVENTRY, Rathen Star, Nation 3
 EDINBURGH, Odeon (031 667 3051), Nils Lofgren
 HARROW WEALD, Middlesex And Herts Country Club (01 954 3647), The Heartbeats
 HEDDINGTON, Craven Hollar, Not In Colour
 HITCHIN, Regal Cinema, Sanicroft (83408 / 81631), Clientelle / Bleak House / Valhalla
 KINGSTON, Polytechnic, Secret Affair
 LEEDS, University (39671), Verba Verba
 LIVERPOOL, Netherley Comprehensive School, Blitz
 LIVERPOOL, The Pyramid, The Teardrop Explodes
 LONDON, The Angel, Lambeth Walk (01 735 4309), Dufhora's Last Dance / The Purple Pans / Hiss The Villain (audition night)
 LONDON, Dominion Theatre, Lavender Hill (01 223 8413), John Townsend's Christmas Night
 LONDON, Gaiety, Great Queen Street, Covent Garden (01 405 6598), Johnny M And The Uptown Rhythm Boys
 LONDON, Chelsea College Of Art, Manresa Road (01 351 2486), Rio And The Robots
 LONDON, The Circus, Boulevard Theatre, Brewer Street (01 437 2661), Section Twenty Five / Crispy Ambulance
 LONDON, The Crickets, Oval (01 735 3050), The Beatnuts
 LONDON, Dominion Theatre, Tottenham Court Road (01 580 9562), The Pretenders / Flying Padois
 LONDON, The Fringe, Brixton, Marl Wilson And The Imaginations
 LONDON, Gossops, Dean Street (01 533 0847), Nightshade
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Shea Raham / The Helicopters
 LONDON, Hammersmith Odeon (01 748 4061), Duran Duran
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MOVIES



Mephisto: Most brilliant central performance this year.

WHILE we have a breathing space between new releases worth talking about let's look at a couple of movies around 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 win all 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 much wider audience than they are destined for. MEPHISTO is a new Hungarian film that won two 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 finally 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 security nowhere near as safe as he had hoped.

Based on Klaus Mann's (son of Thomas Mann) novel, MEPHISTO is a dramatised account of a genuine 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 in 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 millions of thematic details in MEPHISTO that I just can't squeeze in here — like the Nazis' exploitation of culture as propaganda, the role of the actor (the most transparently vulnerable human being that exists) in the "real" world, the manipulation of women in a male-orientated society — to name but a few. Let me 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 affecting little movie from that time producers Sally Sharp and her husband Warren Jacobson. THE AWAKENING was written in 1898 by Kate Chopin, an American writer, whose belief that there might be more to a woman's life than babies and husbands created a furor when it was published. Set in turn of the century New Orleans the plot follows Mrs Pentecost (Sally Sharp — also doubling as the star) and her boorish Mr Pentecost husband through a languid holiday by the sea where she meets a companionable young man. Existing within the Creole society, Mrs Pentecost 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 a presentiment of doubt and finally, without any fuss 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.

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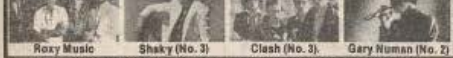
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UK SINGLES

| THIS WEEK | LAST WEEK | WEEK IN CHART | SONG | ARTIST |
|-----------|-----------|---------------|--|--|
| 1 | 2 | 1 | (2) DONT YOU WANT ME? | Human League, Virgin |
| 2 | 1 | 1 | (4) DADDY'S HOME | CHIFF Richard, EMI |
| 3 | 1 | 1 | (8) BEGIN THE BEGUINE | Julio Iglesias, CBS |
| 4 | 1 | 1 | (9) WHY DO FOOLS FALL IN LOVE? | Diana Ross, Capitol |
| 5 | 3 | 1 | (9) LET'S GROOVE | Earth Wind & Fire, CBS |
| 6 | 4 | 1 | (5) BED SITTER | Soft Cell, Some Bizarre |
| 7 | 24 | 2 | (2) IT MUST BE LOVE | Madness, Siff |
| 8 | 2 | 1 | (5) UNDER PRESSURE | Queen/David Bowie, EMI |
| 9 | 21 | 1 | ANT RAP | Adam & The Ants, CBS |
| 10 | 21 | 1 | (1) WEDDING BELLS | Godley & Creme, Polydor |
| 11 | — | — | ONE OF US | Abba, Epic |
| 12 | 16 | 1 | (5) CAMBODIA | Kim Wilde, Rak |
| 13 | 7 | 1 | (1) I GO TO SLEEP | The Pretenders, Real |
| 14 | 14 | 1 | (10) FOUR MORE FROM TOYAH | Toyah, EMI |
| 15 | 10 | 1 | (6) AY AY AY MOOSEY | Modern Romance, WEA |
| 16 | 23 | 1 | (5) FLASHBACK | Imagination, R&B |
| 17 | 27 | 1 | (3) ROCK 'N' ROLL | Status Quo, Vertigo |
| 18 | 12 | 1 | (7) STEPPIN' OUT | Koolhaas/The Gang, De-Lite |
| 19 | 11 | 1 | (10) PHYSICAL | Olivia Newton-John, EMI |
| 20 | 26 | 1 | (6) THE LUNATICS HAVE TAKEN OVER THE ASYLUM | Funboy Three, Chrysalis |
| 21 | 8 | 1 | (8) FAVOURITE SHIRTS | Haircut 100, Arista |
| 22 | 22 | 1 | (3) MY OWN WAY | Duran Duran, EMI |
| 23 | 16 | 1 | (6) VOICE | Ultravox, Chrysalis |
| 24 | 35 | 1 | (3) THE LAND OF MAKE BELIEVE | Bucks Fizz, RCA |
| 25 | 18 | 1 | (14) WILD IS THE WIND | David Bowie, RCA |
| 26 | 37 | 1 | (3) MIRROR MIRROR | Dollar, WEA |
| 27 | 25 | 1 | (7) YES TONIGHT JOSEPHINE | The Jets, EMI |
| 28 | 31 | 1 | SPIRITS IN THE MATERIAL WORLD | Patience, A&M |
| 29 | — | 1 | (14) BIRDIE SONG | Twists, PRT |
| 30 | 19 | 1 | (7) TEARS ARE NOT ENOUGH | ABC, Neutron |
| 31 | 29 | 1 | (5) TURN YOUR LOVE AROUND | George Benson, Warner Bros |
| 32 | 15 | 1 | (9) JOAN OF ARC | Orchestral Manoeuvres In The Dark, Dindisc |
| 33 | 33 | 1 | (2) LOVE NEEDS NO DISGUISE | Gary Numan/Dramatis, Segars Banquet |
| 34 | 34 | 1 | (4) BUONA SERA (DON'T BE ANGRY) | Bad Manners, Magnet |
| 35 | 30 | 1 | (3) FOOTSTEPS | Showaddywaddy, Bell/Arista |
| 36 | 36 | 1 | (5) DEAD RINGER FOR LOVE | Meatloaf, Epic |
| 37 | 15 | 1 | (6) TONIGHT I'M YOURS | Rod Stewart, Chrysalis |
| 38 | 17 | 1 | (5) EVERY LITTLE THING SHE DOES IS MAGIC | Police, A&M |
| 39 | 45 | 1 | (5) PAINT ME DOWN | Spandau Ballet, Reformation/Chrysalis |
| 40 | 39 | 1 | (4) WE KILL THE WORLD (DON'T KILL THE WORLD) | Bosse M. Atlantic /DUNG TURKS, Rod Stewart, Riva |
| 41 | — | 1 | (4) EASIER SAID THAN DONE | Shakatak, Polydor |
| 42 | 43 | 1 | (3) I CAN'T SAY GOODBYE TO YOU | Helen Reddy, MCA |
| 43 | 71 | 1 | (2) LET'S ALL SING LIKE THE BIRDS SING | Twists, PRT |
| 44 | 82 | 1 | (9) WHEN SHE WAS MY GIRL | Four Tops, Casablanca |
| 45 | 34 | 1 | (1) I'LL FIND MY WAY HOME | Jon & Vangelis, Polydor |
| 46 | 32 | 1 | (10) WHEN YOU WERE SWEET SIXTEEN | Fureys & Davie Arthur, Ritz |
| 47 | 55 | 1 | (2) ALL THAT GLITTERS | Gary Glitter, Bell/Arista |
| 48 | 74 | 1 | (2) HELP, GET ME SOME HELP | Ottawan, Carrere |
| 49 | 63 | 1 | (3) SHOULD I DO IT | Pointer Sisters, Reprise |
| 50 | — | 1 | (1) OCCUL BE SO HAPPY | Altered Images, Epic |
| 51 | 71 | 1 | (2) BLACKBOARD JUNGLE | Barron Knights, CBS |
| 52 | 47 | 1 | (3) THIS IS RADIO CLASH | Clash, CBS |
| 53 | 69 | 1 | (2) YOU COULD HAVE BEEN WITH ME | Sheena Easton, EMI |
| 54 | 102 | 1 | (12) HAPPY BIRTHDAY | Altered Images, Epic |
| 55 | 50 | 1 | (3) DAMNED EP, DAMNED, NEMS | — |
| 56 | 41 | 1 | (13) IT'S MY PARTY | Stewart/Gaskin, Siff/Broken |
| 57 | — | 1 | (4) WAITING FOR A GIRL LIKE YOU | Foreigner, Atlantic |
| 58 | — | 1 | (1) STARS OVER 45 | Chas And Dave, Rockney |
| 59 | 38 | 1 | (8) LOVE ME TONIGHT | Trevor Walters, Magnet |
| 60 | 57 | 1 | (4) WONDERFUL TIME UP THERE | Alvin Stardust, Siff |
| 61 | — | 1 | (1) NEVER IN A MILLION YEARS | Boomtown Rats, Mercury |
| 62 | — | 1 | (1) I COULD NEVER MISS YOU | Lulu, Alpha |
| 63 | 44 | 1 | (10) LABELLED WITH LOVE | Squeeze, A&M |
| 64 | 48 | 1 | (7) VISIONS OF CHINA | Japan, Virgin |
| 65 | 53 | 1 | (5) THROWN MY BABY OUT WITH THE BATH WATER | Tenpole Tudor, Siff |
| 66 | — | 1 | (1) SWEET DREAMS | Elvis Costello, F Beat |
| 67 | — | 1 | (1) HOKEY COKEY | The Snowmen, Siff |
| 68 | — | 1 | (1) WAITING ON A FRIEND | Rolling Stones, RSR |
| 69 | 75 | 1 | (2) HIT IT | The Beat, Go Feet |
| 70 | — | 1 | (2) PEPHAPS LOVE | Domingo/Denver, CBS |
| 71 | — | 1 | (1) THE OLD SONGS | Barry Manilow, Arista |
| 72 | — | 1 | (1) JINGLE BELLS (LAUGHING ALL THE WAY) | Hysterica, Ka/Recorded Delivery |
| 73 | 46 | 1 | (11) GOOD YEAR FOR THE ROSES | Elvis Costello, F Beat |
| 74 | — | 1 | (1) I WANNA BE A WINNER | Brown Sauce, BBC |

BUBBLING UNDERS

- BOUNCY BOUNCY, Jump, RCA 100
- BRIDESHEAD THEME, OST, Chrysalis, CHS 2362
- CHRISTMAS ON 45, Various, Decca, SANTA 1
- COUNT DOWN, UK Subs, Nems, NES 204
- CUMBERLAND GAP, Lonnie Donegan/Shakin' Pyramids Virgin VS 400
- DON'T WALK AWAY, Four Tops, Casablanca, CAN 1006
- DROWNING IN BERLIN, Mobles, Bialto, RIA 3
- FALLING IN LOVE AGAIN, Techno Twins, PRT 7P 224
- FOLLOW YOU ANYWHERE, Sad Cafe, Polydor POSP 366
- HAPPY CHRISTMAS (WAR IS OVER), John Lennon Parlophone RS970
- IF EVERYDAY WAS LIKE CHRISTMAS, Elvis Presley, RCA, GOLD 541 (R)
- I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Streetwise STRA 1007
- I WISH IT COULD BE CHRISTMAS EVERY DAY, Wizard, Harvest, HAR 5173
- JUST ONCE, Quincy Jones, A&M, AMS 3178
- LET'S CELEBRATE, New York Sky, Epic, EPCA 1598
- LOVIN' YOU, Kim/Eton, Arista, ARO 259
- MATTE KUDASAI, King Crimson, EMI/Polydor, EMI 2
- MERRY XMAS EVERYBODY, Slide, Polydor, 2018 422
- ONE NINE FOR SANTA, Fogwell Flax/Angle Bitters from Freshhold Junior School EMI 1253
- RUN WITH THE FOX, Chris Squire/Alan White, Atlantic, K 11695
- THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra, K 12578
- TIME TO LET GO, Eddy Grant, Ice, ICE 32
- TRINITY, Thin Lips, RCA 154
- WRACK MY BRAIN, Ringo Starr, RCA 100

RECORD MIRROR



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)

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Star Choice



ANDY McCLUSKEY OF ORCHESTRAL MANOEUVRES IN THE DARK

1 NEU 75 & LA DUSSELDORF. The larger half of the Dusseldorf brigade. Neu and La Dusseldorf's 'romance' is now closer to me than Kraftwerk.

2 RADIO ACTIVITY — Kraftwerk. The best of their wonderfully amateur LPs.

3 CREOLA — Magesa Luba. A personal love, a biethnic and a lot religious.

4 ROXY MUSIC — Roxy Music. I only bought this in 1977 — made me realise what I've been missing.

5 DR SUPERMAN — LAURIE ANDERSON. The first time I heard this I was stunned speechless — for once.

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

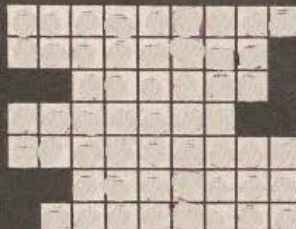
UK ALBUMS

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

PUZZLES

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

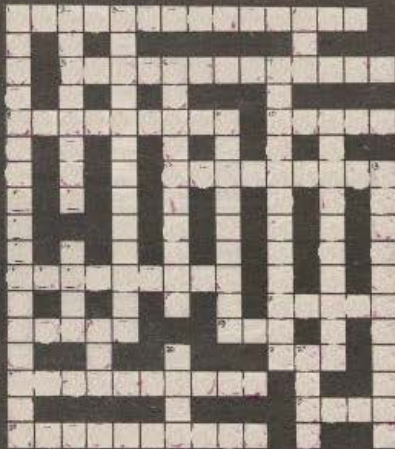
POP-A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the starred down column 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. A. to do (4,2)
- If Olivia could rebuild a clay ship she'd be happy (8)
- Look carefully at 'he m... in... it'll tell you why you can't sleep (9)
- One crazy tender to leave always a hit (7)
- How your imagination might communicate (4)
- Broken brides go in to dance for Briles (4,6)
- Tease Sam to tell you where to hear a squeaked story (4,4)

X-WORD



CLUES

- ACROSS**
- 1 Am I the lucky one, Rod? (7,2,3)
 - 2 Cliff being strong up. (5,3,5)
 - 3 The Runaway Boys are Gonna Ball. (5,4)
 - 4 1996. Black. Glee hit. (5)
 - 5 Can You Feel The Force 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 Slade and Big Easy have in common. (5)
 - 9 Edible label. (3)
 - 10 Iggy was Dizzy at No. 1 in 1968. (3)
 - 11 Group who found a Positive Touch. (10)
 - 12 Young or Innes. (4)
 - 13 Sexuette's home perhaps. (3,3)
- DOWN**
- 1 ABC hit (5,3,3,1)
 - 2 Everything's Gone Green for them. (3,5)
 - 3 Former Stealers Wheel person. (5,5)
 - 4 Michael Schenker's old outfit. (1,1,1)
 - 5 A look alike of the last. (10)
 - 6 Just like a Lennon No. 1. (6,4)
 - 7 A request from Mick. (5,2,2)
 - 8 Gary Numan hit. (1,3,2,3)
 - 9 A tribute to Bo Derek perhaps. from Duran Duran. (5,2,4)
 - 10 He grew up in public. (4)
 - 11 One of Kiki. (5)
 - 12 U2 singer. (4)
 - 13 Commodores latest 45. (2,2)

SOLUTION TO LAST WEEK'S X-WORD
ACROSS: 1 Barbara Gaskin, 3 When She Was My Girl, 4 Up The Hill, 11 War, 12 Tin Soldier, 14 Wommo, 16 Oh Well, 18 No Fun, 22 Ticket To Ride, 23 Sexy Eyes, 24 Misty, 25 Daddy Cool, 26 Kaya.
DOWN: 1 Bow Wow Wow, 2 Anasui And Battery, 3 Kim Wilde, 4 Darin, 5 Elton John, 7 Golden, 8 Dreamer, 10 Elton Riker, 13 Real, 15 Jet, 16 One Trick, 17 Exposed, 19 Pretty, 20 Years, 21 Fox.

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

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

Remember, you have to complete both the X-word and Popgram to qualify to win an album. Send your completed entry to: X-word / Popgram, Record Mirror, 40 Long Acres, London WC2R 9JT.

Name.....
 Address.....

US ALBUMS

- 1 1 4, Foreigner, Atlantic
- 2 2 GHOST IN THE MACHINE, Police, A&M
- 3 3 TATTOO YOU, The Rolling Stones, Rolling Stones Records
- 4 4 ESCAPE, Journey, Columbia
- 5 5 RAISE, Earth, Wind & Fire, ARC/Columbia
- 6 6 PHYSICAL, Olivia Newton-John, MCA
- 7 7 BELLA DONNA, Stevie Nicks, Modern Records
- 8 8 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 9 9 ABACAB, Genesis, Atlantic
- 10 10 EXIT STAGE LEFT, Rush, Mercury
- 11 11 SHAKE IT UP, The Cars, Elektra
- 12 12 PRIVATE EYES, Daryl Hall And John Oates, RCA
- 13 13 TONIGHT I'M YOURS, Rod Stewart, Warner Bros
- 14 14 GREATEST HITS, Queen, Elektra
- 15 15 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 16 16 NINE TONIGHT, Bob Seger And The Silver Bullet Band, Capitol
- 17 17 DIARY OF A MADMAN, Ozzy Osbourne, J&J
- 18 18 FREEZE-FRAME, The J Geils Band, EMI-America
- 19 19 THE INNOCENT AGE, Dan Fogelberg, Full Moon/Epic
- 20 20 BEAUTY AND THE BEAT, The Go-Go's, IRS
- 21 21 ON THE WAY TO THE SKY, Neil Diamond, Columbia
- 22 22 MEMORIES, Barbra Streisand, Columbia
- 23 23 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 24 24 PRECIOUS TIME, Pat Senater, Chrysalis
- 25 25 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 26 26 CIRCLE OF LOVE, The Steve Miller Band, Capitol
- 27 27 DON'T SAY NO, Billy Squire, Capitol
- 28 28 THE ROYAL PHILHARMONIC ORCHESTRA CONDUCTED BY LOUIS CLARK, Hooked On Classics, RCA
- 29 29 RE-AC-TOR, Neil Young & Crazy Horse, Reprise
- 30 30 THE BEST OF BLONDIE, Blondie, Chrysalis
- 31 31 MOB RULES, Black Sabbath, Warner Bros
- 32 32 LAW AND ORDER, Lindsey Buckingham, Asylum
- 33 33 GET LUCKY, Loverboy, Columbia
- 34 34 QUARTERFLASH, Quarterflash, Geffen
- 35 35 CONTROVERSY, Prince, Warner Bros
- 36 36 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 37 37 ALLIED FORCES, Triumph, RCA
- 38 38 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 39 39 THE JACKSONS LIVE, The Jacksons, Epic
- 40 40 BEST OF THE DOOBIES, Vol II, The Doobie Brothers, Warner Bros
- 41 41 SONGS IN THE ATTIC, Billy Joel, Columbia
- 42 42 GIVE THE PEOPLE WHAT THEY WANT, The Kinks, Arista
- 43 43 LIVING EYES, Bee Gees, RSO
- 44 44 WORKING CLASS DOG, Rick Springfield, RCA
- 45 45 ALL THE GREATEST HITS, Diana Ross, Motown
- 46 46 FEELS SO RIGHT, Alstems, RCA
- 47 47 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 48 48 IN THE POCKET, The Commodores, Motown
- 49 49 TAKE NO PRISONERS, Molly Hatchet, Epic
- 50 50 PERHAPS LOVE, Placido Domingo, Columbia
- 51 51 NEVER TOO MUCH, Luther Vandross, Epic
- 52 52 CHRISTMAS, Kenny Rogers, Liberty
- 53 53 CRAZY FOR YOU, Earl Klugh, Liberty
- 54 54 STREET SONGS, Rick James, Gordy
- 55 55 GREATEST HITS, Kenny Rogers, Liberty
- 56 56 JUICE, Juice Newton, Capitol
- 57 57 HI INFIDELITY, Roxi Speedwagon, Epic
- 58 58 THE ONE THAT YOU LOVE, Air Supply, Arista
- 59 59 SHARE YOUR LOVE, Kenny Rogers, Liberty
- 60 60 TIME EXPOSURE, Little River Band, Capitol
- 61 61 THE MANY FACETS OF ROGER, Roger, Warner Bros
- 62 62 THE DUDE, Quincy Jones, A&M
- 63 63 A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Columbia
- 64 64 WILLIE NELSON'S GREATEST HITS AND SOME THAT WILL BE, Willie Nelson, Columbia
- 65 65 AS FAR AS SIAM, Red Rider, Capitol
- 66 66 SHE SHOT ME DOWN, Frank Sinatra, Reprise
- 67 67 SOMETHING ABOUT YOU, Angela Bofill, Arista
- 68 68 GREG LAKE, Greg Lake, Chrysalis
- 69 69 NIGHT CRUISING, Bar-Kays, Mercury
- 70 70 NEW TRADITIONALISTS, Devo, Warner Bros
- 71 71 DISCIPLINE, King Crimson, Warner Bros
- 72 72 COME MORNING, Grover Washington Jr., Elektra
- 73 73 IT'S TIME FOR LOVE, Teddy Pendergrass, PIR
- 74 74 PIRATES, Rickie Lee Jones, Warner Bros
- 75 75 THE TIME, The Time, Warner Bros

US SOUL

- 1 1 RAISE, Earth, Wind & Fire, ARC/Columbia
- 2 2 SOMETHING SPECIAL, Kool & The Gang, De-Lite
- 3 3 CONTROVERSY, Prince, Warner Bros
- 4 4 NEVER TOO MUCH, Luther Vandross, Epic
- 5 5 THE MANY FACETS OF ROGER, Roger, Warner Bros
- 6 6 IT'S TIME FOR LOVE, Teddy Pendergrass, RCA
- 7 7 SHOW TIME, Slave, Cotillion
- 8 8 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 9 9 INSIDE YOU, The Isley Brothers, T-Neck
- 10 10 NIGHT CRUISING, Bar-Kays, Mercury
- 11 11 THE GEORGE BENSON COLLECTION, George Benson, Warner Bros
- 12 12 IN THE POCKET, Commodores, Motown
- 13 13 THE TIME, The Time, Warner Bros
- 14 14 CRAZY FOR YOU, Earl Klugh, Liberty
- 15 15 CAMOUFLAGE, Rufus With Chaka Khan
- 16 16 LIVE, The Jacksons, Epic
- 17 17 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 18 18 SOMETHING ABOUT YOU, Angela Bofill, Arista
- 19 19 SKYLINE, Skyy, Balsaol
- 20 20 I AM LOVE, Peabo Bryson, Capitol

US SINGLES

- 1 1 PHYSICAL, Olivia Newton-John, MCA
- 2 2 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 3 3 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 4 4 OH NO, Commodores, Motown
- 5 5 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 6 6 YOUNG TURKS, Rod Stewart, Warner Bros
- 7 7 HERE I AM, Air Supply, Arista
- 8 8 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 9 9 HARDEN MY HEART, Quarterflash, Geffen
- 10 10 DON'T STOP BELIEVIN', Journey, Columbia
- 11 11 LEATHER AND LACE, Stevie Nicks With Don Henley, Modern
- 12 12 TROUBLE, Lindsey Buckingham, Asylum
- 13 13 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 14 14 YESTERDAY'S SONGS, Neil Diamond, Columbia
- 15 15 COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 16 16 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 17 17 THE SWEETEST THING, Juice Newton, Capitol
- 18 18 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 19 19 TAKE MY HEART, Kool & The Gang, De-Lite
- 20 20 OUR LIPS ARE SEALED, The Go-Go's, IRS
- 21 21 COOL NIGHT, Paul Davis, Arista
- 22 22 MY GIRL, Chilliwack, Millennium
- 23 23 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 24 24 HEART LIKE A WHEEL, The Steve Miller Band, Capitol
- 25 25 CENTERFOLD, The J Geils Band, EMI-America
- 26 26 STEAL THE NIGHT, Sherie Woods, Cotillion
- 27 27 SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbit, Elektra
- 28 28 START ME UP, The Rolling Stones, Rolling Stones Records
- 29 29 THE OLD SONS, Barry Manilow, Arista
- 30 30 I WOULDN'T HAVE MISSED IT FOR THE WORLD, Ronnie Milsap, RCA
- 31 31 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 32 32 SHAKE IT UP, The Cars, Elektra
- 33 33 POOR MAN'S SON, Survivor, Scotti Brothers
- 34 34 NO REPLY AT ALL, Genesis, Atlantic
- 35 35 UNDER PRESSURE, Queen & David Bowie, Elektra
- 36 36 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 37 37 SHE'S GOT A WAY, Billy Joel, Columbia
- 38 38 WRACK MY BRAIN, Ringo Starr, Boardwalk
- 39 39 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger & The Silver Bullet Band, Capitol
- 40 40 CASTLES IN THE AIR, Don McLean, Millennium
- 41 41 COME GO WITH ME, The Beach Boys, Caribou
- 42 42 MORE THAN JUST THE TWO OF US, Sneaker, Handshake
- 43 43 NEVER TOO MUCH, Luther Vandross, Epic
- 44 44 THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton, Elektra
- 45 45 LIVING EYES, Bee Gees, RSO
- 46 46 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 47 47 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 48 48 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 49 49 TAKE IT EASY ON ME, Little River Band, Capitol
- 50 50 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 51 51 THE NIGHT OWLS, Little River Band, Capitol
- 52 52 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 53 53 LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- 54 54 SAUSALITO SUMMERNIGHT, Diesel, Regency
- 55 55 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 56 56 LOVE IN THE FIRST DEGREE, A&M, RCA
- 57 57 KEY LARGO, Bertie Higgins, Kat Family
- 58 58 LET ME LOVE YOU ONCE, Greg Lake, Chrysalis
- 59 59 IF I WHERE YOU, Lulu, A&M
- 60 60 LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 61 61 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 62 62 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 63 63 MY KINDA LOVER, Billy Squire, Capitol
- 64 64 SUPER FREAK, Rick James, Gordy
- 65 65 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- 66 66 BLAZE OF GLORY, Kenny Rogers, Liberty
- 67 67 FALLING IN LOVE, Balance, Portrait
- 68 68 I WANT YOU, I NEED YOU, Chris Christian, Boardwalk
- 69 69 TWILIGHT, ELO, Jet
- 70 70 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 71 71 BREAKIN' AWAY, Al Jarreau, Warner Bros
- 72 72 ANYONE CAN SEE, Irene Cara, Network
- 73 73 STEP BY STEP, Eddie Rabbit, Elektra
- 74 74 SWEET DREAMS, Air Supply, Arista
- 75 75 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia

US DISCO

- 1 1 CONTROVERSY/LET'S WORK, Prince, Warner Bros
- 2 2 CAN YOU MOVE, Modern Romance, Atlantic
- 3 3 LET'S GROOVE, Earth, Wind & Fire, Columbia
- 4 4 GENIUS OF LOVE/WORDY RAPPINHOOD, Tom Tom Club, Sire/Warner Bros
- 5 5 YOU CAN/FIRE IN MY HEART - Madleen Kane, Chalel
- 6 6 ROCK YOUR WORLD, Weeks & Co, Chaz Ro/Brasilia Diet
- 7 7 LOVE FEVER, Gayle Adams, Prelude
- 8 8 R R EXPRESS, Rose Royce, Whitfield
- 9 9 WALKING INTO SUNSHINE, Central Line, Mercury
- 10 10 HAPPY DAYS/TEE'S HAPPY, North End featuring, Michèle Wallace, EMI
- 11 11 MONY MONY, Billy Idol, Chrysalis
- 12 12 TAKE MY LOVE, Melba Moore, EMI
- 13 13 TAINTED LOVE/WHERE DID OUR LOVE GO, Soft Cell, Sire/Warner Bros
- 14 14 MENERGY/I WANNA TAKE YOU HOME, Patrick Cowley, Fusion
- 15 15 DO YOU LOVE ME, Patti Austin, Qwest/Warner Bros
- 16 16 NOBODY ELSE, Karen Silver, RFC/Quality
- 17 17 CALL ME/LET'S CELEBRATE, Skyy, Salsoul
- 18 18 INSIDE YOU, Isley Brothers, T-Neck
- 19 19 PLAN TO WIN/PENTHOUSE & PAVEMENT, Heaven 17, Virgin
- 20 20 I CAN'T GO FOR THAT (No Can Do), Daryl Hall & John Oates, RCA

UK DISCO

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

INDEPENDENT

- SINGLES
- 1 1 FOUR MORE FROM TOYAH (EP), Toyah, Safari, Toy 2
 - 2 2 FRIDAY THE THIRTEENTH (EP), Damned, Nema, Nes 395
 - 3 29 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti-Past,
Superville EXP 1003
 - 4 3 IN GOD WE TRUST (EP), Dead Kennedys Statik, Stat EP2
 - 5 8 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 901
 - 6 5 THE "SWEETEST GIRL", Sortil Politti, Rough Trade RT 991
 - 7 4 SIX GUNS, Anti-Past, Rondelet Round 10
 - 8 — COUNTDOWN, UK Subs, Nema Nes 391
 - 9 8 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, Y Y10
 - 10 23 LOST & LONELY, Higoons, Waap Weap 1
 - 11 7 SUNNY DAY, Pig Bag, Y Y12
 - 12 16 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory
Fact3
 - 13 11 WHITE CAR IN GERMANY, Associates, Situation 2 SR 11
 - 14 10 DEAD CITIES (EP), Exploited, Secret SHH 120
 - 15 12 WHEN YOU WERE SWEET SIXTEEN, Fureys & Davey Arthur, Ritz
Ritz 903
 - 16 13 NEVER AGAIN, Discharge, Clay Clay 5
 - 17 21 POLICE STORY, Partisans, No Future 01 2
 - 18 3 INDIAN RESERVATION, 999, Albion Int 1023
 - 19 25 FAST BOYFRIENDS, Girls At Our Best, Happy Birthday UR6
 - 20 18 KIDS OF THE 80'S, Inla Riot, Secret SHH 117
 - 21 — DISTORTION TO DEAFNESS, Disorder, Disorder Order 2
 - 22 14 JUST CAN'T GET ENOUGH, Depeche Mode, Mute Mute 016
 - 23 35 THE RAZOR'S EDGE, Defunkt, Hannibal HNS 1201
 - 24 17 ALL OUT ATTACK, Blitz, No Future 01 1
 - 25 19 HARRY MAY, Business, Secret SHH 123
 - 26 — WHAT'S FUNK, Perry Haines, Fetish FE(T)14
 - 27 37 EVACUATE, Chelsea, Faulty Products SF 20
 - 28 — DEMOLITION OF WAR (EP), Subhumans, Spidering SOB1
 - 29 — THREE PEACE SUITE (EP), Snipers, Crass 321984/4
 - 30 39 YOUR WILL TEAR US APART, Joy Division, Factory Fac 23
 - 31 15 THUNDER IN THE MOUNTAINS, Toyah, Safari Safa(L)P/38
 - 32 22 CAT BLACK, Marc Bolan, Cherry Red Cherry 32
 - 33 24 NAGASAKI NIGHTMARE, Crass, Crass 421984/2
 - 34 — NEW BLOOD, Screen Three, Romans In Britain Nero 3
 - 35 25 THE RESURRECTION (EP), Vice Squad, Riot City Riot 2
 - 36 27 FOUR SORE POINTS (EP), Anti-Past, Rondelet Round 2
 - 37 45 REALITY, Chron Gen, Stop Forward SF 19
 - 38 — YOUNG OFFENDER, Disrupters, Radical Change RC1
 - 39 42 ARMY LIFE, Exploited, Secret SHH 112
 - 40 28 LAST ROCKERS (EP), Vice Squad, Riot City RIOT 1
 - 41 46 PUPPETS OF WAR, Chron Gen, Fresh Fresh 36

- 43 28 NO ROOM FOR YOU, Demob, Round Ear Ear 3
- 44 47 BARBED WIRE HALO, Annie Anxieties, Crass 321984/3
- 45 40 STRETCH, Maximum Joy, Y Y11
- 46 38 SEXUAL, UK Decay, Fresh Fresh 33
- 47 34 LET THEM FREE (EP), Anti-Past, Rondelet Round 3
- 48 31 IT'S GOOD TO BE THE KING RAP, Mel Brooks TLUG(12LUG) 02
- 49 41 LEATHER, BRISTLES, STUDD & ACNE, G.B.H., Clay Plate 3
- 50 46 TOO DRUNK TO, Dead Kennedys, Cherry Red Cherry 24

ALBUMS

- 1 1 MOVEMENT, New Order, Factory Fact 50
- 2 2 EXPLOITED LIVE, Exploited, Superville EXPLP 2001
- 3 3 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 4 4 THE BEST OF THE DAMNED, Damned, Ace DAM 1
- 5 5 STILL, Joy Division, Factory FACT 40
- 6 7 PUNKS NOT DEAD, Exploited, Secret SEC 1
- 7 9 CARRY ON OIL, Various, Secret SEC 2
- 8 18 FOR WOMEN ONLY, UK Decay, Fresh FRESH LP 5
- 9 — WILD AND WANDERING, Wasted Youth Bridgehouse BHP 006
- 10 8 PLEASURE, Girls At Our Best, Happy Birthday RULP 1
- 11 19 CLOSER, Joy Division, Factory FACT 25
- 12 12 PRESENT ARMS IN DUB, UB40, DEO International LPS DEP 2
- 13 13 THE LAST CALL, Anti-Past, Rondelet 40 ABOUT 5
- 14 — L. C., Furrilli Column, Factory FACT 44
- 15 15 ANTHEM, Toyah, Safari VOOR 2
- 16 11 INCONTINENT, Fad Gadget, Mute, STUMM 8
- 17 8 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 18 26 PENIS ENVY, Crass, Crass 321984/1
- 19 19 SIGNING OFF, UB40, Graduate GRADLP 2
- 20 14 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red Red 22
- 21 — STATIONS OF THE CRASS, Crass, Crass 421984
- 22 27 TOYAH TOYAH TOYAH, Toyah, Safari LIVE 2
- 23 17 LET THEM EAT JELLYBEANS, Various, Alternative Tentacles VIRUS 4
- 24 25 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
- 25 18 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 26 21 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, A&D CAD 13
- 29 22 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys,
Cherry Red RED 18
- 30 23 WEAPON OF PEACE, Weapon Of Peace, Safari SWOP 1

MEMBER OF LIGHT OF THE WORLD
FULL NAME: Gwyneth Adair Meador Bello
BIRTHDAY: 10.3.69
EDUCATION: Birley High School, Manchester
FIRST LOVE: Sean
FIRST DISAPPOINTMENT: School
FIRST PUBLIC PERFORMANCE: 10.3.89
MUSICAL INFLUENCES: Tamia, Motown, James
 Brown, Kool & The Gang
HERO: Julia Roberts
VICES: Eating sick jokes
HOBBIES: Backgammon

MOST FRIGHTENING EXPERIENCE: Giggling in
 Glasgow
FUNNIEST EXPERIENCE: Blazing Saddles
IDEAL HOME: A secret country cottage
IDEAL CAR: One that goes and goes
IDEAL HOLIDAY: If I could have one!
FAVOURITE FOOD: Chicken, red beans & rice
FAVOURITE CLOTHES: Slick but casual
FAVOURITE DRINK: Rum & black
MOST HATED GROUP: Doing interviews!!!
AMBITION: To be a train driver!



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, Sailor
- 5 MALT AND BARLEY BLUES, McGuinness Flint
- 6 GIN HOUSE, Amen Corner
- 7 LONG TALL GLASSES, Leo Sayer
- 8 WIDE EYED AND LEGLESS, Andy Fairweather Low
- 9 LILAC WINE, Elkie Brooks
- 10 BRANDY, Scott English

Chart suggested and compiled by: Shaun Harrigan, Eastney, Portsmouth, and a £3 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London W2 (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'), Fad 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 SEND ME SHAPE ME, Gills, 12", Ariola Import
 - 12 LIEBEAUFDERSTEN 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

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 SNOWBALLS, 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 MOUNTAIN, Ozzy Osbourne, from 'Blizzard of Oz', Jet
 - 10 I DON'T KNOW, Ozzy Osbourne, from 'Blizzard of Oz', 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', Atco
 - 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 Tynesider', Tues, Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

IMPORTS

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

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 (9 TO 5) - Sheena Easton (2 May 1981) 99 PHYSICAL - Olivia Newton-John (7 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.
- 80% 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 Lie' peaked at No. 30 - the Trio's lowest ranked single since the 1974 effort 'Mr Natural'. The comparative failure of 'He's A Lie' 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 plunging 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's record of the Christmas number one with 'Daddy's Home'. The song was written by James Sheppard and W. Miller in 1961. It was used 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 checked in a few weeks ago, 'Daddy's Home' has been an American hit three times over. In 1961 Shep and the Limerites - headed by James 'Shep' Sheppard took their version to No. 2. Six years later Chuck Wood and Maxine Brown scored 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 Sheppard 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 - and chart surveys from Cashbox, Record World and Billboard. Chartfile adds its (extremely) 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'), Aneka ('Japanese Boy') 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 swept to number one in Holland giving Stiff Records its 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' in her first solo effort and has been number one in Belgium for several weeks holding off allcomers. 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 BANANA REPUBLIC, Boomtown Rats
- 4 EMBARRASSMENT, Madness
- 5 TO CUT A LONG STORY SHORT, Spandau Ballet
- 6 I COULD BE SO GOOD FOR YOU, Dennis Waterman
- 7 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 SOMEBODY TO LOVE, Queen
- 3 MONEY MONEY MONEY, Abba
- 4 IF YOU LEAVE ME NOW, Chicago
- 5 LIVIN' THING, The Electric Light Orchestra
- 6 YOU MAKE ME FEEL LIKE DAMCING, Leo Sayer
- 7 LOVE ME, Yvonne Elliman
- 8 WHEN A CHILD IS BORN, Johnny Mathis
- 9 IF NOT YOU, Dr Hook
- 10 LOST IN FRANCE, Bonnie Tyler

(December 11, 1971)

- 1 ERNIE (THE FASTEST MILKMAN IN THE WEST), Benny Hill
- 2 JESTER, T Rex
- 3 COZ I LOV YOU, Slade
- 4 TOKOLOSHÉ MAN, John Kongos
- 5 GYPSIES, TRAMPS AND THIEVES, Cher
- 6 BANKS OF THE OHIO, Olivia Newton-John
- 7 THEME FROM SHAFT, Isaac Hayes
- 8 TILL, Tam Jones
- 9 NO MATTER HOW I TRY, Gilbert O'Sullivan
- 10 JOHNNY REGGAE, The Pigeets

- 1 GREEN GREEN GRASS, Tom Jones
- 2 GOOD VIBRATIONS, The Beach Boys
- 3 WHAT WOULD I BE, Val Doonican
- 4 MY MIND'S EYE, The Small Faces
- 5 GIMME SOME LOVING, The Spencer Davis Group
- 6 MORNINGTON RIDE, The Seekers
- 7 SEMI-DETACHED SUBURBAN MA JAMES, Manfred Mann
- 8 JUST ONE SMILE, Gene Pitney
- 9 FRIDAY ON MY MIND, The Easybeats
- 10 HOLY COW, Lee Dorsey

TEN YEARS AGO (December 3, 1970)

- 1 TOWER OF STRENGTH, Frankie Valli
- 2 TAKE GOOD CARE OF MY BABY, Bobby Vee
- 3 HIS LATEST FLAME/LITTLE SISTER, Elvis Presley
- 4 MOON RIVER, Danny Williams
- 5 THE TIME HAS COME, Adam Faith
- 6 WALKIN' BACK TO HAPPINESS, Helen Shapiro
- 7 TAKE FIVE, Dave Brubeck
- 8 I'LL GET BY, Shirley Bassey
- 9 MIDNIGHT TO MOSCOW, Kenny Ball

TWENTY FIVE YEARS AGO (December 8, 1955)

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



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