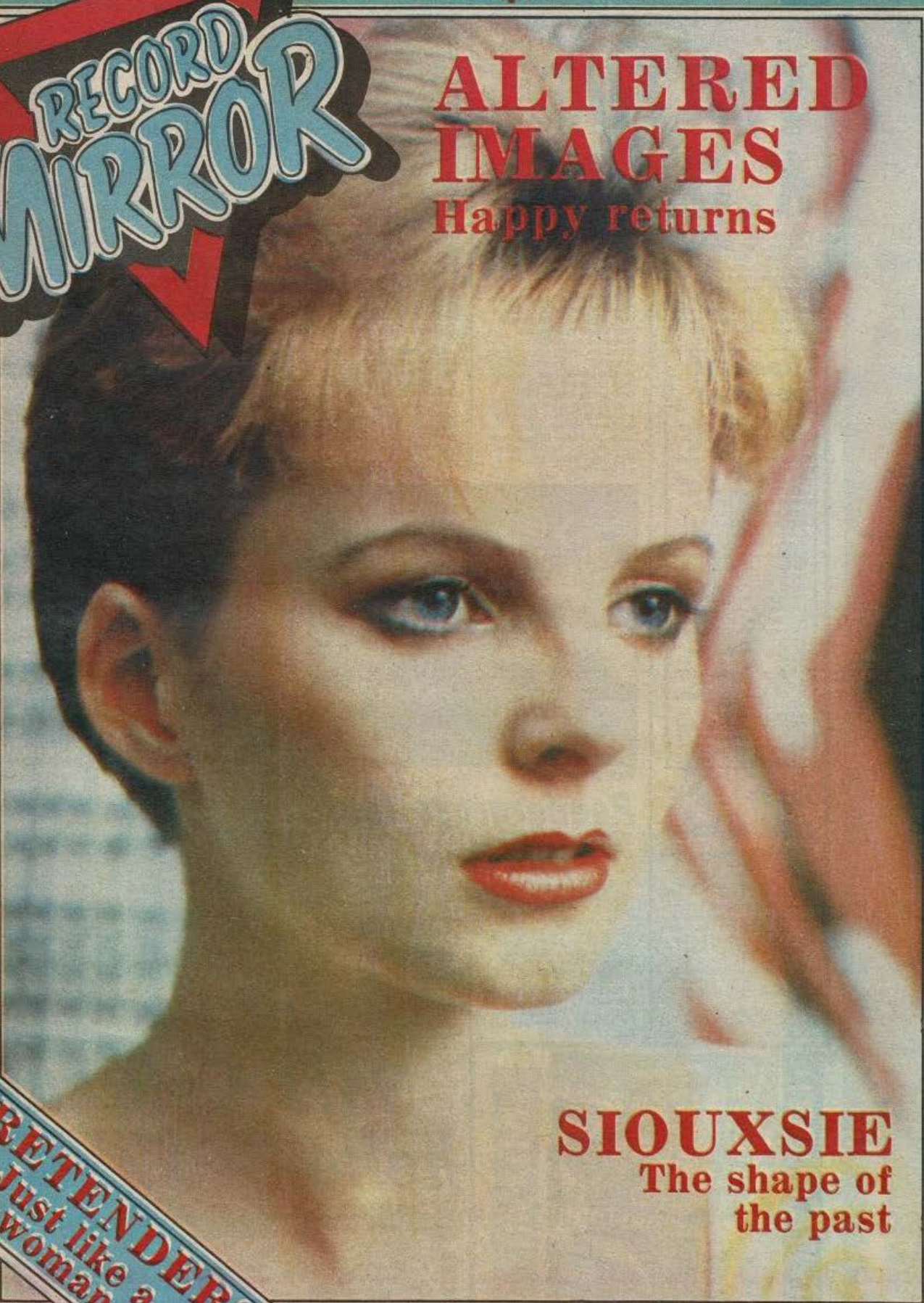


STATUS QUO • GENESIS

**RECORD  
MIRROR**

# ALTERED IMAGES

Happy returns



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The shape of  
the past

**PRETENDERS**  
Just like a  
woman

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# STATUS K.O.

## COGLAN QUITS QUO

STATUS QUO will still celebrate their twentieth anniversary this year... despite drummer John Coghlan quitting the band. Francis Rossi assured Record Mirror this week that the rocking will still go on with concerts in May and an album in February.

"The tour is something we're still planning for this year," he said. "At the moment the main problem is finding suitable venues to play."

Coghlan decided to quit the group last week while they were recording their new album in Queen's Mountain studios at Montreux, Switzerland. Even being half way through the LP and having their twenty third hit single 'Rock 'n' Roll' in the charts weren't enough to make him stay. The Isle Of Man tax exile is to lead his own group John Coghlan's Diesel Band permanently, having toured with them whilst Quo were off the road.



COGLAN: Diesel powered

And, both he and Francis Rossi insist that the split was entirely "amicable". "I am sad to leave Status Quo, but all things must come to an end," said Coghlan. "I like playing clubs, but Quo got too popular to do that and I am extremely excited at forming my own band. "I am not turning my back

on bands and doing something totally different. Diesel will be similar but there might be more accent on blues."

And Coghlan — nicknamed the Mad Turk — already has plans for Diesel to release an album and single, as well as going on the road.

The mystery now is who

Status Quo will pick as the replacement after twenty years with the same drummer. Pete Kershaw has been standing in at the studios, but Rossi would not confirm whether he will join the group permanently.

Quo return to finish the album next week, and it is expected that they will look for a new drummer then.

## Scorpions postpone

THE SCORPIONS have been forced to postpone their forthcoming British tour, while they put the finishing touches to their new album 'Blackout'.

Instead of starting next month, the tour will now begin in April and the new schedule run: Manchester Apollo April 5, Hanley Victoria Hall 7, Birmingham Odeon 8, Derby Assembly Rooms 10, Edinburgh Playhouse 14, Newcastle City Hall 15, 16, Bradford St Georges Hall 18, Sheffield City Hall 19, Leicester De Montfort Hall 22, London Hammersmith Odeon 23, Southampton Gaumont 26, Bristol Colston Hall 27.

Tickets already purchased will be valid for the new dates and at Newcastle tickets originally valid for February 12 are now valid for April 15 and tickets bought for February 13 are now valid for April 16.



HAIRCUTS: bubblegum cards

## Japan oldie release

CASHING IN on Japan's new found success, their old record company Ariola release a vintage single by the band this week.

They'll be bringing out 'European Son' and the 12-inch version of the song has been totally remixed by the band with additional bass and brass parts. The song was originally recorded a few years ago and has been a stage favourite for a long time.

'European Son' was originally featured on the album 'Assemblage'.

## Pendergrass tours this month

TEDDY PENDERGRASS will be playing his first British tour this month, following his successful London appearances last year.

He will play eight dates, which are: Edinburgh Playhouse January 29, Manchester Apollo 30, Birmingham Odeon 31, Brighton Dome February 2, Southampton 3, London Hammersmith Odeon 4, 5, Croydon Fairfield Hall 7.

To coincide with these concerts, he releases a single from his Greatest Hits LP, entitled 'I Just Called To Say' on January 29.

## Images one - off

ALTERED IMAGES, currently enjoying success with 'I Could Be Happy', play a one-off date at the Hammersmith Palais February 7.



OLIVIA NEWTON John follows the success of 'Physical' with a new single 'Landslide' released this week. The single is taken from her current album and was produced by John Farrar.

## XTC working overtime

XTC ARE going straight into action this year with a new single entitled 'Senses Working Overtime'.

It is backed with two songs on the B side — 'Tissue Tigers' and 'Blame The Weather'.

The band — who hit the charts with their 'Making Plans For Nigel' — also bring out a 12-inch single which includes yet another track 'Egyptian Solution (Homo Safari Series No. 3)' on the B side. Numbers one and two apparently appeared on the B sides of previous singles.

A new album is also due out in February entitled 'English Settlement', and some live dates are planned.

# Soft Cell say hello



SOFT CELL: Marc and The Mambas

SOFT CELL spring straight into action this year with a new single released next week.

The duo — who first hit the charts last year with their version of 'Tainted Love' — release 'Say Hello Wave Goodbye' with a brand new track on the flip side. The number was recorded as a solo project for Marc Almond which he's named Marc And The Mambas.

It is entitled 'Fun City' and is a preview for a limited run of a new single released under the name The Mambas. That will feature 'Fun City', 'Sleaze (Take It Shake It)' and 'Taking It And Shaking It'.

All the numbers were recorded in Heckmondwike, Leeds, and should be out later this month.

Meanwhile, Soft Cell will be touring in their own right in February, but will only be playing a few live dates.

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**THEATRE OF HATE**

**NEW SINGLE OUT NOW**

7" - BRR2.12" version with 3 extra tracks BARR2

NEW LP - "WEST WORLD" To Hit - released in January

# DROPS TO TOUR...

THE TEARDROP Explodes move straight into the new year with a "proper tour".

Having done a series of experimental Club Zoo dates in Liverpool and Dublin at the end of last year, the band are now doing a straight tour, although it will take in some of the ideas from the band's club dates.

And the Teardrops will have keyboard player David Balfe back in the band as well as new bassist Ron Francois. They will also be showcasing a handful of new songs written over the Christmas period and will be using their two trumpet players on the tour.

Included in the tour are two dates at the London Hammersmith Palais which replace the cancelled shows on the Club Zoo tour which were originally scheduled for January 3, 4 and 5.

Dates for the tour are: Aylesbury Friars January 25, Ipswich Gaumont 26, Brighton Dome 27, Cardiff Sophia Gardens 28, St Austell Coliseum 30, Leeds University 31, Edinburgh Playhouse February 1, Newcastle City Hall 2, Sheffield City Hall 3, Manchester Apollo 4, Lancaster University 5, Birmingham Odeon 6 and London Hammersmith Palais 21 and 22.

The band have been in the studio over the past week, and a new single is due out later this month.



# ... AND JOIN ZOO

JULIAN COPE and the Teardrops also feature with Liverpool cohorts Echo And The Bunnymen on a Zoo Records compilation album released at the end of this month.

The album features mostly previously unreleased tracks, with only two still available.

It is called 'To The Shores Of Lake Placid', and showcases numbers from less well-known bands on the label including Whopper, the Turquoise Swimming Pools, Lori And The Chameleons and Dalek 1.

Echo And The Bunnymen have three tracks: both sides of their deleted debut single 'Picture On My Wall' and 'Read It In Books' plus their first recorded version of 'Villiers Terrace', taken from their first John Peel radio session.

All three tracks were recorded in 1979, when the group were a three piece along with their drum machine nicknamed Echo.

The Teardrops also have three numbers: 'Camera Camera' (which was the B side of their first single 'Sleeping Gas'), the original unreleased version of 'When I Dream' and 'Take A Chance' which has never been released.

Other numbers include the debut number by Kevin Stapleton's Whopper called 'Kwalo Klobinski's Lullaby'.

Lori's 'Lonely Spy' and 'A Suicide' by Dalek 1'. The album is released on January 28 and features archive photos and historic details of the groups.

# Contents



• ALTERED IMAGES join forces with John Shearlaw in their native Scotland and reflect upon their success in 1981. What does the New Year hold for them? All is revealed on page 4.

## PLUS!!!

MIKE RUTHERFORD talks to Robin Smith about eye-shadow and why he's still friendly with Phil Collins. Page 8.

## PLUS!

THE PRETENDERS: Chrissie Hynde discusses her relationship with Ray Davies and life on the road in America. Page 16.

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BUNNYMEN: Zoo compilation

# Madness hitch

IT MUST Be Love... true! Snowy scenes surrounded Madness lead singer Suggs's wedding to singer Bette Bright just before Christmas.

The wedding took pace at St Luke's Church in Highgate, round the corner from the whole group's native stamping ground.

Bette Bright, who was the singer with Deaf School, was given away by Madness producer Cliffe Langer, who was also in her early band.

The rest of the Madness were also at the wedding — white in every sense — but it was kept top-secret until the last minute.

The couple slipped straight off to a secret destination for their



SUGGS and BETTE

honeymoon after the reception. And Suggs didn't even tell the rest of the group where they were going.

"Tell them? You must be daft," he said.

## Salsa single

SALSA CHART - TOPPERS Modern Romance bounce back with a new single this week.

It is called 'Queen of the Rapping Scene (Nothing Ever Goes The Way You Plan)', and includes a remixed version of their debut chart hit 'Everybody Salsa' on the flip side.

The track follows up their 'Ay Ay Ay Moosey' hit and is featured on their 'Adventures In Clubland' album. The B side is the version of the single released in America and is called 'Can You Move?'

# Manoeuvres — second on Arc

ORCHESTRAL MANOEUVRES have a new single out next week... and it will be their second about Joan of Arc.

The single is called 'Maid of Orleans' and is recorded in waltz time. Like their 'Joan Of Arc' hit it is included on their latest album 'Architecture & Morality'.

But there has been confusion of the flip side of the single, with the band changing their minds over which track to put on, leaving some covers with the wrong title.

On the back of the seven-inch is an unreleased song 'Navigation', but the extra track on the 12-inch version is 'Of All The Things We've Made'... not 'Experiments In Vertical Take Off' which was originally chosen.

It means that the new copies will still have the wrong title printed on the cover.

The 12-inch also comes in two different sleeve designs featuring Joan of Arc. But fans will have to pay out for two records to have both covers.



ORCHESTRAL MANOEUVRES: Arc orientated

# TOMBROWNE

FUNGI MAMA (BEBOPAFUNKADISCOLYPSO) OUT NOW AS 7" AND 12" SINGLE

12" SINGLE INCLUDES HOT EXTENDED REMIX OF FUNGI MAMA AND SENSATIONAL REMIX OF FUNKIN' FOR JAMAICA

"You were working as a waitress in a cocktail bar ... " ("Don't You Wait Me" HUMAN LEAGUE)

**S**TEAMING INTO Glasgow on a winter's night so cold that "carry out" cans of beer were sticking to people's hands, Altered Images went home for the New Year.

Home to where their story started this time last year; gulped up by CBS after a round of the pubs and clubs in their native city and its windy neighbour (that's Edinburgh, in case you don't live there), touted by the Banshees and John Peel, a shaky debut album and two hit singles and ... jings, it's SUCCESS!

The Images made the transition from the clubs to the bigger venues, flexed their muscles on a short tour and discovered the delights of 'Top Of The Pops', mentions in the gossip columns and a sudden, mostly justified, focus of attention in their direction.

Altered Images - Pop Stars! Young Scotland's Heroes! The Best Thing To Come Over The Border Since Kenny Dalglish! And more ...

"Coming home" was three gigs during the festive season. A sell-out in Aberdeen, massive problems with ice and snow and crashed vehicles, half full in Edinburgh and finally Glasgow, the fairest of them all.

They're here, I'm here and it's about to start. Two tiny girls are working frantically round the balcony at Tiffanys ("The Lyceum of the north") sticking festive streamers round every available fixture. Five minutes later they have to take them all down because they're a fire hazard.

The two tiny girls disentangle themselves from the paper and start giggling at the stupidity of it all. Meet lead singer Claire Grogan, an image to focus on, and her (slightly) older sister Maggie. Hello, and how are you keeping? Four other figures make themselves known. Tony and Jim and Johnny and Tich. Young Glaswegians. The band.

Maggie takes a slightly bemused back seat as Claire screeches her way through the soundcheck, her five foot nothing frame dwarfed by the on-stage equipment. "I know it's a story she hates, but this time last year she was working as a waitress in a restaurant. Some change!" she says. And you're not jealous? "For goodness sake no, not at all," she replies. "I can't sing a note." That hasn't stopped Claire, has it? Maggie, the college student, the sister, remains unbaited.

"She was always going to make it, out of the three of us," she tells me. "Look at her, she's a born actress!"

I look. She is. Teetering around, the ever present bow in her hair making her look like a cross between a kid's impersonation of a chairwoman and a Christmas fairy, she patiently bellows and trills her way through the five takes it gets to effect a transition from 'Happy Birthday' to 'Happy Christmas'. She makes all the right jokes, pulls all the right faces. She's the centre of attention.

In fact I still feel that Claire Grogan is Altered Images. She's got none of the business acumen of a Toyah Willcox, none of the cold-blooded craft of a Kate Bush, but she's got something. Teen queen appeal, effervescence, frothiness, call it what you will. All packed into the smallest pop star's frame we'll see in 1982.

But enough. The wee lassie from Bellahouston on Glasgow's south side is having fun (as she proves during the set that night), may well be a born leader (if it ever comes to that), but ... she's in a group. "I'm just the singer," she says. "There's five of us in the group and a manager and a tour manager."

And she warns: "Don't go forgetting we're a group, that we're all in it together, and we all get equal shares. All the decisions are made democratically."

The point is duly noted. Let the evening commence. Claire and the rest of the band return to their respective homes in Glasgow to get their tea ("one of my maw's



specials!"), return again for the festivities.

As a gig it's not memorable, but the images, in their short spell in the limelight, have been improving. Good sound, good lights and Claire's special mike make sure that the noise keeps pumping out — crashing and repetitive at worst, bubbly, catchy and refreshingly off-beat at best. The best wins narrowly on points and Claire once again hogs the limelight in a dress that really is a Christmas fairy model this time.

The silver dress and the bow and the shrieks take us through a baffling encore of 'Song Sung Blue' (yes, the Neil Diamond one. "It's us doing our wee bit of cabaret," they tell me), 'Dead Pop Stars' and, of course, 'Happy Birthday / Christmas'.

The stars have returned and young Glasgow is duly grateful. Who knows, next time it could be the Apollo.

Afterwards Claire is true to her word. "I can't think that anybody would want to read about things that I say, we'll get someone else in here as well," she pronounces, and Jim and Tich join in the dressing room banter. "Everybody's all friends, and no-one gets treated any differently," says Jim, who handles all the questions first. He's prompt, efficient and ready to offer the group point of view at all times; seemingly much to Claire's obvious relief.

Out comes the champagne, which the group obligingly drink from Claire's gold slipper for the cameras. Ah, the life!

Jim: "This is us pretending to be Duran Duran!"

Claire: "Champagne and big cheesy grins, it's all fun in Altered Images!"

All fun, thanks to CBS and Martin Rushent perhaps? Yes and no, apparently. Claire: "We're still very grateful to everybody who helped us over the year. John Peel, who was incredible to us, for one. Do you know he played 'Happy Birthday' on his show every night for three weeks?"

"Then there's Slouxsie and the Banshees, who we still really like ..."

Jim chips in. "Martin Rushent has done a lot for us too, there's no denying. CBS can afford him, he's proved he's worthwhile."

The switch to the "producer of the year," Martin Rushent, came after Steve Severin had produced the first album. The two singles from the album weren't hits, 'Happy Birthday' was, and 'I Could Be Happy' is. Rushent worked wonders with the Human League, did he manage to change you so much?

Jim: "He was just incredible to begin with. He got out of his bed at about 4 o'clock and we'd been waiting around since 11, sitting about for hours doing nothing! But he was great to work with."

## TAKE A BOW

Champagne, cheesy grins, maw's special teas. It's all good fun when Altered Images return to Scotland for their homecoming gigs. JOHN SHEARLAW takes off his boot to drink the bubbly from. The group, who are going to be as big as Duran Duran, decline the offer.

"We're much more disciplined as a result. He showed us what to leave out as much as anything. We've tended now to start writing songs not just riffs."

Claire: "He was great with my voice too. I had problems with my voice . . ."

Problems?

"Yes," she laughs, "my basic problem really is that I can't sing! No, really it's because my voice goes over so many different levels that sometimes the mike couldn't pick it up. But I've got a new one now so I'm OK, and I don't get sore throats any more."

So it was good working relationship?

"Well I was nervous at first, but then I get nervous when I meet all the celebs, even John Peel! It's all new to us, we all run about with our autograph books still." Claire admits. I mention the rapid rise of the Images in the last year, Maggie's comments and that wonderful line from the Human League. Your life too, Claire?

"Yes, well I suppose it could be," she says, "but my maw still gets upset when she thinks I was working as a mere waitress. I was still at school at the time and it was only on a Saturday. It's not the sort of thing she wants talked about. Imagine! Me a convent schoolgirl — all the way from the Notre Dame Convent to this!"

This, I suggest, is success. The singer in Altered Images and the obvious focus of attention. What's it like up on stage howling away and dancing in front of four sombre men?

"Sombre?" Jim immediately dives in. "We're not sombre, we're just concentrating. That's so we don't make mistakes and get fined by our tour manager. And you think I'm joking?"

"They concentrate, I just make mistakes," says Claire. "I don't think about it at all. I'm so short-sighted I can't see what anyone looks like anyway!"

Jim: "Claire's the singer, and that's just a natural fact. But there's seven of us, and seven equal shares. If we make a million we all get a seventh each."



By this time we've got our pictures, and I'm rapidly getting mine. Claire's in the group, and the group's with Claire and no-one gets jealous and nobody can see the situation changing. Yes, they argue on the road (who doesn't?) but it's more about who's stolen whose hairbrush than about who's getting all the attention. The group . . .

Well then Jim, don't you at least get jealous of all Claire's boyfriends? Jim laughs, Claire giggles, then speaks. "Boyfriends? I

don't have any! And it's all their fault. Every time I happen to mention that I like somebody they all go: 'But he's horrible! Ugh! You're no' walking out w/ that are you?'"

"The prediction was that Claire would get married by the end of 1981, and nothing's happened at all," Jim laughs.

"Just wait and see, it's a Leap Year now and I can propose to anybody I want to," Claire asserts. "I've got plenty of time for

boyfriends it's just that I can't get any."

Is that because of your mother or the church?

"Well, I am married to the Catholic church, you can put that in," says Claire, "but I think you'll just have to say it's all because of me. I'll make it my ambition in 1982 to get married . . ."

"And we'll finish a new album, conquer Europe and get paid more than Duran Duran," Jim adds confidently. "We're so impressed

by Duran Duran that we only pay ourselves what they get — £50 a week. How's that for influence?"

Magnums, marriage and mothers disappear into the haze. The dressing room cake is eaten and regurgitated and Tich — "he's the token ligger in the band" the drummer, appears and disappears. The rest of Altered Images get ready to do what all young Scottish bands do on freezing cold winter nights . . . go home to their parents.

"I give my mum what I can," says Claire "and so far it's been a new pair of curtains. And it was very embarrassing when my dad got a new car, 'cos everybody thought I'd bought it. On my wages? People really must think we're Duran Duran already, and we've only just started really. Give us another year . . ."

So out into the night and into '82 march Altered Images . . . the group. They carry a hefty banner that screams 'Scotland's Most Promising Band Of 1981' and an even bigger one that says 'Chart Success For CBS - Or Bust'.

As Jim proclaims: "We'll definitely be writing a lot more actual singles this year. The album will probably be made up of them and that's very important to us."

To them, and us too if last year's potential is to be turned into this year's hard currency — and that's no easy or certain step for any group. They're at a very fragile stage right now. The helping hands and the leg-ups are a thing of the past and they've got to prove — and improve — to stay afloat.

They can't (and don't, thank goodness) claim to be the most wonderful of live bands, while their two chart hits are only a foot in the door. So far, so good. And Altered Images make it quite clear that they know the score, and that they're going to work, and hard, to make it better.

Watch them closely. By the middle of the year those number twos might well become ones and the lovely Claire Grogan will be packing in the punters for a bigger and better show.

Oh, and it's fair bet she'll be taking her band along with her as well.

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5. \_\_\_\_\_  
6. \_\_\_\_\_

Suggested song title \_\_\_\_\_

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RM 1

**News Beat**

**ROSSI ON SPLIT**

STATUS QUO'S record as being the longest-running band under the same line-up still stands... but a split could have happened at any time Francis Rossi revealed this week.

Back at home for a brief break before going back to Switzerland to finish off the new Quo album, Rossi said that after 20 years a split is always likely.

"It is one of those decisions that anybody can make, it just happened to be John," he said. "I don't think that he was planning to leave the band as such, it isn't something you plan for. But he had been thinking and talking about it for some time."

"There was nothing heavy, and it could have been any one of us, really. We've been together for 20 years and we know each other so well that we do need to escape sometimes."

"Often you get back together again and it's really fun, but we've been in and out for 20 years and need the escape. Perhaps that's how he felt."

"Rows can often help, especially after a really good or bad gig, and you get an escape that way. Everyone was kind of relieved, I know it's a cliché, but I think him making the move has given the band a new lease of life."

Rossi gave the assurance that Status Quo will continue with their celebrations for the 20 year anniversary. But that doesn't mean the group will go on for ever.

He added that any new drummer — a replacement has yet to be decided — will make the sound a little different, even if it

isn't a marked departure from the Status Quo everybody has grown to love. And there is a chance the other members might use the change to try their own solo projects.

"I don't know how long we'll keep going," he said. "Richard (Parfitt) said that he would rather end on a high, but I don't see any reason why we should quit."

"I hate to keep mentioning the 20 years, but when you've been together for that long you say, well in two years, that will be it. But it may be longer, as long as it's fun."

Rossi admitted that there are a lot of "politics" — like record company obligations — to be sorted out, as well. With that, there are contractual obligations for the band to release records.

And he says that the new album is likely to sound different to previous records.

"To me each album sounds different, anyway. Each time the material itself is slowly changing. It's very difficult to judge the improvement, whether it's because it's more acceptable, I don't know."

"What you're talking about really is melody and that becomes commerciality when the record sells. That's still a dirty word, although I don't know why. The reason people buy records is because they're commercial."

With 17 consecutive chart singles and 12 consecutive Top Five albums, that is something he and Quo know all about. And it hasn't stopped yet. SIMON HILLS

**Victim of pleasure?**

HEAVY METAL may have claimed its first victim last week, with the death of a 15-year-old fan

from a brain haemorrhage, after a Saxon concert in Wolverhampton. Christopher Tyrer became

paralysed down one side and couldn't speak, the day after shaking his head violently at the concert. He was taken to hospital but eight days later he died.

**ONE LINERS...**

BACK TO work for the One Liners spies, who reported for duty early this morning, shadows under their eyes and lunchboxes bursting with turkey butties under their arms. A couple of 'em were full of stories concerning a pre-Christmas visit to Top Of The Pops, where the seasonal spectacular was being filmed, the Beeb cafeteria swarmed with popsters of every conceivable nature, from half-witted Kim Wilde to half-dressed Spandau Ballet to the ebullient Beat. David Van Day of Dollar gave his reputation the life by being shockingly sober at eight pm, while partner Thereze found that for once she wasn't the shortest person in the studio, since Altered Images were also present... one of our chaps (OL 005 actually) nipped into the Teardrop Explodes' dressing room and witnessed some pretty weird goings-on; he's been unusually tight-lipped about them (what do we pay these people for? — Ed) but apparently it's something to do with shaving foam, Mars bars and a model of Stonehenge... peeping through a keyhole on his way back to the studio, 005 spotted Linx person Sketch shinning up his black leather lew with an aerosol can of Sparkle, the daft bleeder... 005's companion, meanwhile, was being waylaid by Steve Strange and companion Ronny (we think your chin is super, darling, so don't listen to what the rest say) who mistook her for Greta Snipe. Fortunately, Mr Strange was in a friendly mood — if he'd reacted badly to Greta's less than generous remarks about his supposedly more than generous figure, our girl might not have escaped with her eyes intact... one of our afore-mentioned spies, who spent his hours lolling in front of the telly with a box of walnut whips, reports that amongst the audience on Dudley Moore's TV special were a precociously affectionate hand-holding Hazel O'Connor and Midge Ure — the latter, thankfully, devoid of that cretinous bat with the chain that hides a multitude of chins... narrowly dodging a flying bottle, our man at the Lyceum reports that a fearsome tight look piece backstage at Bow Wow Wow's recent appearance there, on account of one of the group's less-than-brilliant mates insulting the honour of the bouncer's sister. Not clever. Also unhurt was shaven-headed Wild Man Of Pop Matthew Ashman, who wishes you to know that he is brilliant, or so he tells us... Bette Bright's back-up group (frang on — shouldn't that be Bette McPherson's backing group?) at Johnsons' New Year's Eve party included Clive Langer, who used to be in Deaf School, Ian Broudie, who also used to be in Deaf School (that'll get him going), Teardrop Troy Tate, most of Madness and guests Eddie Tenpole and Glen Matlock, and finally, top marks to 008, who sneaked a look at the list of Christie presents that Virgin gave to their artistes — Human League got the best ones, natch 'cos they actually sell records; spoilt Phil Oakey got a Kawasaki bike, Joanne, his moll, got a crash helmet for riding pillion with him (yeugh!) er, that is — aaahh! and a bracelet. Adrian was given camera equipment, do and Ian portable TV/cassette recorders, and Susanne — you know, the one who dances OK — received an elegant new coat. But what did they give Fingerprutz, we ask ourselves?

The Wolverhampton show was the last gig of a 12-week tour by Saxon, where they played to approximately 150,000 fans without incident. Bill was very upset when he heard about the death and in a statement issued to Record Mirror this week, Saxon say: "We would like to express our deep shock and concern to hear of this fan's tragic death and we would like to send our heartfelt condolences to his family."

Wolverhampton Council have not said whether Christopher's death will affect staging heavy metal shows in the town and it's thought that they'll await the result of a full inquiry on Christopher. ROBIN SMITH

Christopher's death will affect staging heavy metal shows in the town and it's thought that they'll await the result of a full inquiry on Christopher. ROBIN SMITH



Saxon's Bill

## MONDAY

AND SO with the festered season finally over I return to the sanity of the Record Mirror office and muse my hazy impressions of the past fortnight's frivolities. I had a big laugh inviting all the neighbours over on Christmas morning to make up the turkey to look like **Steve Strange** and then stuffing it. Funny, the old bird looked like it was enjoying the experience. I wonder what this can mean? Lunch itself is interrupted by a call from a California art gallery proprietor who is considering putting on a rather bizarre exhibition. It seems that the normally self-conscious **Roxy Music** poser **Bryan Ferry** drops everything — image, underwear, you name it — whenever he visits America and allows his nether regions to rule his head. On their last American jaunt this ridiculously snooty band even went so far as making plaster casts of favourite parts of their groupies anatomy (and I don't mean busts — geddit!?!?!?) in their fevered and perverted lust. What a shame they left so many behind in a hotel room. I make a mental note to avoid this exhibition next time I cross the Atlantic.

Bad news for all pop stars under the age of 14. Ageing youth worker **Britt Ekland** is to marry a 32-year-old property developer. What on earth will she do in the evenings?



**MORE TARTS** than the Kipling cake factory. **Suzi Quatro** and **Siouxsie** dressed for a heavy night on **Clapham Common** (see Wednesday). Can you spot the difference?

## TUESDAY

OFF TO the terra tartan for my annual hogamany celebrations. And while fumbling about in a Glasgow back street bookshop I come across a tatty and discarded copy of 'The Story Of Silk', featuring the world's most silly Scotsman **Midge Ure**. The poor assistants hadn't realised it was there and we are forced to close shop while their hysterics subside when I show them the pictures of old **Madge** in his hippie tresses looking for all the world like a superannuated schoolgirl on heat. And when I read them his favourite Top Ten we have to break out the Scotch before normal breathing can resume. And unless I receive the customary liver from Mr Ure I shall be revealing the contents of this outlandish publication in my next column.

Why is it that the most physically repulsive people are the ones who show the least compunction when it comes to inflicting their horrible bodies on the unsuspecting public. I refer of course to **Police**, tonight boring the staid citizens of Edinburgh, who are looking distinctly out of shape, these days. Poor dirty little pigeon **Andy's** all crunched up with his kidney stones and **Sting's** forever playing the wrong chords with his bandaged hand. But the one who really worries me is the percussive nonentity **Stewart 'Donkey's Skull' Copeland**. I think he is turning into an animal with his long spindly legs and cloven hooves. No wonder **Gerald Durrell** is always following him around, not to mention those keepers who stand behind his drum set with an outside dustbin and brush. It is all very strange.

## WEDNESDAY

WHERE IS **Julio Iglesias** dad? This is the question on everyone's lips this Christmas. Of course, my Catalan contacts are keeping me in touch with the

by Greta Snipe

situation but I can reveal nothing at this delicate stage. I phone poor old **Julio** in Spain to offer my sympathies but the voice at the end just says "half past three". Perhaps I dialled the speaking clock by mistake.

One of my many charitable activities involves presiding over numerous jumble sales where I often bump into impoverished ex-pop stars. Today it's that almost was **Suzi Quatro** shopping around for her new image, which quite simply, involves trying as hard as possible to look like the very wonderful **Siouxsie** of the **Banshees**. Only older. Poor old dear she looks really pathetic shuffling past the second hand underwear stall and, at her age, I would have thought **Oil of Ulay** and the occasional herbal enema would be a more sensible course of action than trying to look like a pop star.

I have been warning the public long enough and now it's happened. Somebody has died after attending a Saxon concert. When will they ever learn. Will the government ban head banging and fit all heavy metal concert goers with neck braces?

## THURSDAY

OFF TO **Caesar's Palace** — **Luton's** answer to the **Wheelappers** and **Shunters Social Club** — to laugh at those pre-packed battery hens **Dollar** actually trying to play a live concert. It's a predictably dull affair, full of drunken chartered accountants all vomiting down their wives cleavages and taking their trousers down. Of course the real entertainment occurs when the desperate duo are confronted by a heavy barrage of oily gentlemen sporting spaghetti striped suits who all look intent on explaining the finer points of economics and limiting the

silly set to 25 minutes. Poor dears look so crestfallen. I make my excuses and leave before anyone starts mixing concrete and measuring shoe sizes.

Back to town in time to join the 84,000 strong queue to see **Haircut 100** at the **ICA** near **Trafalgar Square**. I suppose the fact it's **New Year's Eve** helped swell the numbers a little.

## FRIDAY

OFF TO court to sneer, snigger and generally fall about as the ridiculously vain **Adam Ant** loses his attempt to slap a copyright on his very silly cosmetic 'look'. The judge naturally finds the whole thing too silly for words and dismisses the case proclaiming that it would indeed be ridiculous if **Amazonians** and **Red Indians** were allowed to copyright their make-up. What a shame they couldn't. Then silly little **Stuart Goddard** wouldn't have been able to steal it in the first place. Bah humbug! I find the whole thing beneath contempt.

## SATURDAY

DECIDE to get away from all the cringing letters and telephone calls from craven pop stars all thanking me for my lavish Christmas gifts and take a brief post Christmas holiday to the **Canaries**. At the airport I literally fall over the podgy, balding form of **Elton John**, nee **Fat Reg d'Watford**, all tarted up in the yellow and black of his football team. In fact, with his dark glasses and silly cowboy hat, he looks like some blubbering obese pantomime bumble bee. And his obsession with soccer is most curious. Why on earth does he enjoy watching 22 muscular young men in tight shorts kicking a leather ball about all the time? When will he ever grow up?

# XTC

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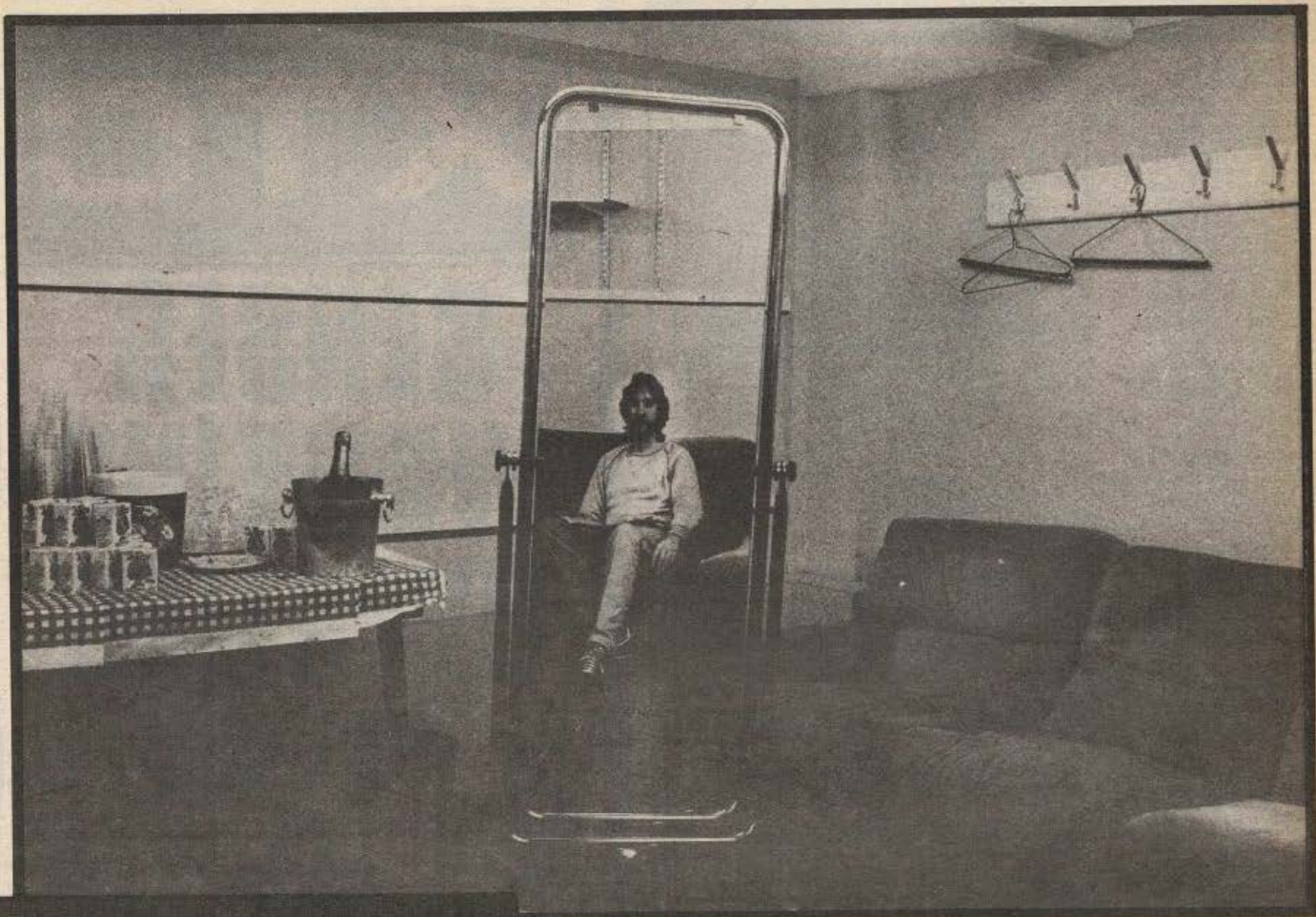
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# THE BIG CREEP'S WAY

**Would you believe that 'Abacab' represented a major musical revolution for GENESIS? That they thought their new album wouldn't sell? And that Mike Rutherford has taken to drink in his old age? ROBIN SMITH steps back in amazement as the same old band try to come up with some new stories. Photographs by ANDY ROSEN**

**T**HERE'S A Swedish multi-millionaire who's in love with Phil Collins.

Well, she's not in love with the man himself, but Abba's Frida has a passion for Collins' album, 'Face Value'.

Frida's getting divorced and Collins' album, written after his own marriage broke down, is essential listening. She's so impressed by his work, that she's invited Phil to produce her first solo album and he's readily agreed.

"Apparently my album has never been off her turntable," says Phil. "She plays it to help her through sleepless nights or whatever."

"Obviously I'm pleased that somebody in a similar situation can identify with the situation I found myself in. She'll be covering one of my songs on the album and Benny and Bjorn will be writing some songs as well."

In the New Year, Phil will also be starting work on his own second solo album for Virgin and he reveals that it will be the second offering in a three album contract with the company.

"I want it to sound blacker than the last album and this year I definitely want to get out on the road in my own right," says Phil. "No, I don't think it's going to be too difficult to top my first album. If I thought I couldn't do it, then I'd did a big hole and bury myself."

We're backstage at Wembley Arena, on the second night of a string of shows which have brought Genesis' word tour to an end. The strange thing with Genesis gigs is that there's no real atmosphere of pre-concert nerves and tension. They usually roll up to a concert for a sound check at 6pm, although Mike Rutherford was late tonight because of the traffic.

The band's kids scamper around all over the place including Simon Collins, who's the spitting image of his old dad, while off duty roadies play table tennis.

Genesis manager, Tony Smith, stretches himself contentedly and in the corner is a huge mound of presents for his lads. He's also recently given 100 Genesis fans a Christmas treat in New York.

Outraged that touts were charging rip-off prices for shows at the Savoy, he distributed free tickets to cold fans outside the concert hall.

Tonight, Phil also has an extra present from the Saatchi and Saatchi advertising company, the people who try and make Maggie Thatcher lovable. Noticing that Phil rested his keyboard equipment on a Black and Decker workmate when he performed 'In The Air Tonight' on 'Top Of The Pops,' they've presented him with one free.

But enough of this cosy trivia, let's get down to the serious business of interviewing Mike Rutherford, Genesis' lanky and gentlemanly bass player.

Like me, you might have thought that Phil's own success this year would have led to personality clashes in Genesis and perhaps Phil was getting a little frustrated. But Mike denies this.

"I can honestly say that there is no jealousy. A few years ago we might have felt that way when we were emerging, because we were new to the game and self-consciously tried to impose our ideas on other people."

"The important point to remember is that Phil's album wasn't done out of frustration. He just wanted to work with new people and fresh values outside of Genesis for a while. It's something we've all found necessary and everybody was very happy for Phil just as they were with my solo album and Tony's."

Mike's first solo effort was based on the book 'Smallcreep's Day', the true life experiences of a man who worked in a factory for 40 years. Mike wants to do another album soon and says that he sees his music progressing along the lines of the single 'Abacab' (incidentally, for all you who may have been wondering, ABACAB is a popular series of chords).

"What I admired about 'Smallcreep's Day' was the spirit of the book rather than the technique used to write it," continues Mike. "It's hardly a great piece of literature, but there's just a certain atmosphere about it."

"That's how I look at Genesis today. During one career we may have been guilty of using too much technique on some of those long concepts we used to do. It's taken 10 years for us to write 'I love you' in a simple way."

"These days, it's not so much what we write but the way we express things. John Lennon wrote lyrics that were nonsense but they sounded good and that's true of lyrics on the song Abacab, which I wrote. They mean very little, but they have a certain feel."

Mike says that the current album came out of a few jam sessions at Genesis' studio somewhere in Surrey, where the band live not very far away from each other.

"It's a converted cow shed," says Rutherford. "The beauty of it is that we can go in there and mess around without any interruption. For 'Abacab' we didn't really have any songs together before we recorded it and before it was released we sat down and said: 'Damn, what happens if it doesn't work, what happens if it doesn't sell and our fans turn their backs on us?' I used to have this dream where I'd get to a concert hall and there'd be a commissionaire saying 'sorry Mike, everybody's gone home'."

"But it's never happened, we still keep doing it. God, if I analysed it I'd be here for the next four Christmases."

"I suppose I'd have to say that we've been imageless, we haven't exactly startled the world with our taste in clothes, we don't chase many women offstage and I don't wear eyeliner."

"Because of that we haven't had to fit in to what's going on. Playing supposedly fashionable music can be dangerous. Some of the newer bands are caricatures of themselves."



"I did go and see Madness and I must say that I was impressed by them. I don't always go and see bands for their entertainment value, but because I can learn something."

On their recent American tour, Genesis decided to go and see the Rolling Stones in Washington and to charter a plane from New York for the 40 minute flight. Unfortunately, they'd booked the equivalent of Buddy Holly Airlines and bad weather conditions didn't help — the plane was knocked around like an Autumn leaf.

"We had some wonderful views into office blocks across New York," reminisces Mike. "We were flying so low you could have shaken hands with people hanging out of their windows and we flew past the World's Trades Fair building halfway up its length."

"Even though I'm not a very good flyer it was worth it to see the Stones and they look set to be playing when they're grandfathers. I hope Genesis reach a similar vintage if we're still happy playing, but I don't want us to become a revivalist band."

"If it all ended for us tomorrow, I wouldn't want to come back in 10 years' time for a memorial concert, regardless of how fat the fee was. Can you imagine how awful it would have been if The Beatles had got back together?"

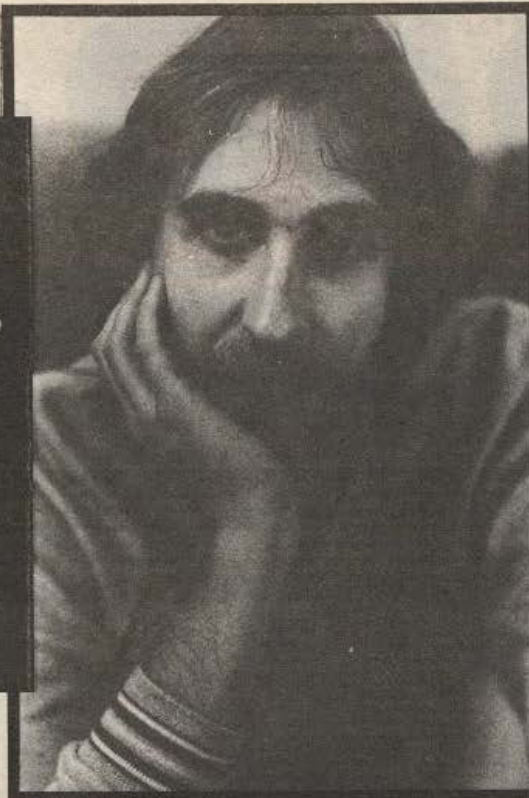
"I'm a great one for believing that you shouldn't try and revive history. A chemistry that existed in the past can't be revived successfully. I can't see Genesis going out on a Diamond Jubilee tour with Peter Gabriel and Steve Hackett."

"We're still friends though. Peter has appeared on stage with us in New York but it goes no further than that."

When Genesis recorded 'Abacab' they found they had enough material for two albums, but quite what the future of this second batch of tapes will be, appears to remain undecided. For the future, Genesis hope to put a live album out in the summer. This will be their second live album following on from 'Seconds Out' in 1977.

"I think it is relevant to do it again," says Mike. "A lot of chords have flowed under the guitar bridge

**'it's taken 10 years for us to write 'I love you' in a simple way' — MIKE RUTHERFORD**



since then — so it's well worth cataloguing where we stand today. Listening to old tapes can also improve your attitudes. You can see where you can pitch your ideas next."

During this tour we've also shot

lots of film of the band in action and on the road, so it would be nice to use that as promotional footage. We're not thinking of doing anything along the lines of the Pink Floyd film though."

Today, Genesis are one of the

world's biggest draws but nice critics are still pretty thin on the ground and Mike says that sometimes he gets very hurt.

"Everybody likes to be liked," he says. "I don't believe any artist who says he doesn't give a shit."

"I don't mind criticism but I hate slag offs. It's taken 10 years for the press to stop calling us a toffee nosed public schoolboys band. There are some who base their beliefs about Genesis on what they saw us doing at the Rainbow in 1973. "There are those who won't give us a chance. They listen to our albums blindly. I'm sure they heard them even before they've reviewed the bloody things properly."

In a rare moment of public emotion, Genesis recently slammed the door in the face of a journalist who had consistently written nasty things about them, but turned up at a concert in Europe expecting an interview.

"Really, we're quite defenceless against attacks," says Mike. "How can we stop a concert and say hold on a minute chaps don't slag us off, we're quite nice people you know?"

Next summer, Genesis hope to repeat their 1980 tour where they played smaller venues around Britain.

"It's good to play off the beaten track like the Tolpuddle Odeon or wherever," says Mike. "Ideally I'd like to do a tour of big venues followed by a tour of more intimate concerts. I think we're developing more character on stage all the time."

That point is true of the Wembley shows, where even the usually immobile Rutherford has been bouncing around and branching out into lead guitar. During 'Who Dunnit' he even has a spell at drumming.

"I'll never be a great technician on the guitar but I've reached the stage now where I can make a contribution when we go out live," says Mike.

"I look a bit like Mick Fleetwood if I put a berry on, which I suppose gives me some excuse for playing the drums and I just fancied a thrash on the skins during the show."

"It's true that I'm loosening up a bit as well. I'm getting a bit pissed before I go on stage, before I never used to drink. I don't get through two bottles of whisky, but I have a couple of glasses of wine to get relaxed and get the old adrenalin going."

"But I never get drunk and I'm in full control of myself. Ah, damn, where's the door handle gone?"

**RHODA**

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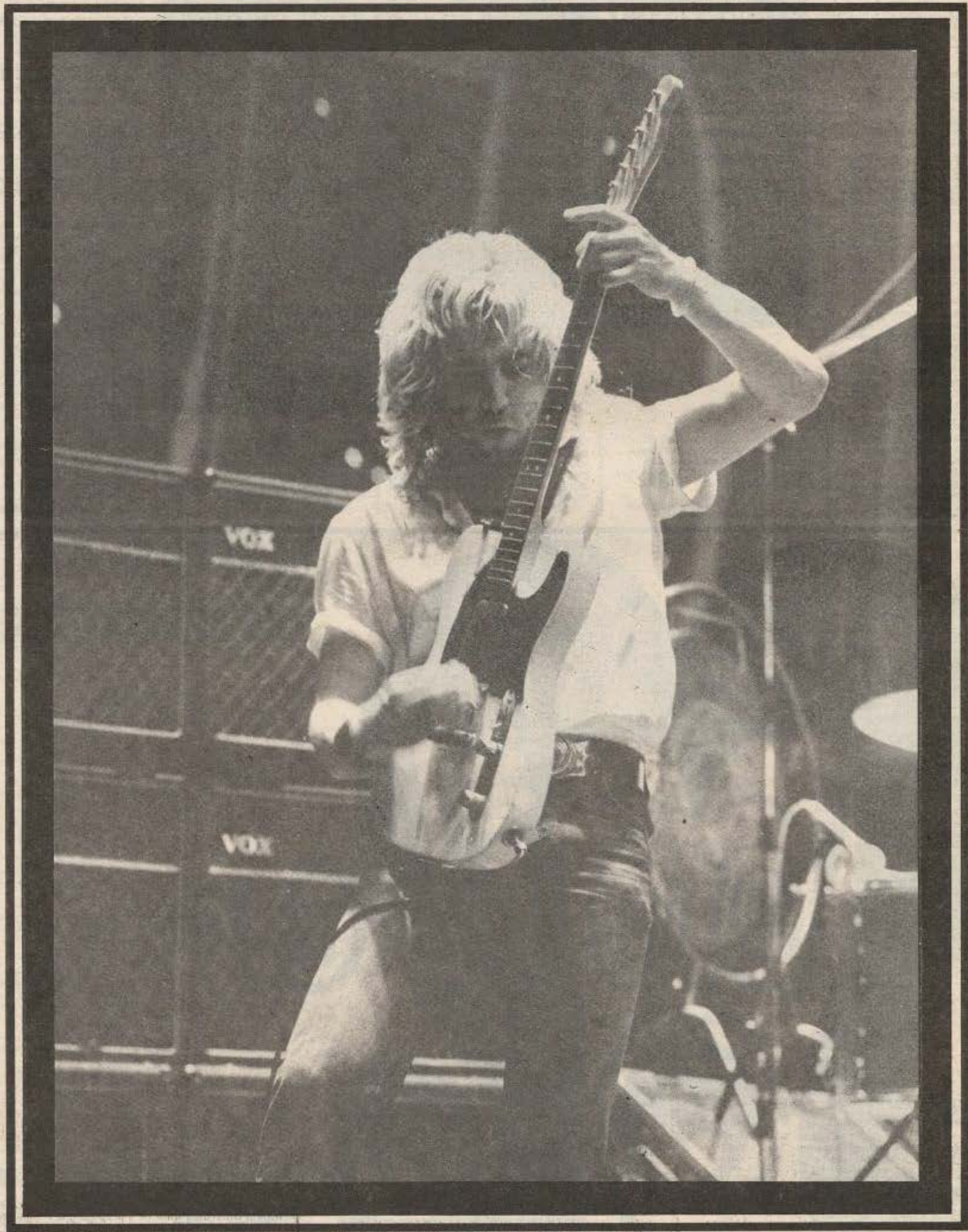
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# QUO-20 Y



# YEARS ON

Coming up for their twentieth year in the biz, STATUS QUO are busy recording a new album in Montreux, settling down to that old familiar magic. Or are they? CHAS DE WALLEY gets on the phone to Francis Rossi and hears rumours of a new sound. Has he got his lines crossed or have Quo finally found fault with formula? Pick up a phone and listen in.

**H**OW ABOUT wearing a velvet jacket on stage, eh?  
Whaaat!!! Are my ears deceiving me? I know I can't see Francis Rossi's face because he's talking to me on the telephone from somewhere in Switzerland. But the line is so crackle-free it sounds like he's in the next street and his words are coming over loud and clear. But can he really be suggesting that Status Quo are going to change their image?

Does he realise what might happen if they chuck their denims out the window? Levis might go out of business. There could be suicides at the Stock Exchange and questions in the House. Let alone mass hysteria and confusion among headbangers everywhere.  
I mean, Status Quo without their jean jackets would be like... like Christmas without turkey. Or New Year's Day without a hangover. Absolutely unthinkable.

"Yeah, imagine what the press would say if I was seen on stage wearing something other than denim. They'd go berserk, wouldn't they? They'd have a real field day. It's funny how a simple thing like how you dress can assume such giant importance. But I don't see it happening really. I still don't feel right unless I'm wearing jeans to work."

"Phew! That's a relief. For a moment there I thought Francis Rossi was being serious. But then I remembered his reputation as something of a joker. So perhaps he was winding me up all the time."

**"I still don't feel right unless I'm wearing jeans to work."**

Nevertheless Status Quo are in a state of flux. There are changes in the air although Rossi refused to commit himself and say exactly what those changes are. That may come as bad news to some people but only a little thought should tell you that a band can't keep the same formula going forever and ever amen. Somewhere along the line even the most successful must adapt, develop and evolve. If only to keep up their interest in their own music, let alone the public who have to shell out for it.

So if Status Quo have built their reputation as denim destroyers on the heads-down, no-nonsense rock of 'Roll Over Lay Down', 'Caroline' and 'Whatever You Want', where does that leave their most recent Top Ten single 'Rock 'n' Roll' with its altogether softer rhythm, its almost country and western tune and its harmony vocals that sound stolen from ELO's Jeff Lynne?

"Good, aren't they?" chuckled Rossi. "I reckon my singing has been getting better and better over the last couple of years. I don't know why because I haven't been taking lessons or anything. It's probably down to experience although the recording studio may have something to do with it. You wouldn't believe the things you can do now in a studio to make something pretty ordinary end up sounding fantastic! Mind you, I've always liked good harmony singers."

When I was a kid I used to listen to the Everly Brothers all the time and now it's ELO. I really love Jeff Lynne's voice. And Squeeze I like too. I've never seen them live. There's just something in their songs that gets to me. I've been trying to lay my hands on a cassette of their last album 'East Side Story' ever since it came out but I can't seem to find one anywhere. Perhaps if you mention it in print someone at their record company might look one out for me."

**W**HAT? On the scrounge already? And Francis Rossi rich enough to be a tax exile too? I'm not impressed.

"I'm no tax exile. Alan (Lancaster) and John (Coghlan) are. Alan lives in Australia and John lives in the Isle of Man where the tax laws are a little more relaxed than they are in England. But I still brave the Inland Revenue. I live in Purley, which is near Croydon in South East London."

So why am I talking to you on the phone in Switzerland? Hasn't there been enough snow for you at home already this winter that you've got to go somewhere else to find some more?

"We're recording our new album over here in Montreux. We're in a funny little studio called Mountain but it's turning out great. We're producing it ourselves with a guy called Dave Richards who's the engineer here. We've got ten backing tracks completed and the rest should be ready by the New Year. I'm really knocked out by what we've put down so far. Of course, you always feel that way when you're three quarters through a new album. But sometimes you feel it more than others. There are a couple of songs we've done which are pretty stylish. They should surprise a lot of people. At least I hope they do."

What's different about them then?



Then and...



now... not much changes, except the moustache has swapped places.

**"I'd like to think we would be writing hits in twenty years' time... but I think the world will blow itself up before then."**

"Believe it or not it's hard for me to say. You'll have to listen for yourself. You see, for years people in the press and elsewhere have criticised us and said that all our songs sound the same. And maybe they have done, who can tell? But they haven't sounded all the same to us. We've always put a lot of hard work into making each song sound enjoyable and that little bit different. But then you can always say that eating fish and chips is enjoyable, but the taste never changes. I dunno. "But I'm beginning to listen to all sorts of different music and it all rubs off on your writing eventually. Like just round the corner from the studio out here there's a Mexican restaurant where we've been eating a lot. They have a duo in there who sing Spanish and Mexican songs to acoustic guitars. Some of their stuff is lovely."

"I must admit that in the past we've sometimes limited ourselves a little too much. One or two of the things we've put out have been a little doggy. Like 'Again and Again'. I thought that was awful. But I got a letter the other day from a fan and he said he used to hate Status Quo until he heard that song and now he thinks we're great. So you can never tell, can you? Nevertheless I'd like to think we could be a little more adventurous sometimes."

**S**O, reading between the lines could it be that the next Quo album will feature rather less of headbanging boogie so effectively lampooned by those HeeBeeGeeBee guys on their album?

"Have you heard that? Isn't it wonderful? I think that's a really funny record. And some of the other things are good too. That Michael Jackson spoof has me in stitches. And the

Bee Gee impersonation. I'm surprised they took such an exception to it. They should have taken it for what it is. A bit of fun. Everybody does that sort of thing. Making up new words to old songs. We do it all the time."

I first heard 'On and On and On' on the telly in a hotel in Ireland. It was on in the background and I wasn't even watching when I heard it and I thought 'This is a bit good. I wonder who it is?'. It wasn't till I went over to look that it clicked they were taking the piss out of us. I didn't feel at all insulted. Maybe I should have done. I just thought it was a great laugh."

Even on the telephone Francis Rossi sounded a thoroughly relaxed and affable fellow. And an easy guy to talk to. Quite the opposite, in fact, of the brusque, businesslike person who is reputed to be at the core of the Status Quo operation. But then I suppose if you've been in the game as long as he has, in a band that still stands as tall and straight as the Quo, you've probably developed interviewing techniques to suit all seasons. After all, if you ain't learned after twenty years practice you'll never learn at all.

Oh yes, you read right there. In 1982 Status Quo celebrate their twentieth birthday. Which, for all you trivia freaks, makes them one year younger than the Rolling Stones and a good deal older than a load of bands who believe themselves to be as big.

**"I'm no tax exile... I live in Purley."**

Rossi and bass player Alan Lancaster first teamed up in South London early in 1962. They called themselves the Scorpions and then underwent a couple of name changes and sifted through another half dozen musicians before evolving into the Quo we know and love. They had their first hits in 1967 and 68 with 'Pictures of Matchstick Men' and its follow-up 'Like Ice in the Sun'.

And then they melted away for years of obscurity before bouncing back with a vengeance and possibly the most effective street image of all time in 1972. Since then they can boast of an unbeaten string of 17 consecutive chart singles and, what is even more impressive, an unbroken run of 12 consecutive Top Five albums!

That's an average of... you get out your calculator and work it out yourself.

**A**FTER all those years together it comes as no surprise to find that the Quo all live hundreds and thousands of miles apart and rarely if ever meet up socially. It has proved the only way to keep up a productive, working relationship. Nevertheless Francis Rossi says it has always been a bit touch and go.

"Sometimes I'm surprised that we've kept it going as long as we have. I've seen the end coming on a number of occasions and yet, somehow, we've always managed to avoid the Big Split. We could always fold tomorrow, although I doubt it. Not with the album to finish and the Twentieth Anniversary tour to do. Mind you, that is proving a little difficult to put together. It won't be a world tour. It'll probably be just Britain and Europe."

But we're having great difficulty finding the places to play. Most of the venues that are big enough to take us are stadiums and such and it seems like they're all booked for major sporting events round about the time we wanted to tour. If it's not the World Cup in Spain then it's International Boxing in Berlin or something. It's very frustrating. I like a bit of sport the same as the next man. But when it gets in the way of my work, well..."

Sport isn't the only thing Francis Rossi sees slowing Status Quo down in the immediate and foreseeable future. Before I put the phone down I asked him the obvious question — "Will you lot still be around writing hits in another twenty years' time?" — expecting the obvious answer. But instead I got a pretty firm "No".

"I'd like to think we would be but I don't reckon any of us will be left in twenty years time. I think the world will blow itself up before then."

I don't really see the point of Diarmament. Did you watch that Churchill thing on the TV? It's just like that now. Just like it was at the end of the Thirties. Everybody's starting to re-arm as quickly as they can and it's not going to stop. The problem is that nobody believes anybody any more. So if America and Russia did agree to ban nuclear weapons, would you wear it? Would you actually believe they weren't keeping one back, just in case? And wouldn't you keep one back too, as a safeguard? Of course you would.

I can't see them working it out. The human race has got enough brains not to destroy itself, but I'm not sure if they've got enough brains to know how to use them."

Fingers crossed that Generalissimo Rossi has got it all wrong. Otherwise what he's proposing is a change in the status quo so drastic no amount of rocking all over the world could hope to put it right. It'll be heads down for the holocaust!

STYX, according to Styx, are artists. Their manager reckons they're a product. MIKE GARDNER referees.



Just look at that dental work!

# BIGGER THAN A BIG MAC

**T**OMMY SHAW, the 28-year-old blond guitarist from American megaband Styx, couldn't wait for 1981 to end. He is one-fifth of the 'Paradise Theatre' tour, billed as the largest in rock - music history and expected to gross \$60 million since its beginning on January 15th this year.

The elfin Shaw is physically and mentally wrecked after exposing America and Europe to 148 performances of the 'Paradise Theatre' but he feels it has been worth it.

The name Styx in Greek mythology is a river that separates the land of the living from the land of the dead. (Make of that what you will). It was also the river that conferred invincibility on the infant Achilles, apart from his legendary vulnerable heel which his mother held him by when he was dipped.

Styx now seem to have had this invincibility conferred on them. Not by a magic holy water but by treating rock music as a big business and utilising sophisticated advertising, intensive planning and market research. The element of chance that seemed so intrinsic to the rock - music business has been reduced and, critics would argue, the spark that takes popular music from the mundane to the magnificent.

Styx are probably America's most popular band at the moment. They call them 'The People's Band', ask anyone over 18 in America who Styx are and you'll only get blank stares. Their following has not been based on any critical acclaim; in fact the press has done their best to sweep them under the carpet, but it's hard to ignore a band whose last four albums have gone triple platinum and even in this country 'Paradise Theatre', their last release, entered our precious little albums charts at Number Five on the week of release.

Styx started in Chicago in 1963 when brothers Chuck and John Panozzo learned bass and drums, respectively, and teamed up with neighbour Dennis De Young on keyboards. By 1968 James Young (JY) and John Curulewski were added on guitars. In 1970 they made the first of their 10 albums and they sounded like any British progressive band who listened to Yes, but their output has become more varied and less elaborate since then.

Curulewski left in 1975 and the band (now in their early thirties) grafted Alabama born Tommy Shaw, a guitarist with a melodic touch to counterpoint the abrasive raunch of James Young. Shaw also added a sometimes embarrassing 'girl appeal' to the outfit. But the main ingredient was manager Derek Sutton.

Sutton, a Scot, spent five years in oil exploration before working as the American head of London's Chrysalis prior to discovering Styx. Sutton sums up his function succinctly: "The music business has traditionally been a bunch of whores, amateurs and egomaniacs. That must change. The fat years are gone. In order to survive as an industry, we've got to professionalise. I, for instance, am growing accustomed to seeing myself not merely as the manager of a rock band, but as executive vice president of a large volume retail operation." And that's Styx.

Against a background of promoters handling 10,000 to 20,000 seater arenas reporting a 30 per cent drop in business for 1980 and a further 20 per cent drop below that figure for 1981 Sutton used the marketing techniques of McDonald's. This is a system which treats promoters as franchise holders and provides them with all the advertising materials which are designed to focus on two things. Styx and 'Paradise Theatre'. A \$2.5 million advertising budget and the services

of America's most successful advertising men pushed a combination of nostalgia for a lost American "paradise" and Styx's appeal as an unpretentious, hard-working "People's Band".

It worked. Styx racked up an average of 99.1 per cent ticket sales on the 148 dates.

Sutton runs the Styx organisation with an efficiency that would bring tears to the eyes of a Michael Edwardes. The tour crew on this enormous enterprise, including the pilot and stewardess on the band's private plane amounts to 42 highly - efficient, well-paid and loyal people.

The band travel by plane while the sound and light crew stick with the seven articulated lorries worth of gear, two with identical specially designed stages, so that while one is being used the next is in the process of being set up for the following date.

The theme is the 'Paradise Theatre' based on a picture of an actual Chicago movie theatre built in 1928 and torn down

in 1958 when TV became more popular. The image is used as an allegorical statement on the collapse of American prosperity and the need for a tougher stance while drawing on inspiration from the days of "paradise". A perfect soundtrack to the America of Reagan.

"We are Americans. America has gone from great - streets paved with gold - to where old people don't have enough to eat," claims Shaw.

"You realise that paradise if left unchecked is not secure and doesn't last forever. So it's a matter of awakening and being aware that people make a difference and can reflect what's going on - good or bad."

He cites the thirties 'Busby Berkeley' movies as symbols of 'We're In The Money' affluence which plays before the curtains open on their spectacular show.

Perhaps Styx overlook the fact that the paradise was an illusion created to anaesthetise the misery of the real depression?

"That was our only perspective to write from," he continues. "We feel strongly that our generation can make a difference."

"America is a capitalist country and there is the strong belief that every little boy can become president. I mean, a peanut farmer became president. Something about that spirit seems to come back in times of crisis."

**O**BVIOUSLY Styx are shining totems to that belief in truth, justice and the hard - working American way. But Shaw finds it difficult to relate to the rewards of being the most successful American band this year.

"I read all those statistics - our manager looks after us, bless his heart - but he is a businessman and he had a tendency to make it sound like that. I read about how much we make on a T-shirt and how Styx is like McDonald's and things like that... I told him not to say things like that. I don't think of McDonald's when I sit down to write the song.

"This is what I do," he says. "Look at my face. Look how much more tired I look since you first saw me."

I must admit that the blue eyes I first saw on the first ever trans - Atlantic satellite interview in October now have a full set of luggage underneath them.

"I'm just about exhausted but I'm still doing this stuff 140 shows on. I want to get into the studio and start recording as soon as possible. I don't want to go off to Jamaica, smoking joints with beautiful women.

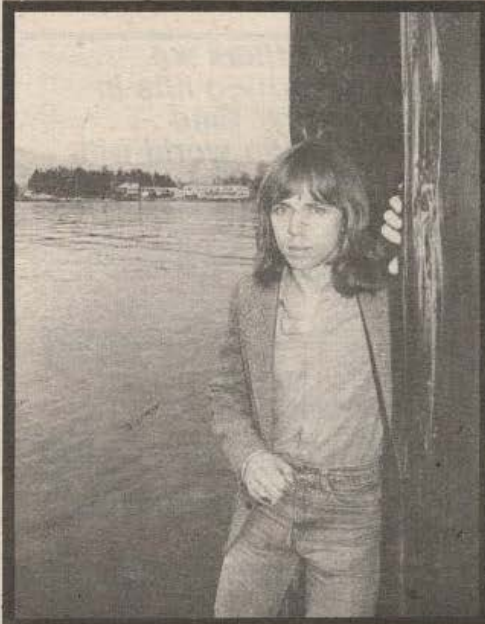
"The only business I touch is when we go to our yearly lawyers meetings and we all fall asleep."

Shaw's dedication to Styx has cost him his friends, his private life and even a wife in his pursuit to make better music for Styx.

"We were married for five years and we split in 1979. But I told her the first time I met her that my music and my band were number one forever and the best you can hope for is to be number two and that never changed.

"It's not for cash. My hunger for cash in the old days was to pay the electricity bill and buy a half ounce of pot. Now I can afford to pay my electricity bill but even when I go home I wind up living in a hotel. I've been living out of a suitcase for over a year and a half. But I want to do this for a long time to come."

"Our organisation is highly efficient and they make it look easy. The romance of writing music is just starting for me - now. I'm in an environment where it's like a playground with all these toys and before you know it, you have songs. So it's like a rock 'n' roll heaven."



Tommy 'Boat On The River' Shaw. But where's the boat and why's Shaw on the shore?

I'M THINKING of moving to London to find work, as I'm unemployed and there's nothing here. How do I find accommodation. I don't know anyone in London. Any ideas? I'm 17. Mark, Wales

Every year hundreds of young, and not-so-young hopefuls, lured by the prospect of a more exciting social life where it's all happening, and hoping for new work opportunities, make the long trek to London. But even in this major city, unemployment is high, jobs are scarce and finding accommodation is difficult. Here's a brief checklist from Piccadilly Advice Centre, the advice agency which offers information and help, wherever possible, to an ever-increasing number of young sleeping rough and living on the streets, or likely to end up that way. No-one can tell you not to come to London, but, if you do come, arrive prepared: For starters, reckon on bringing £200 with you. If you don't have that kind of money, forget it. This is the basic minimum you'll need to survive while you look for a job and accommodation. The everyday cost of living in London is ridiculously high. If nothing works out, you'll still need some money in hand to see you home again.

Arrange job interviews in advance, before you come, through your local job centre. Ask them to ring a central London office to check-out vacancies. There may not be any, but at least you'll have saved yourself a wasted journey in advance. Bear in mind that even if you're lucky enough to find a job, an average wage of £50 or £60 a week, the kind of money a 17-year-old might expect to earn in London, won't take you very far after tax, paying a rent of at least £20 a week and covering basic living expenses like food, electricity and clothing. If you've covered job enquiries and have sufficient capital to see you through, make sure you book a hostel place in advance. To do this contact the Accommodation and Advisory Service, 15/22 Great Russell Street, London WC1 (Tel: 01-636 4363). This means you'll have at least have a temporary

## LONDON CALLING



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.

roof over your head. Send for their free 'Coming To London?' leaflet first. Bring identification with you - a birth certificate, passport or medical card. This is essential for signing on or registering with a doctor, or in case of an accident.

Bring written references from a previous employer or, if you've never been employed, a teacher. Collect addresses of any friends or relatives living in the London area who might be able to help. Make sure they're up to date. If you don't have any contacts, it's another big disadvantage.

Bring smart clothes for interviews and a pair of comfortable shoes. According to Piccadilly Advice, one of the biggest medical problems hitting the young homeless every day is simply sore feet. Not amusing if you have 'em. And if you've taken every possible precaution and are really stuck? As a last resort, contact Alone In London (Tel: 01-387 3010), or Piccadilly Advice Centre (Tel: 01 930 0066). They prefer you to get in touch in advance too, and can't act

as a safety net if the worst possible happens. There is no safety net. In London you're on your own.

If you have no fixed address, even trying to sign on in London is virtually impossible. The agencies aren't equipped to deal with every no hopper who spends a Giro on the train fare and arrives in the Smoke penniless and on the streets.

The Piccadilly Advice Centre exhibition 'London Calling' will be touring the UK over the Christmas period and for most of next year. For true stories of sad survivors and the ones who didn't, and lots of cold hard facts its well worth checking out. 'London Calling' will be in Liverpool until January 23, followed by Manchester for three weeks, into early February. Details of where and when on local radio or in the local press.

## Late Night Clinic

NEED to see a VD clinic but an unable to take time off work during the day. Are any London clinics open in the evenings, after 6pm? Tom, West London

Very few: Martha And Luke Clinic, West London Hospital, Hammersmith, London W6 7DQ (Tel: 01-748 3441), opens until 7pm on Monday and Wednesday evening and also from 9.30am - 11am on Saturday morning; James Pringle House, Middlesex Hospital, 73-75 Charlotte Street, London W1N 8AA (Tel: 01-235 4343 x 104), open until

6.30pm, Monday to Friday; Praed Street Clinic, St Mary's Hospital, Praed Street, London W1, (Tel: 01-282 1123), until 6.30pm, Monday to Friday, and from 9am to 11.30am, Saturday morning; Department of Genito-Urinary Medicine, University College Hospital, Gower Street, London WC1 (Tel: 01-387 9300 x 528, men, x 527, women), until 6.30pm Monday to Friday.

Free leaflets on venereal disease and sexually transmitted infections are available from 'Help'. Enclose a large stamped addressed envelope.

## Blood traces

MASTURBATE a lot and am dead worried that I've done myself some damage as I saw what I thought were traces of blood in my spunk today. I'm sure I didn't imagine it and feel as if I've got some horrible disease. I'm too scared to go to the doctor. Terry, Derby

Masturbation is a useful release for pent-up sexual tension and isn't likely to damage your health. The old wives' tales and jokes involving blindness, madness, and the rest are just plain rubbish. Traces of blood in the semen after ejaculation are usually a sign that a small blood vessel has burst, quite harmlessly.

## Navy Man

JOINING THE merchant navy has interested me ever since I saw a TV documentary about it. Where can I find out more? I'm still at school. Paul, Dorset

Your careers teacher should have some information tucked away. For further information contact the British Shipping Careers Service, 30/32 St Mary Axe, London EC3A 8ET.

## Pregnant pause

MY PERIODS started four years ago when I was 10 and I'm scared because I've just missed two. I know I can't be pregnant as I've never had a boyfriend. What could have caused this? What can I do? Samantha, Reading

During adolescence many girls experience irregular periods and some can miss a couple altogether as the body, shock a block with hormonal changes, finds its own level. If you've never had a sexual relationship with a boy, you clearly can't be pregnant, but it would be a good idea to pay a brief visit to the doc to check it out and set your mind at rest. If you've been under a lot of stress recently or have been feeling generally run down, these could be contributory factors. But your periods are likely to return normally in any case.

## Job offers

VE heard that a new job shop offering work abroad for young people has opened in London. Could you give me some details? Jim, London

You're talking about the new information service covering work and travel overseas started by the London branch of Hammersmith in mid-December. It isn't a job shop and can't directly find you work, but can offer information and contacts for employment agencies abroad, faxes on visas and permits, accommodation, culture and customs.

Catering specifically for young people in the Hammersmith and Fulham areas of London, the drop-in info centre is based at the Entertainments Office, 181 King Street, Hammersmith, London W6. Agency contacts are largely looking for hotel workers, au pairs

and farm workers. Anyone 16 plus living nearby is welcome to call in.

Other job centres throughout the land have a few European contacts work-wise. Ask for details. For other employment agency contacts abroad, see the list of titles published by Vacation - Work, Park End Street, Oxford. (Send an SAE for details).

## Bully

LIVING AT home is unbearable because of my father who's a big bully. He's always running me down and nothing is good enough for him, although my mother and I do our best. Now he seems to be getting worse. The other day, he came in from the pub, thumped me and then threw his dinner on the floor, all because my mother hadn't washed up.

He won't accept anyone's opinion but his own and will never admit he's wrong, even when he's talking through the back of his head. At one time we all seemed to get on well together but things have changed and I can't understand why. Robin, Midlands

Think about the times when everything was going well in your family. You were younger then and not so much of a threat to your father's male dominance in the household and his territory. Perhaps there was less friction and more understanding between your parents too.

Communications between your mum and dad may have deteriorated over the years, without their even noticing, leading to a mother and son alliance which is yet another threat to your father's personal feelings of unease. And, perhaps your dad has work or other worries at this point in time which he simply can't or won't confide in anyone. His aggression may be a form of self-defence because he feels so insecure. Bullies usually do.

Why not be honest with them both about how unhappy all this friction is making you, even at the risk of another thumping? One big shouting match could clear the air and certainly won't make things any worse than they are now.

It's up to your parents to sort out their own relationship. But you can at least try to re-establish some links with your dad as well as continuing to be supportive to your mum if you think she's getting a rough deal. You must have some interests in common with your father. Work on them. Even playing cards, going for a walk or watching television together could make him feel a bit more loved rather than simply feared or disliked. Although you're stuck in the middle you can still do a lot to ease the situation. Christmas could be a good deal to ease for everyone to try again.

## KONTACT KORNER

Isolated? Need some mates in your area for gig-going? Or just want a penfriend? Write with details of your musical tastes, and general interests to Kontakt Korner, Help, Record Mirror, 40 Long Acre, London WC2. We'll try to fix you up. Calling all American and European readers - there's a big demand for overseas penfriends, so, if you're interested in making contact with the Brits, let us know.

## KATE AND CLIFF FAN CLUBS

VE BEEN trying to find an address for the Kate Bush appreciation society and also a Cliff Richard fan club with no luck so far. Can you help? Sheila, Worthing

Sure thing. Contact The Official Kate Bush Fan Club, PO Box 38, Brighton, Sussex BN1 5DA, and International Cliff Richard Fan Club, PO Box 4164, Amsterdam, Holland. Send a stamped addressed envelope / international reply coupon for details.

And here's a handful more: Sheena Easton, PO Box 95, London SW15 2TN; Iron Maiden, c/o Unit 10, 15 Lole Road, London SW10; Olivia Newton-John, c/o BBC, Oxford Road, Manchester; Whitesnake, c/o Concert Publishing, 166 - 168, Liverpool Road, London N1; Wings, PO Box 4UP, London W1A, 4UP. More next week folks.



# A LIFE IN THE DAY OF

## JENNIE McKEOWN

**“**WHAT TIME do I get up in the mornings? That's a good question! Today I didn't rise till two this afternoon, but then I've got a hang-over and don't feel particularly wonderful. Normally I get up at 10 o'clock, which isn't too bad considering that I come in very late. It's usually the telephone ringing which wakes me up . . . either friends, the record company or interviews I have to do.

I could take the phone off the hook and sleep on, but then I'd feel I was missing out. The record company says I'm hard to get hold of, but I don't think so.

You've got to see my room to believe it! There are fluorescent spots on one side of the wall with a red, gold and green flash running through it. There's a 1940's radio which is about three and a half foot high in one corner — that was a present, a 1960's record player that looks like a vanity case, very French looking, a 1950's magazine rack, then my bed lies on the floor. The continental quilt's covered with a leopardskin.

On the other side of the wall there's a mirror. You can see the fluorescent spots in it which has a really good effect. There's a fifties guitar clock on that wall and two more radios, one from the fifties the other from the sixties. As you'll have guessed I collect them. I've also got an old sixties heater. I find them all in junk shops or jumble sales.

I don't have a stereo in my room because it wouldn't fit in. If I want to hear a good sound I can always listen to my flatmate's. It's the same with TV — I really want an old sixties telly. If I want to see something in colour I could always go to the movies.

I have a huge breakfast! Three courses! I start with a glass of orange juice which must have ice in it or come from the freezer, morning tea, some sort of cereal like shredded wheat, bacon, eggs, beans, fried eggs and mushrooms, a bowl of fruit, waffles and syrup. I use the frozen kind of waffles because I can't be bothered to make them. I never get fat because I use up so much energy.

I don't read any newspapers because I don't

like bad news. Anyway, once I get up I go to our rehearsal studios up the road. If we've got different ideas — as we quite often have because there's seven of us — we compromise. I usually write songs when I'm on my own. I'll pick up a pen and paper and try and write a song.

When we're rehearsing the sax player teams up with the piano, the guitars with bass, and little old me gets left on her own minding her own business. When they're working parts out there's nothing I can do apart from read comics. I like horror and suspense and Dennis Wheatley. I can't watch horror movies because it terrifies me, but I can read books about really frightening subjects.

At two o'clock whatever we're doing we break for lunch. We go out to a Chinese restaurant. I like Chinese food but I go overboard for Indonesian food! Mmmm . . . Char-keowtow, rice sticks and noodles, veg and fish. I follow up with sateh chicken, then soup and a gado gado salad. Wonderful.

We carry on rehearsing for a couple more hours, and then I like to get home about five o'clock so I have plenty of time to get ready for seven o'clock when I go out.

Usually I go out every night, to see a movie or go to a gig — or a lig, I'm always liggering about! The other night I went to see James Brown, he was absolutely great.

I am a real movie freak. I like all the old black and white films, you know Bette Davies films, Zsa Zsa Gabor, Humphrey Bogart . . . I go to La Scala a lot. It's a shame it's so big now. I used to be in Goodge Street off the Tottenham Court Road, then they moved it to Kings Cross, where it isn't so cosy. Still, it has a great bar.

I also like old horror movies. I can watch them because they're really funny, not frightening at all. Episodes of 'The Prisoner' are another favourite, you know, with Patrick Magoohan.

What other hobbies do I have? Collecting old radios, that's obvious, going to gigs — before I went on the bloody Madness tour — and buying clothes. I shop around the Kensington Market, Junk shops . . . I used to get a lot of my clothes from Oxfam shops but they've got so expensive recently. Anyway, I don't know if the money is going to those who need it so I don't buy half as much as I used to.

Oh, people are my hobby. Put that as number one. All



*24 year old Jennie McKeown is the tiny but effervescent singer with the seven piece all girl group, The Belle Stars, which formed from the ashes of the Body Snatchers. Her keen eye for the unusual matches her personality which is echoed in her style of dress, making her the ideal focal point for the group. An enthusiastic ligger and gigger, Jennie lives in North London where she shares a flat with two friends.*

new people. I love meeting new friends. Whenever we're playing a gig they dread asking me for my guest list. I usually have about 25 people on it!

I take quite a lot of bother over how I look. Recently I've been growing my hair into dreadlocks. How do you do that? You just don't brush it and it eventually gets all matted. I've got two little plaits in the side with ribbons.

Hmm, it's really difficult to describe what I do. I

constantly eat! I suppose the only reason that I'm not grossly overweight is because of my nervous energy but I've said that before, haven't I? My scales never moved from the day I turned 14. I weighed the same right up the Madness tour and then I lost a lot of weight.

I try not to eat sweet things. I eat a lot of oranges. That could be a band motto actually, a piece of fruit a day or a glass of orange juice. We also shove a lot of

vitamin pills down our throats.

Before I joined the band I used to work for Derek Block the promoter as a telephonist. Ian Fluke gave me the sack then Derek asked me back. It's kind of funny because Ian is our agent now!

I'm always late for appointments. At the moment I should be in the studio where we're recording our next single but I just feel so awful today that I fancy going back home.

I'm looking forward to Christmas — which will be over by the time you read this! — because a whole group of friends, including me, are holding a big Christmas party in West Hampstead. We're each putting in 60 quid and we've got about 120 videos.

Finally, I don't have a set time for going to bed, depends what time I come in really.



# Albums

Truly Fab - + + + Worth a listen  
Average - + + Dodgy - In the dumper

## THE CHEATERS: 'Sweat It Out' (Revo TVU99)

By Simon Hills

NO MESSING R&B, dished up in its undiluted raw form is what the Cheaters specialise in. The idea isn't to cover old songs, nor break any new ground, but serve the songs while they're still hot.

On some numbers it works admirably. Side two's opener 'From The Hip' roars along like a motorbike without silencers, with frantic growling harp from Mick Brophy and a bass that almost trips over itself. The whole affair wraps itself up in about a minute and a half when the band crunch their gears into 'Diplomat'.

It's not all quite that fast. 'Drugs', surprisingly lends itself to a very laid-back rockabilly style, a simpering voice and a bass as delicate as a flower, mutter out their R&B message (although whether they're pro or anti is anyone's guess).

Undoubtedly a great live act, and a band who can knock out some great songs, they have only half proved themselves here. A free 12-inch single includes a rip-roaring cover of the 'sixties Norman Greenbaum hit 'Spirit In The Sky', which again shows how much feel the band have for the genre.

The Cheaters are a "working band" — ie, they're on the road for about 250 days a year. Working bands often make it from sheer persistence, as long as they have the songs to prove their worth. They have some fine numbers, but need a couple more original ideas to slot their raucous R&B riffs into. + + +

## SHOWADDYWADDY: 'Good Times' (Bell 271)

By Robin Smith

AH YES, I can see it all now. Alan and Tracy are round at Tracy's mum's having a good old knees up. Alan in Brut aftershave, flared trousers and loud tie, decides to change the Barry Manilow record and on goes this... THING.

Once Showaddywaddy had some semblance of being a good imitation rock and roll outfit, with a dynamic stage show (honest). Now their market is beginning to fail them. They don't have many hits anymore and Shaky's taken over — so the good old boys are headed firmly down the chicken in the basket cabaret trail.

There was a time when you could enjoy them, admire them for their humour, style, and above all their production. But all that's gone now, trash has replaced the flash. This album is just supermarket recordings of more null and void versions of old songs including 'Shake', 'C'mon Everybody' and 'Pretty Little One'. A dismal festive offering. +

## ALAN VEGA: 'Collision Drive' (Celluloid ILPS 9692)

By Mark Cooper

ALAN VEGA used to be one half of a band called Suicide. He hasn't got much happier but he's speeded up a bit. 'Collision Drive' finds Vega wallowing in the ghost of rockabilly and indulging some rather Catholic obsessions around the standard American subjects — cars and women.

While a number of American acts are content merely to reproduce the style and liveliness of early rockabilly — the Stray Cats and the Kingbees spring to



Sammy Hagar: on a bender.

# BUMPER

## SAMMY HAGAR: 'Standing Hampton' (Geffen GEF 85456)

By Robin Smith

WOT A cover, showing a Victorian gentleman pulling faces at a languid model dressed in a red ribbon and very little else.

Perhaps the free seven inch single featuring a Hagar interview, would have explained its significance, but I didn't get one packaged with my copy of 'Standing Hampton' (is he going to call it 'Standing Pecker' in America?).

Hagar still has much to prove in Britain. Poised on his first tour here for two years, his split with Capitol meant that he lost a lot of friends and Geffen have pulled out all the stops on the kid.

Expensive cover and expensive producer, but I'm still not completely satisfied. I'm fearful that Hagar could quite easily sail into Ted Nugent's slipstream, playing to a guaranteed comfortable clientele.

This album isn't bad by any means. It's just that a man of Hagar's undoubted intellectual capacities should have moved on a bit from some of his by now familiar repertoire that includes 'Baby's On Fire' (aren't they always?) and 'Sweet Hitchhiker' — "I ain't no convict, no I ain't no rapist. Maybe a little bit crazy."

Elsewhere though, Hagar has been re-born with the thundering fireworks of 'Heavy Metal' (set to be his live centrepiece) 'Surrender' and 'There's Only One Way To Rock'. These are the album's three real triggers and he also does a creditable version of that old standard 'Piece Of My Heart', sitting into the song rather than taking pathetic swings at it from the sidelines. Releasing it as a definitive single, is questionable though.

Long term Hagar fans will find themselves well satisfied, but the man still has a lot more to give and that truly great album has still to see the light of day. The next album should be the real killer. + + +

mind — another strain is busy mutilating the form, wandering through it like a ruined city, picking up ideas like pieces of broken masonry. This is Gothic rockabilly whose architects include X, the Cramps, the lighter Dwight Twilley and Alan Vega.

Vega comes on like a cross between the Jim Morrison of 'LA Woman' and the Jim Morrison of 'Riders On The Storm'. The sexual urgency and motordrive of the former cross with the doomed and ghostly meanderings of the latter and what do we have? Alan Vega twitching his way through 'Be Bop A Lula', the yelps and epileptic passion of the original rockabilly translated into the doomed gyrations of the space cowboy.

'Collision Drive' has less electronics than previous Vega outings and relies more on a basic guitar, bass, and drums format with lashings of slide and a

heavily-echoed vocal. 'Magdalena 82' and 'Magdalena 83' open the two sides on an uptempo note and their style dominates except on the confessional ballad, 'I Believe' and on the album's star turn, 'Viet Vet'.

'Viet' takes a long walk around the entrails of post-Vietnam America with more than a nod to Lou Reed's 'Street Hassle' and tells a sad little story of a Viet Vet, a character you'll recognise from American cinema, 'Taxi Driver' to 'Cutter And Bone.'

Alan Vega is a style unto himself and like all the most interesting products of America, peripheral. He has spent a good deal of his career embroidering his musical personality until it seems that it's this persona that he's ultimately offering and not any song substance. That may be but Vega's is a convincingly twitchy stance and one worth noticing. Welcome to the ruins. + + +

# Gillan 'RESTLESS'

The new single  
c/w  
"ON THE ROCKS"  
Recorded live at Reading.  
OUT NOW

LIMITED EDITION  
Special folding pack with full colour poster of Ian Gillan available.

Virgin

See Gillan on O.T.T. on January 23rd.

# Birds of paradise - The Pretenders

CHRISSIE HYNDE and THE PRETENDERS go from strength to strength in America while 'I Go To Sleep' put them back in the charts in Britain. 'Sleep' was written by Ray Davies of the Kinks, Hynde's childhood hero and now her lover. FRED SCHRUEERS talks to Chrissie on the Pretenders' recent American tour and watches as the lady gets tough then breaks — just like a little girl, just like a star.

**B**ut you messed with the goods, doll, you gotta pay.  
— "Tattooed Love Boys"

**T**HAT'S THE line he should have thought twice about, poor geek, before he trundled up to Chrissie Hynde's table in a hotel bar north of Detroit, looking like guaranteed bad news. Chrissie had left the stage of the Royal Oak Theater only about an hour earlier, and when this guy — a runt version of a Michigan lumberjack, with milky blue eyes that almost matched his faded flannel shirt — arrived, she was shutting down a discussion about why she's a vegetarian: "Everyone's got their own argument to go to the grave with so you take that one with you."

The would-be lumberjack interrupted in a droopy lisp. "I'm not trying to be real forward or anything, but I just wanted to meet ya, ya know?"

Hynde swivelled in her chair. "Yeah, I know. You came up to my room yesterday and were harassing me to get in."

"Well, if you wanna put it that way, it's fine."

"What do you call it to go and knock on someone's door to get into their room?"

"I call it motivation."

"I call it harassment."

The guy was sucking wind, half-defeated. He started muttering an apology through his fuzzy moustache. Hynde could tell he was losing force and continued with Cleopatra scorn. "I just think that anybody has the right to sit in their room and be left alone and talk to their boyfriend on the telephone," she said, tilting back in her chair to let her eyes flick over the guy, "without some jiz bag coming up and banging on their door for half an hour. And the point is, I can't really say to you, 'Hey, go away,'

**'I'm not telling ya to watch yourself. I'm just sayin', don't knock on my door.'**

telling ya to watch yourself. I'm just sayin', don't knock on my door. All right? I'm glad you... explained yourself."

A year ago it might have been worse. On the Pretenders' last U.S. tour, Chrissie was drinking hard. After a gig, it took two bottles of wine to send her sprawling face down into the arms of Morpheus on some hotel bed. A real sack of broken eggs, she was. One morning around dawn, she pelted a bartender at a New York club with soggy potato chips, demanding more champagne: "Do your tuggin' job, mate."

But this time around, Chrissie's not drinking; she had her arms wrapped around two bottles of Perrier during her run-in with the Michigan lumberjack. She also has a boyfriend — perhaps the first true romance of her 30 years. And somehow she seems more content, more at peace with herself and the world. But then, listening to her songs, one could have guessed that Chrissie Hynde wasn't as one-dimensional as her rough- and-tumble public image seemed to indicate.

A good part of Hynde's singing and songwriting seems to belong in some inky film noir. She grunts phrases from the belly, clipping off words — the vocal equivalent of a gun shoved under your ribs. "You don't listen, do you, asshole?" she sings in "Bad Boys Got Spanked," quoting Clint Eastwood. Then she throws another zinger into the song's hurtling beat: "Don't be a punk all your life."

It's a stance and delivery she shares with a long line of tough-guy romantics. You knew if you drilled deep enough into Humphrey Bogart, you'd hit marshmallow. You could almost see the hot tears

after Hynde, guitarist James Honeyman-Scott, bassist Pete Farndon and drummer Martin Chambers first joined forces in London — was running the quartet ragged by the time they approached Los Angeles for a four-night stand at the Santa Monica Civic Auditorium.

The morning of their departure to L.A. from Santa Barbara, Chambers was standing grimy in front of the office of their sleepy little villas — along the hillside hotel. His bag of valuables (passport, camera, diary, clean underwear) had been ripped off after the previous night's gig while he was downtown explaining to some cops why he had been beating his forehead against a parked van (he'd been arguing with his wife, Tracey, after marking his autograph across the chests of some nubile young locals).

The cops were in no great hurry to fall by and file a report on the lost items, so he stayed there waiting, kneading the skinned knuckles of his right hand.

(A month later, Chambers would accidentally ram that hand through a sticky hotel window in Philadelphia, postponing the last leg of the band's U.S. tour.)

Chrissie was on the main building's veranda, breakfasting on fruit. A couple of old friends up from L.A., sat by discussing the imminent arrival of a new baby. They didn't, they said, want to give the child a name that might sound "too Irish" in front of their Irish last name.

"How about 'Jewboy,' then?" inquired Chrissie in her clear, carrying alto. A few diners stiffened a bit. Chrissie then set off on a recollection, but midway through the first sentence, a baby nearby started bawling. She took it like a slow skewer through the temples. "I'm so easily distracted," she said. "Some kind of acid complication, I guess."

The upcoming two-hour drive to L.A. had her in a dour mood, but at least she'd be meeting up with Kinks leader Ray Davies, the new man in her life. Ray had called late the night before, after coming offstage at England's Reading Festival, eleven light hours away.

It had almost been too choice to believe when the first reports came in a year ago: Chrissie and Ray were staying together in his apartment on Manhattan's West Side, and nesting in Chrissie's West End flat when in London. It was too aesthetically perfect — rock's most romantic recluse bonded in love to one of his songwriting disciples?

For the Pretenders' debut single in 1979, Chrissie had appropriated

**'Why can't I be a French gahd-ess instead of a spud from Ohio?'**

because maybe you've got a gun or you're a weirdo or maybe you're just someone...

"I know you were thinking those things — who's got the album and you really want to meet me. I don't know, incidentally, how did you find out my room number?"

"I talked to a couple people." "You oughta mind your own business a little more; you oughta watch yourself."

"I do watch myself, I —" "Hynde got up to leave. "I'm not

behind his eyes when he got pissed off. Chrissie's that way.

There's no question that rock & roll was one of the few means of escape for Hynde. She went from catalogical recluse Akron, Ohio, teenager through pauperdom to rock star on pure grit, strong singing chops and her own contrary vision. Whether this vision is that of a beat poet or motorcycle stunt woman, though, is dangerously up in the air at any given moment.

The Pretenders' third U.S. tour — which arrived a scant three years







"Stop Your Sobbing," a Ray Davies song that the Kinks recorded in 1964. Its chanted lines — "It is time/For you to laugh/Instead of crying!" — are as comforting as a long soak in the tub, and they lose nothing in the translation. Then, one day while Ray was editing a Kinks video in London, they finally met, at her request.

The unmentioned obstacle at the time was Ray's quiet second wife, Yvonne, a schoolteacher. Earlier this year, she sued for divorce on grounds of adultery. Named as correspondent — read adulteress — was Chrissie Hynde. By September, the London High Court had issued the decree absolute.

Ray and Chrissie were on their own, and in the midst of their concurrent autumn tours of the U.S., they hopscoched across the continent on red-eye and commuter flights, stealing nights from their grinding schedules to meet for a few hours.

In Santa Barbara, before her limousine trip down to the Civic Auditorium for a sound check, Hynde took time for a drive around the outskirts of the old mission

town. The last shroud of morning mist was dissolving under the sun along Mission Canyon Road. A coyote padded out of the brush and quickly back in. Chrissie peered after him. "Look down there — two appaloosas," she said.

She watched the horses' speckled rumps canter away as she hesitated

A week before, in the bar of the Akron Holiday Inn East, Chrissie's parents, Bud and Dee Hynde, had been remembering the album she got from a friend at age fourteen, with the four Kinks posed on the front and their names written in overhead. "She used to play 'Stop Your Sobbing' over and over again."

**'I look in the audience every night. They're not looking at me like I'm some sex symbol or girl with huge tits bouncing around the stage. They're moving and I'm moving.'**

over a question about Ray Davies and their relationship. "How can we . . ." She stopped, then continued abruptly: "Obviously I'm besotted with him. Obviously it's a major part of my life. I mean, I've got the band, and then I've got my relationship, or whatever you want to call it, with him." She turned silent.

Mrs Hynde said. Initially, Ray had been reluctant to meet Chrissie; he prefers footballers or actors to musicians. But they finally got together and had a few laughs. There had been subsequent meetings for tea, and the kind of dates where you take the unfinished wine bottle out of the restaurant and sit on a stoop in

an alley to talk. She had stumbled into something serious without fully realizing he was heading for his second broken marriage.

As the car descended to Santa Barbara's beachfront and the sun danced blindingly along the water, Chrissie shaded her eyes with her hand. "You know," she finally said, "when you're a kid in a roomful of adults? And if another kid walks in, you notice him immediately, and chances are within fifteen minutes you and the other kids are gonna escape and be out in the corridor or some place together? Well, suddenly that's how it was."

That's a long way, she is reminded, from the character in her new song "The Adulteress" who "hates herself":

*I stand accused  
Of the worst crime in history . . .  
He takes my hand  
And stares into the wood  
There's nothing to understand  
It's understood  
I'm the adulteress . . .*

"I think that song was finished before I realized that his . . . I

didn't . . . did you see the movie *Last Tango in Paris*? You know how he met that girl and they had that affair and they never spoke to each other for a long time? It was a little like that. We were so relieved, like those two kids who leave the room where the adults are. You don't even think to ask the other kid what his name is. All you know is he's another kid, and that's all you need to know. For a long time, all we knew was just what was there."

Two birds of paradise, brightly plumed but skittish and hard to capture, Chrissie grew quiet again as the car turned back up the hill. At the foot of the main drag, a woman in her late twenties, sleeping bag and canvas sack at her side, was sitting on the curb weeping. She rose and walked off when the car stopped, catching her breath for the next sob with a chilling, keening sound. "I've done that," said Chrissie matter-of-factly. "I was writing a song called 'It's Not Pleasant When Mascara Runs in Public' cause I saw a girl crying at

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## PRETENDERS

a bus stop. It's a country & western song."

"She was confirmed in the Lutheran Church," Chrissie's mother, Dee, was saying at the Akron Holiday Inn, "and I remember the pastor came up to us after a two-year course and said, 'You know, if it hadn't been for Christine, this would have been the most boring confirmation class I ever had.' He said, 'She's always got some kind of argument,' and that's how she's always been."

Bud and Dee Hynde are a gregarious couple, and they were especially happy to see the halls of this local motel crawling with their daughter's friends and admirers. Bud's a former marine who now works for Ohio Bell. Dee is a recently retired secretary. When the first Pretenders records arrived from England, Dee began taking the words down in shorthand. "Chrissie said: 'I don't want you to do that because some of them may shock you.' After I heard 'Precious,' I knew what she meant."

"She said something cute today to Kid Leo of WMMS," Mr Hynde said, with a savouring grin. "He interviewed her briefly and said: 'How do you separate this sweet-little-girl-growing-up-thing from the bitchy-bitch-thing you also present on your records?' Hit her cold with it. There was a long pause. She says, 'I go to an analyst.' Wiped him out."

The Hyndes realized Chrissie didn't much care for school. Even so, she went to Kent State University, where an art professor wrote her parents a letter congratulating them on raising a daughter so "totally honest." She also spent two quarters — six months — as an exchange student at the University of the Americas in Puebla, Mexico.

When she graduated, she worked for eight months waitressing at Stouffer's, then eight months

"drawing coats of arms for some quack mail-order firm." She finally saved about a thousand bucks and reached a realization: "I would rather have my head blown off than sit here in Akron, Ohio, and watch television or go to the wall."

"I think," Chrissie explained, "the rebel in me started to rear its ugly head when they told me at a certain age to wear stockings and garter belts and all that stuff. Then when they told me in health class that I was gonna go through a major change and start having monthly upheavals in my life for the next twenty-five years, I thought, 'Screw you. Leave me out.' I could be in medical history books, but none of that was gonna happen to me."

You can pick out my friends in my ninth-grade yearbook, 1965. Everybody else's real kind of smiley, and my friends were all a little bit... bewildered, 'cause we were too young to look pissed off."

That was the year Chrissie went to see Jackie Wilson on a bill with Aretha Franklin and B.B. King. "Three white kids in the audience," she recalled. "That was the turning point. I mean, Jackie Wilson was lying down onstage with his leg hanging over the edge of the stage, all sweating and... She got her first kiss — the first that mattered anyhow — as Jackie Wilson worked his way along the stage, pulling girls out of the audience."

In the fall of 1973, according to Bud Hynde, "She said, 'I'm gonna go to England, I'm gonna go either with your blessing or without.' I said, 'Under those circumstances, go with our blessing.'"

"Chrissie was the poorest person in London," recalled photographer Kate Simon, with some poetic licence. Simon and Vivien Goldman took Chrissie in and introduced her around.

She made friends with punkdom's entire honour roll, and tried again and again to get a band together.

She befriended Pete Farnon, the willful, swaggering bass player who had hit bottom in Hong Kong after years of touring army bases and "watching A&R men yawn in my face in every club in London." The duo began looking for band mates, but their perfectionism was starting them until Dave Hill, now twenty-eight and the band's manager, came along.

Hill is a kindly but determined man, with a romantic streak that led him to court such temporary U.S. expatriates as Alex Chilton and



Johnny Thunders for his struggling Real Records label. Chrissie looked like another snake-bit American talent. But in addition to her musical verve and arrogance, she had a steely core he liked.

Hill paid two months' back rent on her shabby rehearsal studio, and that's where she and Farnon auditioned forty drummers before Pete found his old Herford mate Martin Chambers, who was living a mile away. The last to join the line-

me," Chrissie said the night before one of the Los Angeles shows.

"People want to think that, because I'm a woman in a rock band, I'm real heavy. In actual fact, I'm not. The difference is — if somebody does try to step on me or give me a hard time, you know I'll kill them. I don't think that's me being a 'heavy chick.' I think any mother would do that if you went near her kid."

"I look in the audience every night," she continued, picking up

when it gets very passionate and lusty, it gets dangerously close to becoming violent. Because your emotions are very deceitful.

"People suffer a lot of self-deceit. That's why it says, 'I was sure his intentions were sweet/And that mine was as well.' What happens in that song is both sides of the coin get seen — tender and then whatever else. Now you think you're with somebody and then you're not, really. You come into

the booming opening chords of "The Wait".

Halfway through the set, Ray Davies appeared in the wings, munching a skinny cigar and wearing a golf cap and a jacket a villain in a *Batman* comic would be ashamed of — a half-shy Mr Flash. He watched Chrissie intently as she sang his love lorn ballad, "I Go to Sleep".

At the first encore, she dashed over and grabbed him — "C'mon Ray! Come on!" — and rock's star-crossed lovers, after many months of playing Abeland and Heloise, were out of the closet and under the lights, playing Jackie Wilson's "Higher And Higher."

There were a dozen people onstage (Nils Lofgren and the opening act, the Bureau, came on in Ray's wake), all trading places like panicking gerbils while the crowd held a minor white riot. "Thanks L.A.," hollered Chrissie, as the show slammed to a stop. "We'll always come back to L.A. because you've been good to us!"

As she and Ray rushed onstage, heading for the exit and their waiting limo, she pulled a pair of sunglasses from her jacket, paused a beat and looked around. The last time she'd put them on so conspicuously was in the shade at Santa Barbara, when she'd asked, "Why can't I be a French *gaillard* instead of a spud from Ohio?"

### FOOTNOTE

"The Adultress," by Chrissie Hynde. Copyright © 1989 Hynde House of Hits.

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**'You know when you're in a room full of adults? And if another kid walks in, you notice him immediately, and chances are within 15 minutes you and the other kid are gonna escape...' — Chrissie Hynde on Ray Davies.**

up was Jimmy Honeyman - Scott (also from the factory town of Hereford), who turned out to be the unknown guitarist Chrissie had heard through her window before they ever met.

The band members often battle at sound checks, but they are fiercely loyal to one another. When Chambers cut his hand in Philadelphia, the band held a morning meeting and immediately decided to postpone the remainder of its north east concert dates. "I'm losing \$250,000 in the process. 'I'm just Joe Normal in this band,'" insisted Chrissie. "I'm lucky these guys will have me."

"The issue of so-called liberation has never come up with

her guitar and strumming idly. "They're not looking at me like I'm some sex symbol or girl with huge tits bouncing around the stage. They're moving and I'm moving."

"And this thing" — she cradled the guitar contemplatively — "this isn't an extension or a phallic symbol. This is a sensitive instrument that somebody can express all sorts of emotions and human experiences on. This thing is much more precious and important to our civilization than a car. I don't like to see these lunks dripping with sweat and thrusting a guitar around — I can't go for all that."

"I wrote 'Up The Neck' basically about going up the neck of the guitar. Yeah, and I'm talking about how anybody in any relationship,

and go out of the world alone, so you better get used to that idea before you start trying to mingle your life with somebody else's. At least accept your own aloneness. Otherwise it gets real complicated."

Show time. The band assembled under the overly bright lights of a room backstage: Farnon snapping his gum and groomed like a samurai ("D'ya ever see Alec Guinness in *Tinker, Taylor, Soldier, Spy?*"); Chambers with his drumsticks bearing the motto of Britain's national SWAT team, the SAS — "Who Dares Wins"; and Honeyman - Scott perched comfortably in the corner with his wife, Peggy Sue Fender.

Then, precious axes hoisted, they're through the door and into

# Turn On

## THURS 7

**BIRMINGHAM**, Mercat Cross (021 622 3261), Britain  
**BORDON**, Robin Hood, Standford, Human Beings  
**BOURNEMOUTH**, Pinecliffe Hotel (428312), Hotshots  
**BRADFORD**, Princiville (578451), Hoeker  
**BRENTFORD**, New Red Lion, High Street (01 590 6181), Roy Hill Band  
**BURY**, Topaz Club, Peruvian Drumkit  
**CAMBRIDGE**, Great Northern (60340), Trax  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), The Gent's / The Dads  
**CROYDON**, Cartoon, London Road (01 886 4500), The Talkies  
**CROYDON**, Fairfield Halls (01 689 8291), Midsite Follies Orchestra / Sweet Substitute  
**CROYDON**, The Star, London Road (01 824 1500), Salt  
**EASTCOTE**, Clay Pigeon, Field End Road (01 856 3355), Ceyenne  
**GLASGOW**, Doune Castle (041 494 2745), Harry Reptile  
**GRAVESEND**, Red Lion (66127), Silicon Lettuce  
**GREENOCK**, Victorian Carriage (25456), Non Compus Mentus  
**HAMEL**, HEMPEYHEAD, Ceilar Rock Club, High Street (66227), Titan / Commuter  
**LONDON**, Angel, Lambeth Walk (01 735 4209), Apocalypse  
**LONDON**, Canteen, Great Queen Street, Covent Garden (01 405 8325), Big Street Quartet  
**LONDON**, Chicketers, Oval (01 735 3059), Nice / FSX  
**LONDON**, Dingwells, Camden Lock (01 267 4967), The Cobras  
**LONDON**, Duke Of Buckingham, Villiers Street, Charing Cross (01 830 4728), The Invisibles  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Sector 27 Thunderboys  
**LONDON**, Hare And Hounds, Upper Street, Islington (01 226 2932), The Excalos  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 450 8989), Tres  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Kimo Maudon  
**LONDON**, Landor, Hotel, Clapham, Limehouse  
**LONDON**, Marquee, Wardour Street (01 47 6603), The Meters  
**LONDON**, Moonlight, Railway Hotel, West Hampstead (01 624 7511), Virtual Image  
**LONDON**, New Golden Lion, Fulham Road (01 385 3942), The Drivers  
**LONDON**, Newtons Tavern, Peckham (01 839 0561), Monolith  
**LONDON**, New Merlin's Cave, Margery Street, Kings Cross (01 837 2097), Trembling Lips  
**LONDON**, Old Queen's Head, Stockwell Road (01 737 4904), The BMT's King Kurt  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), Talk Like That / D-Trop  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Hank Wandford  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), The Creamies / Cat Out / Praxia  
**LONDON**, Royal Albert Hall (01 589 8212), Elvis Costello And The Attractions  
**LONDON**, Royalty, Winchmore Hill, Southgate (01 886 4112), The Dragons  
**LONDON**, Rustin Arms, Manor Park, Chemical Alice  
**LONDON**, Spurs, Tottenham, English Rogues  
**LONDON**, Stapleton, Crouch Hill (01 272 7619), Star Core With Nicky Barclay  
**LONDON**, Swan, Fulham Broadway (01 385 1940), John Spencer / Johnny G  
**LONDON**, Thomas A. Beckett, Old Kent Road (01 703 2644), Margate De Wyde  
**MANCHESTER**, The Garter, Wythenshawe (061 437 7814), Bucks Fizz  
**MANCHESTER**, Lamplight, Chorlton, Upgrade Down Inside Out  
**PETERBOROUGH**, Bull And Dolphin (53763), Soldier  
**PRESTON**, Moonraker, Fireclown  
**STOKE HANLEY**, Victoria Hall (24641), UFO  
**WORTHING**, Balmoral (38232), Strand Electric

## FRIDAY

**ALFRETON**, Black Horse (Leabrooks 60253), Soldier  
**BARNESLEY**, Kingsley Farmers Club, Strange Days  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5003), Baker St Blues Band  
**BIRMINGHAM**, Mercat Cross (021 622 3261), Born Loser  
**BLACKPOOL**, JR's, Seafrost, Spider  
**BOURNEMOUTH**, Pinecliffe Hotel (428312), Twiffle  
**BRADFORD**, Palm Cove (499895), The Cause  
**BRADFORD**, Topic (32118), Sean Cannon  
**BRENTFORD**, Red Lion (01 590 6181), System and Riskit  
**BRISTOL**, Trinity Hall, West Street, Old Market (50154), Blur  
**BURTON ON TRENT**, Libra Club (61037), Phil Little Band  
**CAERPHILLY**, Double Diamond (60716), First Impression  
**CAMBRIDGE**, Great Northern (60340), Models  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Rock Goddess / Killer  
**COVENTRY**, Dog And Trumpet (21678), Ramrod  
**EDINBURGH**, Royal Highland Exhibition Hall (021 333 2840), Black Sabbath  
**FELTHAM**, Football, The Dees  
**GLASGOW**, Doune Castle (041 649 2745), Jack Easy  
**GRAVESEND**, Red Lion (66127), English Rogues  
**GREENOCK**, Victorian Carriage (25456), Saigon

## HOLLINGWORTH

**YOUTH CLUB**, Fireclown  
**KINGSTON**, Waves, Three Tuns, London Road (01 549 8601), Virtual Image  
**LIVERPOOL**, Noah's Ark, Spoke, Body  
**LONDON**, Battersea Arts Centre, Lavender Hill (01 223 8413), Fowler And Miller  
**LONDON**, Bull's Head, Chiswick, Jimmy Witherspoon  
**LONDON**, Canteen, Great Queen Street, Covent Garden (01 405 8598), ICC  
**LONDON**, Clarendon Hotel, Hammersmith, Actified / Urban Dissidents  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Lightning Raiders / Lords Of The New Church  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Manufactured Romance / The Reactionists  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 450 8989), Combo Passe  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Dancing Did  
**LONDON**, Marquee, Wardour Street (01 47 6603), UK Dads  
**LONDON**, New Merlin's Cave, Margery Street, Kings Cross (01 837 2097), Chino Pie  
**LONDON**, Old Queen's Head, Stockwell Road (01 737 4904), Red Beans And Rice / The Extras  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Juice On The Loose  
**LONDON**, Ship, Plumstead Common, Neuer Art / Ian Ferguson  
**LONDON**, Stapleton, Crouch Hill (01 272 7619), Lic La Lolly  
**MANCHESTER**, Apollo, Ardwick (061 231 1121), UFO  
**MANCHESTER**, The Garter, Wythenshawe (061 437 7814), Bucks Fizz  
**MANCHESTER**, Lamplight, Chorlton, Upgrade Down Inside Out  
**NEW BRIGHTON**, The Empress, Troys  
**NEWCASTLE UPON TYNE**, City Hall (320007), Adam And The Ants  
**NOTTINGHAM**, Rock City (412344), After The Rain  
**RETFORD**, Porterhouse (764981), Fad Gadget  
**STANWELL**, Happy Landings, Claire Rock, Enfield  
**WALLASEY**, Leasowe Castle, Nic Jones  
**WORTHING**, Balmoral (38232), Strand Electric

## SAT 9

**ASHTON UNDER LYME**, Spread Eagle (061 330 5732), Fireclown  
**BIRMINGHAM**, Fighting Cocks, Mosely (01 405 4400), Crucial Music  
**BIRMINGHAM**, Mercat Cross (021 622 3261), Baroka Joe  
**BLACKPOOL**, JR's, Seafrost, Spider  
**BOURNEMOUTH**, Pinecliffe Hotel (428312), Hippo  
**BRACKNELL**, Bridge House (25399), After Dads  
**BRISTOL**, Hawthorns Hotel, Jimmy Witherspoon  
**CAERPHILLY**, Double Diamond (60716), First Impression  
**CAMBRIDGE**, Great Northern (60340), Marillon  
**CAMBRIDGE**, Rock Club, Burleigh Newmarket Road  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Mo-Dattes / Headline  
**COVENTRY**, Dog And Trumpet (21678), Close To Tears  
**DERBY**, College of Higher Education (41781), Bikini All  
**GLASGOW**, Doune Castle (041 334 1185), Jack Easy  
**GRAVESEND**, Red Lion (66127), LA Hoeker  
**GREENOCK**, Victorian Carriage (25456), The Delphines  
**MANCHESTER**, The Garter, Wythenshawe (061 437 7814), Bucks Fizz  
**MANCHESTER**, Lamplight, Chorlton, Fabulous Wonders  
**PETERBOROUGH**, Bull And Dolphin (53763), Soldier  
**PRESTON**, Moonraker, Fireclown  
**STOKE HANLEY**, Victoria Hall (24641), UFO  
**WORTHING**, Balmoral (38232), Strand Electric

## SUN 10

**BARRON ON HUNBER**, Haven Inn, Keelbars  
**BRADFORD**, Bradford College, Vaults Bar (392712), The Cause  
**CAMBRIDGE**, Rock Club, Burleigh Arms, Newmarket Road, Tates  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Plain Characters  
**FARNCOMBE**, Three Lions, English Rogues  
**GLASGOW**, Black Bull, Jimmy Witherspoon  
**GRAVESEND**, Red Lion (66127), Wipe Out  
**HANLEY**, Star Inn, Fireclown  
**LEICESTER**, Granby Halls (27632), Black Sabbath  
**LIVERPOOL**, Empire (051 709 1555), UFO  
**LONDON**, Battersea Arts Centre, Lavender Hill (01 223 8413), Bob Taylor And His Full Frontal Rhythm Boys (Juncture)  
**LONDON**, Canteen, Great Queen Street, Covent Garden (01 405 8598), Mark Murphy  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Terry Vision And The Screens  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 450 8989), West End Stompers  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Miles Over Matter  
**LONDON**, Neilson's, Wimbledon (01 946 8211), Nick Garvey Band  
**LONDON**, New Merlin's Cave, Margery Street, Kings Cross (01 837 2097), Kut's Quartet  
**LONDON**, 101 Club, Oxford Street (01 836 0633), Harry Beckett (Juncture)  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Dads / Crying Shames  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), The Breakfast Band  
**LONDON**, Stapleton, Crouch Hill (01 272 7619), KH Khan  
**LONDON**, Thomas A. Beckett, Old Kent Road (01 703 2644), Excalibur  
**LONDON**, Torrington, North Finchley (01 463 4700), Stan Webb's Chicken Shack  
**NORTHAMPTON**, Romany Club, C - Sain  
**PETERBOROUGH**, Gladstone Arms (44388), Tender Mornings  
**SLough**, Alexandra's, Bath Road, Motorbays Motor  
**STONEHOUSE** (Glos), Crown And Anchor, Hart

## MON 11

**BIRMINGHAM**, Mercat Cross (021 622 3261), Westgate  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Overkill / Killer  
**GLASGOW**, Apollo (041 332 9221), Adam And The Ants  
**LONDON**, Canteen, Great Queen Street, Covent Garden (01 405 8598), John Horler  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Andy Allen's Future / Bonifai Forest  
**LONDON**, Divers, Barracuda, Baker Street (01 903 2062), Eurythmics / Matt Frenlon  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Puffin Club  
**LONDON**, Heaven, under The Arches, Villiers Street, Charing Cross (01 638 3852), Wood Six  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 450 8989), Limehouse  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Ivory Coasters  
**LONDON**, New Merlin's Cave, Margery Street, Kings Cross (01 837 2097), Plain Characters  
**LONDON**, Old Queen's Head, Stockwell (01 737 4904), Virtual Image  
**LONDON**, 101 Club, Oxford Street (01 836 0633), Jimmy Roche Band / Don Walker  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Odd Hits / The Escorts  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Vernon And The G's



Adam And The Ants: Newcastle Upon Tyne City Hall (Saturday).

**NORWICH**, Fliton Rooms, The Adicts  
**SHIFNAL**, The Star (Telford 451517), Sub Zero  
**STAFFORD**, Royal Albert Hall (55060), Black Sabbath  
**WOLVERHAMPTON**, Polytechnic (28521), The Distractions

## TUES 12

**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Plain Characters  
**GLASGOW**, Apollo (041 332 9221), Adam And The Ants  
**GRAVESEND**, Red Lion (66127), Brainstorm  
**LEEDS**, Queen's Hall (31961), Black Sabbath

## Compiled by Susanne Garrett

**LIVERPOOL**, Masonic, Bury Street, MIS Band (2584), Bedi  
**LONDON**, Bridge House, Canning Town (01 478 2880), Nick Garvey Band  
**LONDON**, Bull And Gate, Kenilworth (01 485 5358), The 45's  
**LONDON**, Dingwells, Camden Lock (01 267 4967), Dave Kelly  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Stampede/Ride Flowers  
**LONDON**, Hammersmith Palais (01 748 2612), The Go-Go's  
**LONDON**, Hog's Grunt, Production Village, Cricklewood (01 450 8989), Free Hand  
**LONDON**, Hope And Anchor, Islington (01 359 4510), The Silence  
**LONDON**, New Merlin's Cave, Margery Street, Kings Cross (01 837 2097), Trembling Lips  
**LONDON**, Old Queen's Head, Stockwell (01 737 4904), Dawn Patrol/Parlor Shots  
**LONDON**, 101 Club, Oxford Street (01 836 0633), Romanic Punk Night  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The A Band  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Seeds Of Creatia  
**LONDON**, Royal Albert Hall (01 692 1501), Barry Manilow  
**LONDON**, Stapleton, Crouch Hill (01 272 7619), Leap  
**LONDON**, The Venue, Victoria (01 607 1952), Rhythm Of Life  
**MANCHESTER**, Phoenix, Marillon  
**OLNEY** Youth Club, C-Sain  
**PETERBOROUGH**, Gladstone Arms (44388), Cassettes  
**RICHMOND**, Terrace House Hotel (2342), Dead Cats  
**SHEFFIELD**, Mariposa (25783), China Wite

## WED 13

**BLETCHLEY**, White Hart, LA Hoeker  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Chemical Alice / Hilda

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

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# Siouxsie

ONCE UPON A TIME ... SIOUXSIE FROM THE BEGINNING  
ONCE UPON A TIME, she followed the Sex Pistols, a Bromley girl who transformed herself into Siouxsie the Punk Face. She used her hair and face as a form of defiance, her dress a cut-up collage of women's wear. While a Debbie Harry puts and performs for the (male) camera, Siouxsie always keeps her independence, her self - sufficient air.

So self-sufficient that she's always threatened to turn into the non-human, approaching the status of the icon or idol. Sometimes she's vulnerable, sometimes lost in dreams, sometimes hopelessly dazed - a stranger in the 'happy house' of modern life. But she's never been accommodating. Siouxsie keeps her strength and strangeness and, traditionally, stands 'above' sex.

Siouxsie has always intimidated. In her dress and make-up, she has always played with power, hinted at the haughtiness of a Venus In Furs without surrendering herself to this most traditional of roles. Disrupting usual forms of dress, 'sexy' and otherwise, Siouxsie has made a pact with glamour while never surrendering herself to her watchers.

From the 100 Club to Hong Kong Garden, from Israel to Judu, Siouxsie has grown in stature until she threatened to become mere image, a pop star content to trade on a fake aura of mystery that was as impressive as it was empty.

But Siouxsie has always played with a deeper emptiness and with our images of women and sex. So she went in the shower with Budgie for the Creatures' EP and reappeared a drowned and drained creature, washed and wasted clean. Thus again she avoided the humourless aspects of her constant haughtiness.

What next? As always, the pleasure lies in anticipation and the only happy certainty, surprise. MARK COOPER



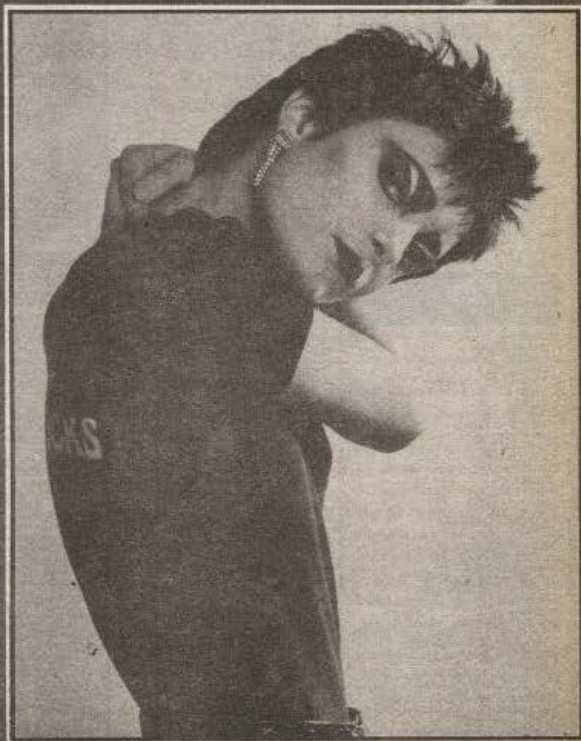
O Bondage Up Yours!



Ordinary Life



Rocking At The Lig



No Stranger Than You



*Life's A Pose*



*Life's A Masque*



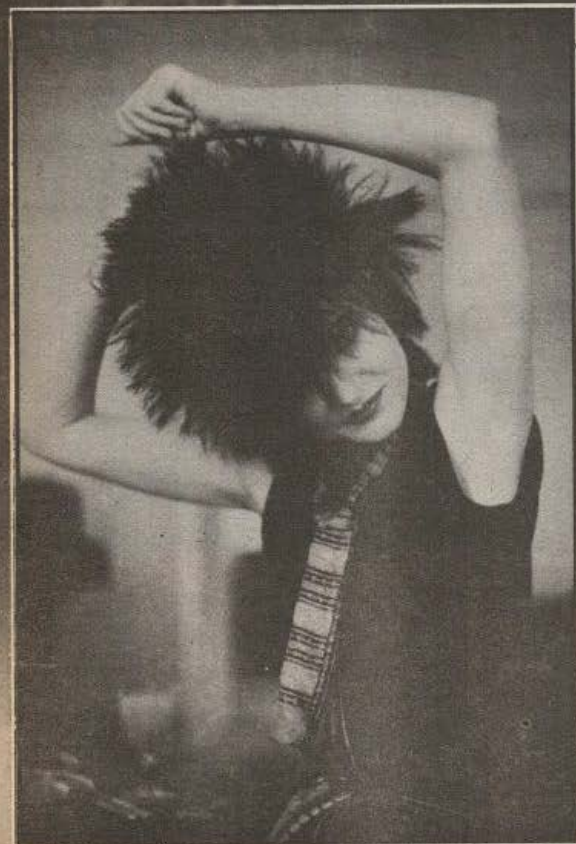
*The Desolate Mime*



*Cracked Cruella*



*On The Wrack*



*Almost Sweet*



*I Have Your Obedience*



*Mystery Mine*



Toyah: triumphant home-coming.

# TOYAH A YELLOW RIBBON

TOYAH/FAD GADGET  
Birmingham Odeon

By Kevin Wilson

IT SEEMS appropriate that in the week running up to 'that' day, Brum's premier live venue should be hosting sell-out gigs by its favourite sons (the Duranians) and favourite daughter Toyah. Before the gig, we were told to expect fun happenings and Fad Gadget certainly gave us plenty, walking on seats and covering himself in shaving foam. Musically our Frank is woefully underestimated and if Mr Miller had any sense he'd ditch the Mode and grab a Gadget, fast.

Toyah made her entrance down a ladder which was slung over a balcony, she swung and swayed with the beat, threatening to remain airborne but commonsense prevailed and she took her place on stage with the Toyahions in the band. Like the lady or no, Toyah has bags of confidence and charisma.

She tosses touching hands, glares at any that succeed in groping her and acts all hurt but she enjoys adulation. 'Thunder In The Mountains' got the full - fledged over the top treatment, with lady, band and crowd as one. 'It's A Mystery' probably went down well as well as any other (apart from 'Good Mornin' Universe') and this may well prove to be her anthem as many a critic still tries to fathom out how five foot of nothin' can be mega.

The answer lies somewhere between unique talent and magic marketing.

But for tonight, for all her fellow Brummies, Toyah is the Snow Queen, the Ice Maiden, Jill Frost and Michael Fish (well, it was a bloody lousy evening), she is theirs.

To put it in a nutshell, in the States it is customary to welcome home long-lost loved ones by adorning an oak tree with a primrose coloured piece of material, or Toyah Yellow Ribbon round the Old Oak Tree.

## CHRISTMAS ON EARTH Leeds, Queen Hall By Winston Smith

A FAT, gibbering cat in a 'Strength Thru Oil' T-shirt, staggered around the slippery, icy floor with a half empty tank of paraffin swinging from his hand. All around him, punks slouched through the slush searching for dry patches of ground to sit on. Some chance.

Charge, criminally placed bottom of the bill as always, were their usual dynamic selves, and later, the Outcasts from Belfast made a lot of noise only to demonstrate that the best song of their set is 'Angel Face', sadly not one of theirs.

Owing to a craving for food other than the sausage - and - chips - in - a - paper - cone at a pound per portion on

offer here, I missed Chelsea. Unfortunately, I returned in time to see Black Flag from the USA.

Currently supporting any British punk bands that'll have them, Black Flag make the fastest and most hellish din imaginable while simultaneously managing to be the most visually embarrassing bunch of twats you could ever wish to avoid. If they weren't so loud they'd be funny.

My big hopes for '82, the Anti - Nowhere League, were as grotesquely magnificent as ever, and whether tongue in cheek or dead straight they are the most obnoxiously dynamic band there's been in ages. Remember where you heard about them first!

Vice Squad, whose songs 'Last Rockers' and 'Resurrection' ooze pure sophistication and sheer progressive - punk power on vinyl, blast away their subtle magic in the mad dash to

play loudest, hardest and fastest. What's the point?

Next, Chron - Gen, another of the few latter day punk bands making a break from the rigid breakneck / riffola formula. Their contagious Buzzcocks pop - power spirit is marred only by the feeble workmen / beergut boys' humour of 'Alice'. Not the end of the world though.

By the time the UK Subs came on, the soft drinks (no alcohol) had gone and there were queues in the bogs for tap water - what a shambles. The Subs were okay, but songs that seemed so vital and electric three years ago seem to lack that certain sparkle nowadays. It was with the newer, slower paced numbers like the superb 'Countdown', that the band overcame the miserable conditions and shone through the gloom.

The Exploited - a pretty ordinary group with a couple of good ideas - stole the show. Not through musical power, but through vicious, tribal rabble rousing. 'F... A Mod' was a saddening, shameful exhibition of pure undiluted hatred, 'Wattie' leading the crowd in a venomous chant of 'We hate the mods', and then going on to sing 'oh what fun it is to kick a Mod until he's dead' with a passion bordering on insane, burning fanaticism. You see, Wattie doesn't simply dislike Mods, he despises them, and what's more frightening is the audience love every minute of it. For God's sake, why?

Finally the Damned came on and put every other band to shame, but even so, the fact remains that by far the best music heard all day was on the PA, it was from the Sex Pistols. That, I think, just about sums it all up. Never again.

## Girls keep swingin'



Futurist fetishes from Japan.

JAPAN  
Lancaster University  
By Alan Entwistle

JAPAN have always been admired, but it's only the current fetish for futurist pop that has made them a positive force. Their sleek, ethereal sound is unique amid the Spandau Soft Haircut types and David Sylvian is easily the most interesting singer of recent times.

Tonight the band are playing to a Christmas -

happy crowd on the isolated campus of a snow-bound Lancaster University, and the Grand Hall is charged with electricity. The drummer is mounted high on a podium of Oriental - style woodwork and a support of similar design surrounds the screen reflecting projected visions of China. The scene is set, David Sylvian plays synth on the opening instrumental. Young girls scream.

Mick Karn is a problem. He looks and mimes like Bowie and at times, either unwittingly or otherwise, steals the limelight from

Sylvian - ego trip, perhaps? He struts about the stage, stopping occasionally to glare at the audience

through heavily made-up eyes, but nevertheless plays flawless bass and provides an essential backbone to the overall Japan sound. A funky heart - stopping beat.

'Quiet Life', 'Swing', 'Visions Of China', 'Gentlemen Take Polaroids' and many other favourites were all featured in tonight's uncompromising and dynamic performance, proving that the basics of ABC could never outlast the hi - technology of Japan.

Barretts  
Barretts  
come to  
Barretts-  
YEAH!

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**DAVE EDMUNDS**  
The Venue, London  
By Simon Hills

IT'S HARD to imagine that the man in his thirties with a guitar in his hand was a 17-year-old kid prodigy when he had a hit with 'Sabre Dance'.

Dave Edmunds — now split from Rockpile and Nick Lowe — is a re-generated man with his new band of old(ish) men.

He satiated his audience with pure and powerful rendition of his hits — 'Queen Of Hearts', 'Girls Talk' and, of course, 'I Hear You Knocking' — which he sang with a voice that rang out with a power and delivery that was simply stunning.

It is the type of voice that knows just when to calm down, and just when to throw out all its might behind the magnificent choruses — especially Costello's 'Girls Talk' and 'Singing The Blues' where he replaced the high notes with a dirty growl that screwed his eyes up and sent a chill through the crowd's mutually swaying spines.

But the real coup was with the brass section... joining Edmunds for a Springsteen song 'From Small Things Big Things Come', 'The Boss', like Costello has paid tribute to Edmunds' and he took the compliment with no coyness.

Dave Edmunds has found his match. All might and power, but always tempered to include some simple rolling hip - shaking R&B, he ripped his voice apart over a brass section that growled, snarled and screamed its way through the song.

Encoring again with the chugging 'Sweet Little Lisa', the only thing that you could ask and shout for is that brass section again.

This guy will never be a star. But he will never go away. With this group of musicians he has perfected yet another group of character, verve and power that will always deliver.

**ANIMAL MAGNET**  
The Venue, London  
By Sonia Duice

YES FOLKS... where are your fruit and nuts tonight? It's salsa time... shaky, shaky... Jungle jumbo... boomi boomi! Something different here, eye, eye. Two black African chappies clad in 'Imagination' designed white linen nappies move slowly and sensuously across to the two candelabras placed at either ends of the stage, and painstakingly set alight the realms of candles attached.

Simultaneously, a Yui Brynner type character (all oiled shaved head and baggy Arabian trousers) appears momentarily. He inhales the incense from the witches cauldron suspiciously, sending up a smoke screen, waves his hands in the air and disappears. A large white crucifix is illuminated, and immediately five guys appear; Britain's latest Amateur Dramatics Society; Animal Magnet.

The 'New Romantic' crowd love all the chanting and wild, heavy breathing from lead singer Richard Magnet (who also performs enough hip movements to put Freddie Mercury to shame). The crowd begins to move



My double chin used to be this wide, honest!

those hips steadily to, sounds like Animal's latest 45, 'Welcome To The Monkey House' also and uptempo 'Survival Of The Fittest'.

The zoo elaborates as Paul Caplin darts around the stage playing his portable piano whilst leaping about precariously on various stage props; the two tinted lads perform a tribal dance, and percussionists Wambam and Bos become intoxicated

by the sounds of their own repetitional works. Two tall males dressed in dinner jackets heave out the old sax tunes to add flavour, and Adrian manages to keep pace with tight guitar chords.

More of a work of art than a musical production; hot Latin rhythms, instrumental 'Modern Romance' but with the extra basic reproduction of original salsa. Another fan of beauty? Who knows?

# COSTELLO KEEPS IT UP

**ELVIS COSTELLO AND THE ATTRACTIONS**  
Rainbow, London  
By Mark Cooper

**A**NERVOUS Costello used to be a dangerous Costello. Elvis used to thrive on his temper and sense of discomfort. If the audience showed any signs of complacency, Elvis would be on them with his little finger, blowing them away.

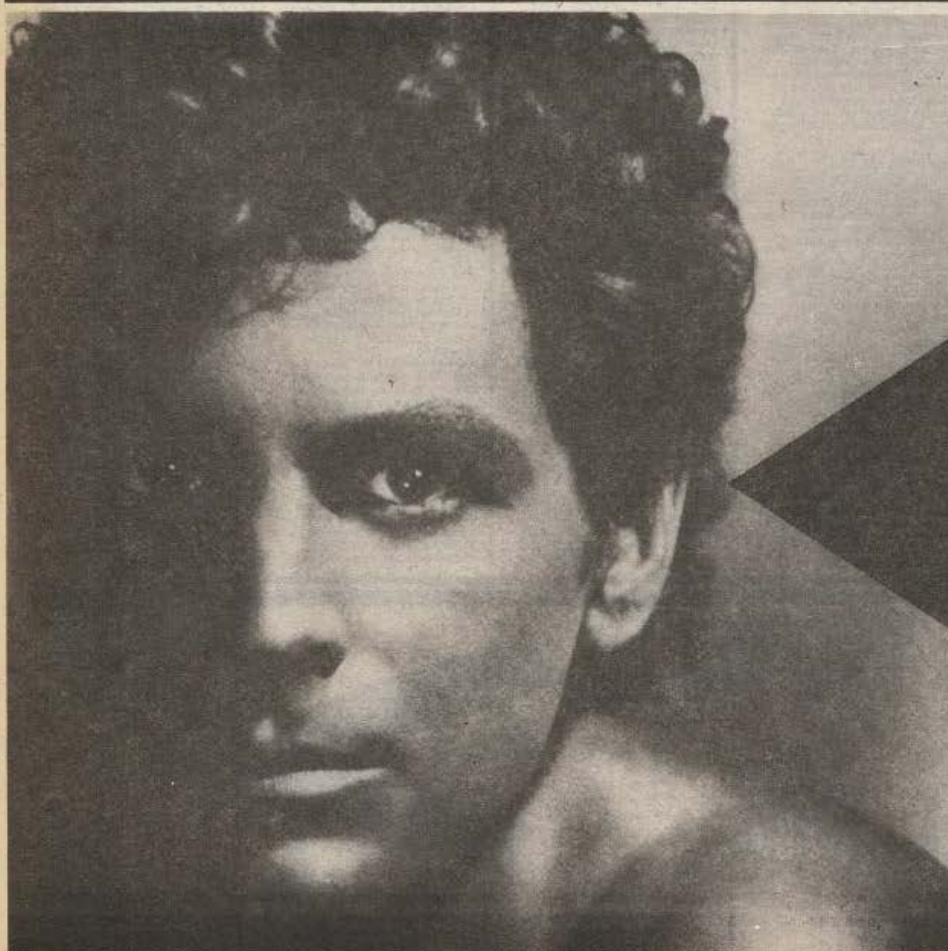
Elvis is a showman tonight, in keeping with his new Country singer / Tin Pan Alley songwriter image. The audience is full of couples who swoon and snog to the tearjerkers. 'Sweet Dreams' is their field day. Unfortunately, Elvis' latest shape change has only led to confusion on the live front. He now has so many personas that they've become virtually irreconcilable. And the Attractions don't help.

There's the early angry Elvis, now the least convincing in the pack. This one attempts to wind up the band to urgency after each ballad. He performs all the old rockers, from classic 'Detectives' to recent 'King Horse', in a perfunctory beat that soon comes to seem more like whining than passion. In fact, the old angry Costello has been severely cramped by the new balladeer, both in his ability to convince and in his ability to sing the harsher material.

A few months in Nashville has turned Elvis into a self-confident but self-conscious vocal stylist. As a result all the material from 'Almost Blue' (and songs in a similar vein) succeed. The rest suffers. Meanwhile Elvis is up there whipping through 'Almost Blue', country singer, Elvis, punk hero, and Elvis, literate if wordy composer of 'Trust' and the six or so new songs he debuts tonight. His pacing of these different styles is dreadful or demanding, depending on how you look at it. Most new fans wait for the hits, the old ones try to digest the new numbers.

Each time either faction looks like they're succeeding, Elvis changes style. Meanwhile the Attractions, seemingly a bit rusty, decide to compensate by overstating everything, aided by an energetic lighting rig that's busy doing the same. Bruce Thomas makes his characteristic runs up and down the bass but soon seems to be doing little else while Steve Naive is all flourish and no soul. The mixture of classical flourish and country understatement is a triumph on 'Almost Blue'. Understatement doesn't come into it tonight.

So Elvis runs through it all, apologises for his nervousness, does three encores and leaves. Elvis' failures are far more easy than most anybody's successes. But he needs to reconcile his love of variety with a delivery that can give his music coherence within that variety. Roll on the Albert Hall.



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# ODDS 'N' BODS

THE WHISPERS do indeed have a brand new album, 'Love Is Where You Find It', due on UK release this week. . . 12in newbies due now too are George Benson 'Never Give Up On A Good Thing', Blake 'Wait For Me', Just A Touch Of Love', Earth Wind & Fire 'I've Had Enough', 'Let's Groove (Remix)', 'Sparkle', Modern Romance 'Queen Of The Rapping Scene', 'Can You Move (Everybody Salsa) - US rap mix', Mike Post 'Mill Street Blues', Five Special 'Just A Feeling', while albums due next week are Kleiser, Chaka Khan, Sister Sledge, Shalamar. . . Al Jarreau 'Roof Garden' will be on single in a fortnight. . . Rush Release have serviced a mystery RCA white label 12in by an unnamed group, 'Don't Stop' being a 128-125bpm chanting electronic pop pounder in the deocean Depeche Mode style. . .

I'm writing this while still holidaying in North Nottinghamshire, where import shops and disco gossip ain't exactly on the doorstep, so sorry if there's nothing very hot to report. . . Bacchus International are currently reworking London Camden Town's old Music Machines into an 'ultra hi-tech discotheque' for re-opening under a new name in a couple of months or so. . . Cardiff Radio's 'Souled Out And Roots Rockers' programme now runs 9.30-10.30pm on Fridays. . . 'OTK', sorta 'TISWAS' for kids who stay up late, is very silly and quite likely to keep people in (or at least switching on their videos) on Saturday nights, especially if it sustains such inspired lunacy as The Greatest Show On Legs - three stark-naked guys having difficulty in covering their naughty bits with balloons while dancing the cha cha cha! . . . Chris Hill, David Bowie, Shirley Bassey and Elvis Presley were all born on January 8th - mind you, my birthday's the same day as the Queen's! . . . Chris Hill now makes a point of mixing solidly for an hour between 11pm and midnight every Saturday at Canvey Goldmine. . . Froggy, who punfests sing the "R-D-R-D-O" bit from 'Cave-man Boogie' as "sry ah-ah-soil", defends the way he doesn't do much mixing when at Radio One kids' discos by saying, "With 3,000 kids in the venue there will be a thousand standing in front of the stage waiting for a giveaway or a silly, and although I do mix a few records together it's only two at a time as otherwise I'd lose contact with the crowd who basically would not understand what the hell was going on!" (he's been brooding about that for months, has our Froggy) . . . Mark Southall of Newport's Flashback Records shop (where I believe his hero also works) says without doubt that Brit'n's best mixing DJ is Dave Burford, who demonstrates the fact every Friday at Scripples in the King's Head Hotel, Newport (Gwent) - Dave also prints exhaustive BPM lists and peel-off sticky BPM labels. . . I've been having fun with two copies of Kool keeping the 'Get Down On It' title line repeating ad infinitum, also synchronizing KID over TC Curtis for ages, and taking Lamont Dozier out of Brandi Wells 'Around'. . . Europa International agency has recently restructured itself and started up Bless The Funk Promotions which kicked off over Christmas

presenting Froggy, George Power and others at Wood Green Avenue (over the Odons) with a strict funk/soul but no jazz/reggae policy. This venue evidently being regular - as are the more commercially orientated Europa International's nights for North London Colleges at Southgate Royston on Wednesdays. . . Neil Fincham and Colin Cochrane say their funk/soul weekend party at Edinburgh's Upton packs the place by 10.30pm so get there early if you want to get in. . . Lenny says it's not all electro-funk at Edinburgh's Nite Club (over the Playhouse Theatre), the video thing is really where it's all happening. . . Theo Loyla after seven and a half years has had to leave his residency at Bridge Country Club (near Canterbury), where his all-time top request was Stephanie Mills 'If You Can Learn How To Cry' (US Tamla 7in). . . I actually played for a party at my parents on New Year's Eve, in preparation of which I and my father spent two days just shovelling snow out of the drive so that our guests could arrive, with the consequence that my legs muscles ended up aching in places I didn't know I even had places! . . . London Capital Radio's four hour uninterrupted continuously mixed New Year's Eve 'Ain't Nothin' But A Houseparty' show meanwhile went out on tape after I'd put it together before heading North for Christmas, and in the compiling of it I discovered a sensational synched mix through the drum break of Altered Images' 'Happy Birthday' into - you try it too - Chris Montez 'Let's Dance'!

Scott Cook 'Tainted Love' and 'Bedstiter' on 12in are both 148bpm and mix flawlessly, but in opening the 148bpm Human League 'The Sound Of The Crowd' through 'Bedstiter's' central rapping bit I could not tell which record was making which noises, they were so perfect (ahh, the luxury quartz-locked - it fixed speed - decks). . . Bruce Springsteen 'Cadillac Ranch' synched out of Rod Stewart 'Maggie May' is a bit tasty too! . . . POD peculiarities this week include pop jocks finally catching up with Perry Haines, and discovering 'Foca And Desire' on the flip of Rick James 'Super Freak' at last. . . "D" Train is moving faster than British Rail's APT, look at that record get! . . . and speaking of trains, I've got to get this onto a Red Star to London. . . next week hopefully there'll be some news that's real, but in the meantime - make it anything you like, but MAKE SOME MONEY!



MORE JOCKS snapped lugging at CBS's recent 'Second Suite' / 'Ace of Clubs' launch party, this merry bunch includes (standing) Brother Louie, Tom Holland, Steve Walsh, Graham Canter, Nicky Peck, Colin Hudd, (kneeling) CJ Carlos, Martin Collins, with glamour provided by CBS's Loraine Trent and her new assistant Caroline. Sorry about the guys whose names I don't remember, but there may be a moral there fellas . . .

## BREAKERS

BUBBLING UNDER the UK Disco 90 (page 29) with increased support are Touch 'Keep On' (white label 12in), Diana Rosa 'Why Do Fools Fall In Love' (Capitol), ConFunkShun 'Body Lovers', Get You Back' 'I'll (US Mercury LP), Rhyme To The Top' (US 20th Century-Fox 12in), Patrick Cowley 'Menergy' (US Fusion 12in), Purple Falah 'Creme Souffle' (Canadian Uniwave 12in), Creme D'Cocoo 'I Will Survive' (US Venture 12in), Kwick 'You're The Kind Of Girl I Like' 'Nighthitler' (US EMI America LP), Dr. Jeckyll & Mr. Hyde 'Genius Rap' / 'Genius Of Love' (US Profile 12in), Bill Summers 'We Call It The Box' / 'Jam The Box' (US MCA LP), Bar-Kays 'Traffic Jammer' (US Mercury LP), Kal-Mandu 'I Wanna Dance' (US Brass 12in), Empire 'Freakman' (Canadian Quality RFC 12in), Lime 'You're My Manicain' (US Prism 12in), Double Exposure 'After All This Time' (US Gold Coast 12in).

POD (Pop Orientated Dance) - compiled from DJs playing a wide range of material: 1(1) Human League 100, 2(4) EWF 12in, 3(3) Modern Romance 12in, 4(2) Haircut 100, 5(10) Kool 'Steppin'', 6(5) Soft Cell 'Bedstiter', 7(8) ABC, 8(7) Blue Rondo, 9(18) George Benson 12in, 10(15) Godley & Creme, 11(25) Snowmen, 12(8) Duran Duran, 13(13) Diana Ross 'Fools', 14(22) Imagination, 15(20) Madness, 16(9) Julio Iglesias, 17(17) Police, 18(11) Queen/Bowie, 19(12) Jump, 20(27) Cliff Richard, 21(14) Public Bar Supporters Club 'Xmas Crackers' (Chrysalis), 22(38) Trini Lopez, 23(-) Kool 'Get Down', 24(31) Tweets 'Birdie Song', 25(18) Four Tops 'When', 26(39) Abba, 27(21) Ultravox, 28(28) Second Image, 29(37) Rose Royce, 30(30) Nuptown Keys 'The Best Of Xmas' (EMI), 31(42) Otisawan 'Hands Up', 32(47) Altered Images, 33(43) The Quick, 34(33) Alphonse Mouzon, 35(45) Fun Boy Three, 36(23) Pretenders, 37(-) Rod Stewart 'Turks', 38(-) Chas & Dave, 39(40) Four Tops 'Walk', 40(-) Bucks Fizz, 41(44) Arthur Adams, 42(28) Olivia Newton-John, 43(-) Adam & The Ants, 44(-) Heaven 17 'Parthousy', 45(-) Tears For Fears 'Sister For The Children' (Mercury).

## UK NEWIES

BRANDI WELLS: 'What Goes Around Comes Around' (WMOT WMOTL 108, via PR1). Already established as the new Evelyn King, this Dexter Wansel-arranged powerfully lurching 113bpm 12in simple snickety strutter mixes sensationally out of 'I'm In Love' and just keeps right on along through some great rolling instrumental passages, while the equally strong 'Watch Out' coupling is a chunkier 117bpm bass rumbled litter with more vocal emphasis including a rap about the backing band and some superb jazzy scatting. The only two hot cuts off her import album, this is terrific value and not to be missed.

TOM BROWNE: 'Fungi Mama / Bebopfunkadiscotempo' (Arista GRP ARIST 12458). One of the hottest sounds around, this crowing cockerel introed and clucking chickens accompanied madly jaunty bass burned 121-122-123-124bpm 12in driving jitterer has blasts of trumpet and happy flauta - type chanting, mixing beautifully between 'D' Train and EWF of (as discovered over Xmas) snopping sensationally out of Bros Johnson 'Stomp' in place of the bass break, the flip's new 111bpm 'Funkin' For Jamaica' remix being a tiny bit shorter and slightly rearranged with less vocal and different more doodling trumpet at times.

CENTRAL LINE: 'Don't Tell Me' (Mercury MEXX 90). Sneakily infectious subtly powerful steadily tugging 111 (intro) - 114 - 113 - 114bpm 12in clomper with touches of Evelyn King in the beat and backing plus a whole lot of Edgy Grant in the vocal, the somewhat sleazy - style 'Shake It Up' fast funky 126bpm B-side burbler fading in on some "go head" chants.

RICHARD 'DIMPLES' FIELDS: 'She's Got Papers On Me' (Epic EPC A1918). Not shortened as initially feared although only on 7in (as flip to the dactyl) whomping 117bpm 'I've Got To Learn To Say No!' this full 8:36 long sensationally deeply soulful 20/40bpm bittersweet smoocher culminates in a dynamite abrasively nagging rap by Betty Wright as the wronged wife, and has been not only a US soul

radio smash but also huge here for months in hipper sophisticated venues. One of the classics of 1981, it made his album a top Stateside seller yet can now be bought here for the price of a single.

DARYL HALL & JOHN OATES: 'I Can't Go For That (No Can Do)' (RCA RCAT 172). Timmy Thomas - type electronic rhythm box driven gorgeous 111bpm 12in lush harmony swayer by the USA's currently most consistent chart - toppers, a dynamite mix out of Gayle Adams' final break, with lots of blue eyed soul appeal.

DETROIT SPINNERS: 'Love Connection (Raise The Window Down)' (LP 'Can't Shake This Feeling' Atlantic K 59830). Mtume & Lucas replace Michael Zager as producers, making this funkily burbling exuberantly charmed 113bpm dancebeat smacker the group's best out - and - out disco dancer in a while, although the rest of the set is slick soul as before. 'You Go Your Way (I'll Go Mine)' being a very nice soulfully wailed 43/86bpm gentle jigger and 'Got To Be Love' a pleasant winding 106bpm swayer, while the smooth bubbling 117 - 118bpm 'Knock For You' and fast bounding 127bpm title track are due as the initial single in a fortnight.

PIGBAG: 'Papa's Got A Brand New Pigbag' (Y 12-10). Long overdue, here at last is a much extended 12in remix of the great brassily screeching, braying and squealing, drums rattled 137 - 138 - 143 - 137 - 139 - 09bpm instrumental which originally seemed totally off the wall but subsequently inspired the likes of Haircut One Hundred (with whom it now mixes superbly). I hope it's a smash this time around.

A CERTAIN RATIO: 'Waterline' (Fac 52). Beautifully packaged rather interesting Manchester originated weird disjointedly flowing jazzy but also Pigbag-ish 0 - 127 - 09bpm 12in bass and percussion instrumental, ending in freaky Pink Floyd-type electronic flutters, big for Greg Wilson at Legend and Wigan Pier.

MASS APPEAL: 'Tartan Fling' (Red Bus RBUS 62, via PR1). Excellent rumpily tumpty 0 - 133 - 135bpm 7in jolly medley of traditional Scottish tunes, great

for parties and strong enough not to be ruined by a superfluous 'Hooked On 45' beat, hidden as flip of the less successful 131 - 132bpm 'Stars On 39-45' which medleys George Formby and other World War II memory jokers.

VARIOUS: 'Check Out The Groove' LP (Creole CRX 6). So badly packaged you won't even notice it, this album nevertheless offers over an hour's worth of the original 12in versions (obviously not cut as loud as on the singles) of the following goodies from various labels - Sharon Redd 'Can You Handle ED Young & Co 'I Like What You're Doing To Me', Carol Jiani 'Hit 'N Run Lover', Bobby Thurston 'Check Out The Groove', Imagination 'Body Talk', 'Firely Love Its Gonna Be On Your Side', BT Express 'Do It (Till You're Satisfied)', Scandal featuring Lee Genesis 'I Wanna Do It', Project 'Love Rescue', Watson Gassidy 'Breakaway'. Wot a lot they got!

MAVIS JOHN: 'How Can I Love Again' (Red Stripe SON 222, via Sonet). Superb old fashioned soulful 90 / 81 - 09bpm 7in slow lament, not to be missed by veteran deep soul fans.

LEGATO: 'Lately' (Santic SAN 002, via Ital, 01 - 249 5445). Mushi rap introed nice attractive 80 - 84 - 128bpm 12in romantic mellow lovers rock - ish shuffler by a new guy - led / gals - harmonised trio for whom this was co-penned by Erica Gale.

SCRUNTER: 'Woman On The Bass' (Charlie's Records CRDBE 12in, via Joy Productions, 0442 - 47915). This 111bpm 12in calypso and the 108bpm 'Animal' double A-side are hits from two Trinidad carnivals, and are both rather ethnic but useful to find available here as the first release from Smokey Joe's new calypso catalogue.

ED WATSON: 'Boogie Woman' (Charlie's Records CRD802). Nice happy infectious 102bpm 12in calypso with a long instrumental start usefully in the 'Sugar Bum Bum' style, making it a much better bet for general disco use at party time.

DIRECT DRIVE: 'Don't Depend On Me' (Oval Drive 20/20, via Rough Trade, 01-221 1100). Linn influenced pleasant enough but terribly tentative lightweight 116 - 117 - 118 - 117bpm 12in jiggler by a young sounding black group, the 2-track flip's complex comes - and - goes c123bpm 'Time Machine' being nicely scatted and wailed with a Lonnie Liston Smith 'Expansions' feel which could get it specialist jazz - funk attention.

KOUSH: 'Push' (Koush KH001). Disjointed brassy bass - patterning 111bpm 12in jolter with some untidily assembled nice ingredients an unnecessary vocal interruptions, the fast 132bpm 'Fireworks' instrumental flip being quite jazz - funky and better.

STACY LATTISAW: 'Baby I Love You' (Atlantic K 11880). Piercingly direct burbling catchy 115bpm 7in swayer unlikely to do much now unless rap kids picks it up.

YELLOW: 'Boastin' (Do It DUN-IT 13). Snare drum introed initially rather Germanic menacing 126bpm electro - disco rattler becomes jitteringly percussive with rapid - fire deocean raps and shouts, on remixed 12in for the first time now.

CRISTINA: 'Disco Clone' (Ze 12WIP 6750). 1978 vintage early Ze classic much beloved by the Rusty Egons of this world, an episodic 127 - 128 - 127bpm ramble through various styles which previously might have been dismissed as "zippy", now on 12in as flip to a Christmas record that came too late.

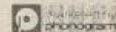
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## UK SINGLES

THIS LAST  
WEEK WEEK

1	1	DON'T YOU WANT ME, Human League, Virgin
2	5	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
3	4	ANT RAP, Adam And The Ants, CBS
4	6	IT MUST BE LOVE, Madness, Stiff
5	3	ONE OF US, Abba, Epic
6	2	DADDY'S HOME, Cliff Richard, EMI
7	28	GET DOWN ON IT, Kool And The Gang, De-Lite
8	9	MIRROR MIRROR, Dollar, WEA
9	10	I'LL FIND MY WAY HOME, Jon/Vangelis, Polydor
10	20	I COULD BE HAPPY, Altered Images, Epic
11	7	WEDDING BELLS, Goldie And Creme, Polydor
12	19	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
13	8	ROCK 'N' ROLL, Status Quo, Vertigo
14	11	YOUNG TURKS, Rod Stewart, Riva
15	12	SPIRITS IN THE MATERIAL WORLD, Police, A&M
16	10	MY OWN WAY, Duran Duran, EMI
17	22	BIRDIE SONG, Tawees, PRT
18	23	FLASHBACK, Imagination, RSB
19	17	CAMBODIA, Kim Wilde, RAK
20	13	WHY DO FOOLS FALL IN LOVE?, Diana Ross, Capitol
21	30	THE MODEL, Kraftwerk, EMI
22	18	BEDSITTER, Soft Cell, Some Bizarre
23	18	HOKY COCKEY, Snowmen, Stiff
24	29	FOUR MORE FROM TOYAH, Toyah, Safari
25	47	YELLOW PEARL, Phil Lynott, Vertigo
26	37	DON'T WALK AWAY, Four Tops, Casablanca
27	21	STARS OVER 43, Chas And Dave, Rockney
28	24	WILD IS THE WIND, David Bowie, RCA
29	27	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fun Boy Three, Chrysalis
30	36	DEADRINGER FOR LOVE, Meatloaf, Epic
31	33	I WANNA BE A WINNER, Brown Sauce, BBC
32	25	LET'S GROOVE, Earth Wind And Fire, CBS
33	36	PHYSICAL, Olivia Newton John, EMI
34	14	BEGIN THE BEGUINE, Julio Iglesias, CBS
35	31	FOOTSTEPS, Showaddywaddy, Bell
36	28	HAPPY CHRISTMAS WAR IS OVER, Lennon/Ono, Parlophone
37	39	BUONA SERA, Bad Manners, Magnet
38	38	UNDER PRESSURE, Bowie/Queen, EMI
39	26	AY AY MOOSEY, Modern Romance, WEA
40	45	CHRISTMAS ON IS, Holly And The Irys, Decca
41	42	FAVOURITE SHIRTS, Haircut One Hundred, Arista
42	51	EASIER SAID THAN DONE, Shakatak, Polydn
43	53	THE VOICE, Ultravox, Chrysalis
44	45	SWEET DREAMS, Elvis Costello, F Best
45	34	I GO TO SLEEP, Pretenders, Real
46	48	TURN YOUR LOVE AROUND, George Benson, Warner Bros
47	35	JOAN OF ARC, OMD, Dindac
48	—	DROWNING IN BERLIN, Mobles, Rialto
49	60	BRIDESHEAD THEME, Osi, Chrysalis
50	57	HOLD MY HAND, Ken Dodd, Images
51	43	STEPPIN' OUT, Kool And The Gang, Phonogram
52	52	THE OLD SONG, Barry Manilow, Arista
53	—	BEING BOILED, Human League, EMI
54	—	ARTHURS THEME, Christopher Cross, WEA
55	46	PERHAPS LOVE, Placido Domingo/John Denver, CBS
56	71	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
57	—	TICKET TO THE MOON, ELO, Jet
58	73	HAPPY BIRTHDAY, Altered Images, Epic
59	32	MERRY XMAS EVERYBODY, Slade, Polydor
60	55	LET'S ALL SING LIKE THE BIRDIES SING, The Tweets, PRT
61	34	WAITING ON A FRIEND, Rolling Stones, Rolling Stones
62	—	I WANNA SPEND SOME TIME WITH YOU, Alton Edwards, Sweetwater
63	83	I CAN'T SAY GOODBYE TO YOU, Helen Reddy, MCA
64	84	HELP, GET ME SOME HELP, Ottawan, Carrera
65	50	TRINI TRAX, Trini Lopez, RCA
66	72	A WONDERFUL TIME UP THERE, Alvin Stardust, Stiff
67	—	GOLDEN BROWN, Stranglers, Liberty
68	41	I WISH IT COULD BE CHRISTMAS EVERYDAY, Roy Wood/Wizard, Harvest
69	44	JINGLE BELLS (LAUGHING ALL THE WAY), Hysterics, Record Delivery
70	—	TAINTED LOVE, Soft Cell, Some Bizarre
71	—	TARA'S THEME FROM GONE WITH THE WIND, The Rose Of Romance, BBC
72	38	LOVE NEEDS NO DISGUISE, Gary Numan/Dramatic, Seggers Banquet
73	86	TONIGHT I'M YOURS, Rod Stewart, Riva
74	89	VISIONS OF CHINA, Japan, Virgin
75	42	YES TONIGHT JOSEPHINE, Jets, EMI

### BUBBLING

ALRIGHT ON THE NIGHT, Paul Dale Band, KA  
COUNT DOWN, UK Subs, NEMS  
CHRISTMAS WRAPPING, The Waitresses, Island  
CLOSER TO THE HEART, Rush, Mercury  
DON'T LET 'EM GRIND YOU DOWN, Exploited/Anti Pasti, Superville  
DREAM LOVER, Dana, Creole  
FALLING IN LOVE AGAIN, Techno Twins, PRT  
FOOL IF YOU THINK IT'S OVER, Eikle Brooks, A&M  
HEADBUTTS, John O'way & Wild Willy Barrett, Stiff  
LANDSLIDE, Olivia Newton-John, EMI  
LET'S CELEBRATE, New York Sky, Epic  
LITTLE MISS PRISSTY, Stray Cats, Arista  
LOVE ACTION (I BELIEVE IN LOVE), Human League, Virgin  
MATTE KUNDASAI, King Crimson, EG/Polydor  
MEMORY, Elaine Paige, Polydor  
PUB CRAWL, Brandon Thimo, Play  
RUN WITH THE FOX, Chick Squirs/Alan White, Atlantic  
SHUT UP, Madness, Stiff  
STAND & DELIVER, Adam & The Ants, CBS  
STREETS OF LONDON, Anti-Nowhere League, Fastly  
TENDERNESS, Diana Ross, Motown  
THEME FROM HILLSTREET BLUES, Mike Post/Larry Carlton, Elektra  
THERE'S A PARTY GOING ON, Racy, RAK  
TROUBLE, Lindsay Buckingham, Mercury  
WRACK MY BRAIN, Ringo Starr, RCA

## RECORD MIRROR



Getting UP on it, Kool & The Gang.



HUMAN LEAGUE: It's a double, folks!

### 25 FAST MOVERS

- SINGLES  
 \* Platinum (one million sales)  
 \* Gold (500,000 sales)  
 \* Silver (250,000 sales)
- ALBUMS  
 \* Platinum (£1 million sales)  
 \* Gold (£100,000 sales)  
 \* Silver (£50,000 sales)

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

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### Star Choice



Susanne Sulley of the Human League

- 1 SWEET THING — BOWIE  
She's just what you need!
- 2 STREELIFE — CHRISADERS  
Best disco record ever made!
- 3 SENTIMENTAL FOOL — ROXY MUSIC
- 4 LIONHEART — KATE BUSH  
She's just what you need!
- 5 POP MUIZIK — M  
Reminds me of a great summer.
- 6 SHAME — EVELYN KING  
— But it wasn't!
- 7 MY LIFE — SHIRLEY BASSEY  
Wom like this.
- 8 BERLIN — LOU REED  
Music to slash your wrists to!
- 9 REMEMBER (WALKING IN THE SAND) — SHANGHAI 10  
When American music mean't something.
- 10 LIFE DURING WARTIME — TALKING HEADS  
Pre liberal heads.

## UK ALBUMS

THIS LAST  
WEEK WEEK

1	3	DARE, Human League, Virgin
2	1	THE VISITORS, Abba, Epic
3	2	GREATEST HITS, Queen, EMI
4	4	CHART HITS '81, Various, K Tel
5	5	PRINCE CHARMING, Adam & The Ants, CBS
6	5	PEARLS, Eikle Brooks, A&M
7	10	GHOST IN THE MACHINE, Police, A&M
8	19	HITS HITS HITS, Various, Ronco
9	7	WIRED FOR SOUND, Cliff Richard, EMI
10	14	ARCHITECTURE & MORALITY, OMD, Dindac
11	8	SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
12	9	THE BEST OF BLONDE, Chrysalis
13	13	TONIGHT I'M YOURS, Rod Stewart, Riva
14	40	RAISE, Earth Wind & Fire, CBS
15	19	NON STOP EROTIC CABARET, Soft Cell, Some Bizarre
16	11	LOVE SONGS, Cliff Richard, EMI
17	12	SHAKY, Shakin' Stevens, Epic
18	17	FOR THOSE ABOUT TO ROCK, AC/DC +, Atlantic
19	21	MADNESS 7, Madness, Stiff
20	15	BEGIN THE BEGUINE, Julio Iglesias, CBS
21	31	ONCE UPON A TIME, Scuzzie And The Bananas, Polydor
22	24	ALL THE GREATEST HITS, Diana Ross, Motown
23	39	BEST OF RAINBOW, Rainbow, Polydor
24	40	DURAN DURAN, Duran Duran, EMI
25	35	CHANGES TWO BOWIE, David Bowie, RCA
26	37	GEORGE BENSON COLLECTION, George Benson, Warner Bros
27	27	HEDGEHOG SANDWICH, Not The Nine O'Clock News Team, BBC
28	34	BAT OUT OF HELL, Meatloaf, Epic/Cleveland Int
29	22	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
30	38	TIN DRUM, Japan, Virgin
31	41	ANTHEM, Toyah, Safari
32	23	WHY DO FOOLS FALL IN LOVE? Diane Ross, Capitol
33	55	FOUR, Foreigner, Atlantic
34	32	ALMOST BLUE, Elvis Costello, F Best
35	47	RADE IN EDEN, Ultravox, Chrysalis
36	49	DEADRINGER, Meatloaf, Epic/Cleveland Int
37	57	SPEAK AND SPELL, Depeche Mode, Mute
38	29	THE LEGEND OF MARIO LANZA, Mario Lanza, K Tel
39	16	HOOKEO ON CLASSICS, Louie Clarke And RPO, K Tel
40	50	BODY TALK, Imagination, RSB
41	25	CHAS & DAVE'S CHRISTMAS JAMBOREE BAG, Chas & Dave, Warwick
42	33	PERHAPS LOVE, Placido Domingo/John Denver, CBS
43	30	HANGMANIA, James Last, Polydor
44	35	THE PICK OF BILLY CONNOLLY, Billy Connolly, Polydor
45	42	JAZZ SINGER, Neil Diamond, Capitol
46	79	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
47	74	MAKIN' MOVIES, Dine Straits, Vertigo
48	52	SECRET COMBINATION, Randy Crawford, Warner Bros
49	30	WE ARE MOST AMUSED, Various, Ronco/Charisma
50	50	BRIDESHEAD REVISITED, Osi, BBC
51	83	VIENNA, Ultravox, Chrysalis
52	52	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
53	83	THE JACKSONS, Jacksons, Epic
54	56	ABACAB, Genesis, Charisma
55	—	CHRISTOPHER CROSS, Christopher Cross, Warner Bros
56	88	A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Harvest
57	73	GOSH IT'S BAD MANNERS, Bad Manners, Magnet
58	72	EXIT STAGE LEFT, Rush, Mercury
59	59	TRAVELOQUE, Human League, Virgin
60	63	TIME, ELO, Jet
61	—	HAPPY BIRTHDAY, Altered Images, Epic
62	78	TALK TO YOU, Rolling Stones, Rolling Stones
63	77	WALK UNDER LADDERS, Jean Armstrong, A&M
64	64	GUILTY, Barbara Streisand, CBS
65	81	MANILOW MAGIC, Barry Manilow, Arista
66	58	THE WAY TO THE SKY, Neil Diamond, CBS
67	—	MODERN DANCE, Various, K Tel
68	86	DOUBLE TROUBLE, Gillan, Virgin
69	—	PENTHOUSE AND PAVEMENT, Heaven 17, Virgin
70	82	PRESENT ARMS, UB40, Dup Int
71	91	MOB RULES, Black Sabbath, Mercury
72	88	MINIPOPS, Various, K Tel
73	—	BUCKS FIZZ, Bucks Fizz, RCA
74	87	RUMOURS, Fleetwood Mac, Warner Bros
75	—	SOMETHING SPECIAL, Kool And The Gang, DeLite
76	—	REPRODUCTION, Human League, Virgin
77	86	DIARY OF A MADMAN, Ozzy Osbourne, Jet
78	78	ISHMISM, Godley And Creme, Polydor
79	53	TWENTY FAMILY FAVOURITES, Vava Lynn, EMI
80	49	LOVE IS, Various, K Tel
81	—	ONE STEP BEYOND, Madness, Stiff
82	89	BEST OF DAMNED, Damned, NEMS
83	43	VERY BEST OF SHOWADDYWADDY, Showaddywaddy, Arista
84	54	PRETENDERS II, Pretenders, Real
85	80	SUPERTROOPER, Abba, Epic
86	95	A STAR IS BORN, OST, CBS
87	—	ABSOLUTELY, Madness, Stiff
88	76	RENEGADE, Thin Lizzy, Vertigo
89	35	COUNTRY GIRL, Billy Jo Spears, Warwick
90	—	BEATLES 82-84, Beatles, EMI
91	71	SUPER HITS 1&2, Various, Ronco
92	51	ROCK HOUSE, Various, Ronco
93	44	MISTY MORNINGS, Various, Ronco
94	87	CATS, OST, Polydor
95	—	FACE VALUE, Phil Collins, Virgin
96	—	NO SLEEP TIL HAMMERBROS, Motorhead, Bronze
97	—	CHARIOTS OF FIRE, Vangelis, Polydor
98	—	DARK SIDE OF THE MOON, Pink Floyd, Harvest
99	28	HAWAIIAN PARADISE, Wood Stainhals, Warwick
100	—	DENIM AND LEATHER, Saxon, Carrera

# PUZZLES

Due to Christmas and other terminal diseases, normal service will be resumed next week

## CHARTFILE '81 - PART TWO

Compiled from BMRB's top 75 singles chart, January 10 through December 28, 1981. 75 points were awarded for a number one single, 14 for a number two and so on down to a single point for a No 75.

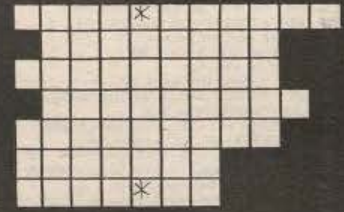
Collaborations between artists are considered separately from the rest of their output. For example, points accruing from Gary Numan's vocal interjections on behalf of Dramatis and Paul Gardner have NOT been added to his solo points total. Similarly, Queen & David Bowie's "Under Pressure" is considered quite independently of either artist's other hits. The only exception to the above rule is John Lennon. Hits from the Plastic Ono Band and John & Yoko were clearly wholly dependent on the merits of Lennon alone.

- 1 ADAM & THE ANTS - 3975
- 2 SHAKIN' STEVENS - 3929
- 3 JOHN LENNON - 2182
- 4 ULTRAVOX - 2174
- 5 BAD MANNERS - 2071
- 6 MADNESS - 2068
- 7 TOYAH - 2030
- 8 HUMAN LEAGUE - 1980
- 9 KIM WILDE - 1947
- 10 BUCKS FIZZ - 1832
- 11 SPANDAU BALLET - 1678
- 12 STEVIE WONDER - 1638
- 13 STAR SOUND - 1589
- 14 IMAGINATION - 1564
- 15 DURAN DURAN - 1551
- 16 KOOL & THE GANG - 1458
- 17 TEARDROP EXPLODES - 1394
- 18 SHEENA EASTON - 1365
- 19 LINX - 1342
- 20 BARRY MANILOW - 1330
- 21 POLYCA - 1328
- 22 SOFT CELL - 1325
- 23 JACKSONS - 1216
- 24 VISAGE - 1207
- 25 NOLANS - 1204
- 26 CLIFF RICHARD - 1201
- 27 PHIL COLLINS - 1222
- 28 DEPECHE MODE - 1222
- 29 ORCHESTRAL MANOEUVRES IN THE DARK - 1181
- 30 SPECIALS - 1177
- 31 REG SPEEDWAGON - 1152
- 32 HAZEL O'CONNOR - 1142
- 33 STRAY CATS - 1088
- 34 TENPOLE TUDOR - 1034
- 35 ELECTRIC LIGHT ORCHESTRA - 1031
- 36 TWISTED - 1028
- 37 RANDY CRAWFORD - 1020
- 38 GILLAN - 1018
- 39 COAST TO COAST - 1007
- 40 RAINBOW - 1001
- 41 ODYSSEY - 987
- 42 DIANA ROSS - 977
- 43 LAM - 975
- 44 UB40 - 965
- 45 BEAT - 960
- 46 QUINCY JONES - 908
- 47 GODLEY & CREME - 898
- 48 STATUS QUO - 874
- 49 OTTAWARI - 862
- 50 SQUEEZE - 858
- 51 MICHAEL JACKSON - 854
- 52 MODERN ROMANCE - 847
- 53 ROD STEWART - 824
- 54 LANDSCAPE - 817
- 55 DOLLAR - 784
- 56 PRETENDERS - 782
- 57 ALTERED IMAGES - 769
- 58 GIDEA PARK - 766
- 59 GLADE - 746
- 60 DIRE STRAITS - 731
- 61 ABBA - 727
- 62 TIGHT FIT - 717
- 63 DAVID BOWIE - 716
- 64 SMOKEY ROBINSON - 715
- 65 ENIGMA - 711
- 66 DAVE STEWART & BARBARA GASKIN - 708
- 67 WHISPERS - 700
- 68 ANEKA - 699
- 69 THIRD WORLD - 692
- 70 ROYAL PHILHARMONIC ORCHESTRA - 686
- 71 EDDY GRANT - 672
- 72 SASON - 668
- 73 FREEZZ - 663
- 74 JAPAN - 660
- 75 ENZO ANGILERI - 648
- 76 CHAMPAIGN - 647
- 77 ROXY MUSIC - 641
- 78 SIOUXSIE & THE BANANAS - 631
- 79 SUGAR MINOTTI - 630
- 80 GAP BAND - 628
- 81 ALVIN STARBUCK - 624
- 82 ELVIS COSTELLO - 620
- 83 POINTER SISTERS - 610
- 84 JULIO IGLESIAS - 601
- 85 GRAHAM BONNET - 596
- 86 OLIVIA NEWTON-JOHN - 595
- 87 JOE DOLCE MUSIC THEATRE - 594
- 88 DIANA ROSS & LIONEL RICHIE - 578
- 89 HI-GLOSS - 571
- 90 FOUR TOPS - 567
- 91 ELAINE PAIGE - 552
- 92 KATE ROBBINS & BEYOND - 550

- 93 LOBO - 558
- 94 VANGELIS - 545
- 95 GENESIS - 538
- 96 BOB MARLEY & THE WAILERS - 530
- 97 WHITESNAKE - 529
- 98 BEGGAR & CO - 528
- 99 TARBROUGH & PEOPLES - 521
- 100 GARY NUMAN - 520
- 101 BLONDIE - 517
- 102 EARTH WIND & FIRE - 507
- 103 EVELYN KING - 502
- 104 HAIRCUT ONE HUNDRED - 502
- 105 KIM CARNES - 499
- 106 LOOK - 484
- 107 FUREYS & DAVEY ARTHUR - 482
- 108 KEITH MARSHALL - 480
- 109 TOM TOM CLUB - 480
- 110 ROLLING STONES - 480
- 111 FRED WEDLOCK - 475
- 112 UNDERONES - 472
- 113 TALKING HEADS - 471
- 114 HEATWAVE - 470
- 115 DAVE STEWART WITH COLIN BLUNSTONE - 461
- 116 QUEEN & DAVID BOWIE - 461
- 117 WHO - 460
- 118 POLCAITS - 455
- 119 DEPARTMENT S - 440
- 120 KATE BUSH - 440
- 121 KATE BUSH - 427
- 122 DEXY'S MIDNIGHT RUNNERS - 417
- 123 BOOMTOWN RATS - 412
- 124 KELLY MARIE - 412
- 125 MOTORHEAD / GIRLSCHOOL - 408
- 126 JETS - 408
- 127 SA ROBERTSON & MAGGIE BELL - 403
- 128 GILL WYMAN - 401
- 129 MATCHBOX - 395
- 130 XTC - 395
- 131 RED SOUVINE - 388
- 132 MOTORHEAD - 384
- 133 TOTTENHAM HOTSPUR FA CUP FINAL SQUAD 1981 - 382
- 134 TONY CAPSTICK & THE CARLTON MAIN FRICKLEY COLLIERY BAND - 382
- 135 FUN BOY THREE - 380
- 136 CHAS & DAVE - 372
- 137 QUEEN - 367
- 138 GEORGE BENSON - 362
- 139 SHOWADDY WADDY - 359
- 140 KIRSTY MCCOLL - 356
- 141 STARTRAX - 355
- 142 LIGHT OF THE WORLD - 354
- 143 RUSH - 352
- 144 THIN LIZZY - 351
- 145 LAURIE ANDERSON - 340
- 146 CLASSIX NOUVEAUX - 336
- 147 KRAFTWERK - 330
- 148 DAVE EDMUNDS - 328
- 149 EVASIONS - 328
- 150 REX SMITH & RACHEL SWEET - 323
- 151 ABC - 321
- 152 SHALAMAR - 319
- 153 CREATURES - 318
- 154 PASSIONS - 314
- 155 RACEY - 314
- 156 SUSAN BASSBENDER - 313
- 157 TREVOR WALTERS - 310
- 158 GEORGE HARRISON - 308
- 159 ELECTRONICA 3 - 293
- 160 PUBLIC IMAGE LTD - 292
- 161 LEVEL 42 - 301
- 162 CLASH - 278
- 163 IRON MAIDEN - 276
- 164 HEAVEN 17 - 275
- 165 GIRLSCHOOL - 273
- 166 UE - 273
- 167 CARL CARLTON - 272
- 168 GARY US BONDS - 270
- 169 JONA LEWIS - 269
- 170 SHAKATAK - 268
- 171 NEW ORDER - 263
- 172 GARY GLITTER - 251
- 173 FOREIGNER - 241
- 174 SHARON REDD - 236
- 175 MAC DAVIS - 232
- 176 HOLLIES - 225
- 177 CURE 8 223
- 178 NEIL DIAMOND - 223
- 179 CENTRAL LINE - 217
- 180 KIO CREOLE & THE COCONUTS - 216
- 181 ELVIS PRESLEY - 214
- 182 EXPLOITED - 213
- 183 MEAT LOAF - 209
- 184 BARBARA JONES - 194
- 185 ECHO & THE BUMMERS - 182
- 186 SHEILA NYLON - 181
- 187 BRUCE SPRINGSTEEN - 176
- 188 STRANGLERS - 175
- 189 GROVER WASHINGTON JR - 172
- 190 FUNKAPOLITAN - 170
- 191 BARRON KNIGHTS - 169
- 192 DEBBIE HARRY - 169
- 193 CHRISTOPHER CROSS - 162
- 194 HONEY BANE - 159
- 195 YOKO ONO - 154
- 196 HARRY THUMANN - 153
- 197 KENNY ROGERS - 148
- 198 ST WINIFRED'S SCHOOL CHOIR - 148
- 199 DONALD BYRD - 147
- 200 SIMPLE MINDS - 142

POPOGRAM... and your chance to win an album

## POP-A-GRAM



**HEAVY METAL SPECIAL**  
Solve the seven cryptic clues and write the answers across the puzzle so that the starred column reveals a band who've had more personnel changes than I've probably had hot dinners. Remember the clues aren't in the correct order. You have to decide what the right order is. But for a bit of extra help all the answers are artists dedicated to playing music louder than anyone else.

JR on duty! Lose a direction point and you'd find a purple person. (3,4)  
...and sweet pay loses another point for a crazy UFO man. (4,3)  
Ten pin! Ted was an Ambroy Duke. (3,5)  
In that crazy RL ice room you'd spot a freezing BOC man. (4,5)  
Reg and lever! Reg combine for top HM bassist. (5,6)  
But an ill nag! I reconstituted gave me Mr Universe. (5,6)



**ACROSS**

- 1 Success thanks to The 'Sweetest Girl'. (7,7)
- 5 Haircut 100's attire. (5,6)
- 6 Changes for Mr Jones. (5,5)
- 8 Poison by hitlers. (10)
- 14 You might find him in The Garden. (4,4)
- 15 Found on Johnny Nash's pillow. (5)
- 17 Joe Jackson LP. (8,3,3)
- 19 Beatles label. (5)
- 21 Wings returned to it. (3)
- 22 (& 20 Down) It gives the Stones Sticky Fingers. (5,5)
- 23 Barclay James Harvest guitarist. (4)
- 24 (& 7 Down) Sexy Eyes and Better Love Next Time have been amongst their latest hits. (2,4)
- 25 Itchycoo Park group. (5,5)
- 26 He had 1978 hit with Happy Radio. (5,3)
- 27 Meatloaf label. (4)

**DOWN**

- 1 Inhabitants of 8 Bedsitter. (4,4)
- 2 Stranglers LP. (5)
- 3 Heard by Toyah. (7,2,3,8)
- 4 (& 27 Down) The distance travelled beyond. (3,4)
- 5 Vapors hit. (7,2)
- 7 See 24 Across.
- 9 Of Nagasaki Nightmare and other independent classic's. (5)
- 11 Diana's favourite instrument. (2,2,3)
- 12 A reason why The Beat won't speak to you. (5,4,2,4,2)
- 13 Roxy Music hit from 1972. (5,4)
- 15 Ex-Rainbow singer. (5,6)
- 18 Olivia's greasy partner. (8)
- 20 See 22 Across.
- 24 Debut hit for Blondie. (5)
- 25 Gary Numan No.1 LP.
- 27 See 4 Down.

**LAST WEEK'S SOLUTION TO X-WORD**  
ACROSS: 1 Chrissie Hynde, 2 Labelled with Love, 3 Gloria, 11 Hair, 12 Steve Strange, 13 Lee, 14 Time, 15 Grace, 16 Magnet, 17 Duke, 22 Animals, 22 Wye, 23 Street Legal.  
DOWN: 1 Colours Fly Away, 2 Rebel, Rebel, 3 Selector, 4 Nothing Rhymed, 5 Love Action, 6 Department 3, 8 Eighth Day, 10 Orange Juice, 12 Grease, 17 Glow, 18 Dirt, 21 Art.

**SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle):**  
Rod Stewart, Wedding Bells, One Of Us, Bed Sitter, Foreigner, Beguine, Mirror.

NAME.....  
ADDRESS.....

Remember, you have to complete both Popograms to qualify to win an album. Send your complete entry to Popagram, Record Mirror, 40 Long Acre, London, WC2 9JT.

In view of the welter of information therein, not to mention tight deadlines, last week's Chartfile '81 supplement contained relatively few errors. Apart from some insignificant spelling mistakes the following is a complete list of corrections.

ARTIST	Title	Label	Date Entered Chart	Highest Position	Weeks on Chart
BLACK SABBATH	Die Young, Vertigo		6 Dec 80	41	6
CENTRAL LINE, (You Know) You Can Do It,	Mercury		31 Jan	67	3
DURAN DURAN, Girls On Film, EMI			25 Jul	5	11
Fogwell FLAX & THE ANKLE BITERS FROM FREEHOLD JUNIOR SCHOOL, One Nine For Santa, EMI			26 Dec	68	1*
JETS, Yes, Tonight Josephine, EMI			31 Oct	25	9*
Kelly MARIE, Love Trial, Calibre Plus!			30 May	51	3
MOTORHEAD/GIRLSCHOOL, St. Valentine's Day Massacre (EP), Bronze			21 Feb	5	8
NEW ORDER, Ceremony, Factory			14 Mar	34	5
NEW ORDER, Procession/Everything's Gone Green, Factory			1 Oct	38	5
Hazel O'CONNOR, Hanging Around, Albion			3 Oct	45	3
Dave STEWART with COLIN BLUNSTONE, What Becomes Of The Broken Hearted, Stiff			14 Mar	13	10
Barbra STREISAND & BARRY GIBB, Guilty, CBS			6 Dec 80	34	9
VISAGE, Visage, Polydor			11 Jul	21	7

## UK DISCO

- 1 1 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 2 2 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 3 3 I JUST WANNA (SPEND SOME TIME WITH YOU), Aiton Edwards, Streetwise 12in
- 4 13 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, US Prelude 12in
- 5 5 WHAT GOES AROUND COMES AROUND/WATCH OUT, Brandi Wells, WMO 12in promo/US LP
- 6 4 LET'S CELEBRATE/CALL ME, New York Sky, Epic/Streetwise 12in
- 7 10 LOVE FEVER, Gayle Adams, Epic 12in
- 8 12 FUNGI MAMA/FUNKIN' FOR JAMAICA (REMIX), Tom Browne, Ariola
- 9 7 TURN YOUR LOVE AROUND, George Benson, Warner Bros 12in
- 10 8 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 11 14 NIGHTS OVER EGYPT/FOUNDED THAT MAN OF MINE/ASAP (AS SOON AS POSSIBLE), Jones Girls, US Phil Int LP
- 12 5 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 13 10 CAVEMAN BOOGIE/CORRIDA (AI NO CORRIDA)/SATURDAY NITE GROOVIN', Leatite Wilson, US Headfirst LP
- 14 9 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros
- 15 21 LET'S START II DANCE AGAIN, Bohannon/Dr Perri Johnson, US Phase II 12in
- 16 10 LITTLE BLACK SAMBA/JAMMING/BE MINE (TONIGHT)/EAST RIVER DRIVE, Grover Washington Jr, Elektra LP
- 17 26 MR C/STAY WITH ME/SHE'S GONE/KEEP DOIN' IT, Norman Connors, US Ariola LP
- 18 11 CAN'T KEEP HOLDING ON, Second Image, Polydor 12in
- 19 17 I'M GLAD THAT YOU'RE HERE, Alphaonse Mouzon, London 12in
- 20 31 WE'LL MAKE IT, Mike & Brenda Suttan, US SAM 12in
- 21 30 WAKE UP YOUR MIND, Aura, US Salsoul 12in
- 22 19 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 23 25 LET YOUR BODY DO THE TALKIN'/I THINK I LOVE YOU/LET'S GET CRACKIN'/STAND UP, Shock, US Fantasy LP
- 24 20 AY AY AY MOOSEY, Modern Romance, WEA 12in
- 25 24 SHAKE/I LOVE (THE SKIN YOU'RE IN), G.O., Ariola 12in
- 26 42 TAKE THE COUNTRY TO NEW YORK CITY/OUR HAPPY SONG FOR YOU PART I & II/YOU'RE THE ONE/START THE DANCE (INSERTS), Bohannon, US Phase II LP
- 27 53 SHOUT ABOUT IT, Lemont Dodder, US M&M 12in
- 28 27 KILIMANJARO, Letta Stovall, US M&M 12in
- 29 18 R.R. EXPRESS, Rose Royce, Whitfield LP/12in
- 30 76 BODYSHAKE (INSTRUMENTAL), T.C. Curtis, Groove Production 12in
- 31 29 TAKE MY HEART/GOOD TIME TONIGHT/BE MY LADY, Kool & The Gang, De-Lite LP
- 32 12 EYE GONES/MY LATIN SKY/COME FOR THE RIDE/CAN'T GIVE IT AWAY, Tom Browne, Ariola GRP LP
- 33 53 SHOOT THE PUMP, J. Walter Negro & The Loose Jointz, Zoo York
- 34 51 I CAN'T GO FOR THAT (NO CAN DO), Hall & Oates, RCA 12in
- 35 23 ME AND MR SANCHEZ, Blue Rondo A La Turk, Dislike Now 12in
- 36 41 I'VE HAD ENOUGH/LADY SUN/THE CHANGING TIMES/YOU ARE A WINNER/REVOLUTION ORANGE/WANNA BE WITH YOU, Earth Wind & Fire, CBS LP
- 37 32 BOUNCY BOUNCY/THE BOUNCE, Jump, RCA 12in
- 38 35 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 39 22 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 40 36 TWENNYNINE (THE RAP/RHYTHM/MOVIN' ON/DON'T LOOK BACK), Twennynine/Lenny White, Elektra LP
- 41 32 HUPENDI MUZIKI WANGUTI, K.I.D., US SAM 12in
- 42 67 TAKE MY LOVE, Melba Moore, EMI America 12in
- 43 54 AS FROM NOW, Mirage, Copasetic/12in Promo
- 44 53 THIS BEAT IS MINE, Vicky "D", US SAM 12in
- 45 34 SNAP SHOT/PARTY LITES/WAIT FOR ME, Slave, Cotillion LP
- 46 56 SUPER FREAK, Rick James, Motown 12in
- 47 28 STARCHILD, Level 42, Polydor 12in
- 48 37 TWINKLE, Earl Klugh, Liberty 12in
- 49 40 DON'T YOU WANT ME, Human League 150, Virgin 12in
- 50 53 PASTIME PARADISE/LA CUNA/THIS OLD CASTLE, Ray Barretto, US CTI LP
- 51 72 DO IT (TIL THE FEELIN' RUNS OUT), Fatback, US Spring
- 52 41 DON'T TELL ME, Central Line, Mercury 12in promo
- 53 44 CAN'T HELP MYSELF, Lins, Chrysalis 12in
- 54 82 DON'T SEND ME AWAY, Gerfield Fleming, US Becket 12in
- 55 48 CONTROVERSY, Prince, Warner Bros 12in
- 56 45 WHAT'S FUNKY?, Perry Haines, Felish Funk Rox 12in
- 57 71 FUNKY SENSATION, Gwen McCree, US Atlantic LP
- 58 69 JAZZY SENSATION, Kryptic Krew featuring Tina B/Afrika Bambaataa & The Jazzy 5, US Tommy Boy 12in
- 59 33 LOVE IN THE FAST LANE, Dynasty, Solar 12in
- 60 50 SURE SHOT, Tracy Weber, Canadian Quality RFC 12in
- 61 76 WILL YOU SEE ME TONIGHT, Zafra Bros, US Eastbourne 12in
- 62 73 THE STEAMIN' FEELIN', Bob James, Tappan Zee 12in
- 63 78 SIXTY-NINE/CHANGE POSITION (88), Brooklyn Express, US One Way 12in
- 64 75 QUICK SLICK, Syreeta, Motown 12in
- 65 35 ZULU (REMIX), The Quik, Epic 12in
- 66 43 RIDE THE LOVE TRAIN, Light Of The World, EMI 12in
- 67 1 TEE'S HAPPY/HAPPY DAYS, Northend, US Emergency 12in
- 68 61 EVENING OF LOVE, Main Ingredient, US RCA LP
- 69 1 U TURN ME ON, Tomorrow's Edition, US Mel-O 12in
- 70 59 IT MUST BE MAGIC, Teena Marie, Motown 12in
- 71 84 THE RATTER/GIVE IT UP/SKY ROCKET/HIDEAWAY, Lava, Norwegian Polydor LP
- 72 1 NIGHTCRUISING/HIT AND RUN, Bar-Kays, Mercury 12in
- 73 38 DISCO CALYPSO, Hot Culaiana, Kaleidoscope 12in
- 74 98 CLUBLAND MIX/NOTHING EVER GOES THE WAY YOU PLAN - QUEEN OF THE RAPPING SCENE/BRING ON THE FUNKATEERS, Modern Romance, WEA LP
- 75 49 NITE-LIFE, Hawk & Co, Epic/12in promo
- 76 1 CAN'T SHAKE THIS FEELIN'/YOU GO YOUR WAY/LOVE CONNECTION/GOT TO BE LOVE/KNACK FOR ME, Detroit Spinners, Atlantic LP
- 77 87 GODMOMA HERE, Godmoma, US Elektra LP
- 78 1 GET UP AND DANCE, Mynk, US Posse 12in
- 79 81 COME LET ME LOVE YOU, Jeannette "Lady" Day, US Prelude 12in
- 80 86 ROCK YOUR WORLD, Weeks And Co, US Chaz Ro 12in
- 81 82 TAKE MY LOVE/PARTY IN ME/THIS ONE'S ON ME/JAM CITY, Gene Dunlap, US Capitol LP
- 82 1 DANCIN' TO THE BEAT, Henderson & Whitfield, US Park Place 12in
- 83 1 OUT THE BOX, Syreeta, US Tamsi LP
- 84 74 LOVE MESSAGE, Lowell Simon, US Zoo York 12in
- 85 77 TONIGHT YOU AND ME, Phyllis Hyman, Ariola 12in
- 86 1 CAN'T HOLD BACK (YOUR LOVIN'), Kano, US Mirage 12in promo
- 87 1 THIS MUST BE HEAVEN, Jerry Carr, US Cherie 12in
- 88 1 AMH DANCE, Fine Quality featuring Cuz, US Superhit 12in
- 89 1 BAHIA DE PALMA/BOT TO GET AWAY, Bagger & Co, RCA LP
- 90 85 MIRROR MIRROR/WORK THAT BODY, Diana Ross, Capitol LP

## INDEPENDENT

### SINGLES

- 1 2 FOUR MORE FROM TOYAH, Toyah, Safari TOY 2
- 2 1 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti-Past!, Superville EXP 1003
- 3 8 THIS IS YOUR CAPTAIN SPEAKING, Captain Sensible, Crass 321984/S
- 4 4 IN GOD WE TRUST (EP), Dead Kennedy's, Statik 51at EP2
- 5 3 FRIDAY THE THIRTEENTH (EP), Damned, NEMS NES 369
- 6 6 JAZZ THE GLASS, Cabaret Voltaire, Rough Trade RT 95/96
- 7 5 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 901
- 8 12 PAPA'S GOT A BRAND NEW PIG/BAG, Pigbag, Y 10
- 9 9 DISTORTION TO DEAFNESS Disorder, Disorder Order 2
- 10 23 WATERLINE, A Certain Ratio, Factory Fac 52
- 11 11 SIX GUNS, Anti-Past!, Rondelot Round 18
- 12 10 COUNTDOWN, UK Subs, NEMS NES 384
- 13 14 DEMOLITION OF WAR (EP), Subhumans, Spiderleg SOB 1
- 14 1 STREETS OF LONDON, Anti-Nowhere League, WXYZ
- 15 7 THE "SWEETEST GIRL", Scotti Pollitt, Rough Trade RT 991
- 16 20 THREE PEACE SUITE (EP), Snipers, Crass 321984/4
- 17 38 THE BIG GOLD DREAM, Fire Engines, Fast Products POP 813
- 18 22 POLITICS, Inane, Riot City RIOT 3
- 19 33 HEADBUTTS, John Otway & Wild Willy Barrett, Shift Indie STM 1
- 20 13 LOST AND LONELY, Higsons, Waap Waap 1
- 21 18 SUNNY DAY, Pig Bag, Y 12
- 22 16 INDIAN RESERVATION, 999, Albion IQN 1023
- 23 29 EVACUATE, Chelsea, Faulty Products SF 28
- 24 26 ALL OUT ATTACK, Blitz, No Future O 1
- 25 1 TOO DRUNK, Dead Kennedy's, Cherry Red Cherry 24
- 26 17 WHITE CAR IN GERMANY, Associates, Situation 2 SIT 11
- 27 27 HARRY MAY, Business, Secret SHH 123
- 28 16 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory Fac 53
- 29 19 DEAD CITIES (EP), Exploited, Secret SHH 100
- 30 24 LOVE WILL TEAR US APART, Joy Division, Factory Fac 23
- 31 24 WHAT'S FUNK, Perry Haines, Felish FET 14
- 32 21 KIDS OF THE 80'S, Infa Riot, Secret SHH 117
- 33 41 REALITY, Chron-Gun, Step Forward SF 19
- 34 30 POLICE STORY, Partisans, Jo Future O 2
- 35 23 NEVER AGAIN, Discharge, Clay Clay 6
- 36 1 BOLLOCKS TO CHRISTMAS, Various, Secret SHH 126
- 37 43 PUPPETS OF WAR (EP), Chron Gen, Fresh Fresh 36
- 38 47 ARMY LIFE, Exploited, Secret SHH 112
- 39 49 NEU SMELL (EP), Flux Of Pink Indians, Crass 321984/7

- 40 48 FOUR SORE POINTS (EP), Anti-Past!, Rondelot Round 2
- 44 31 FAST BOYFRIENDS, Girls At Our Best, Happy Birthday UR 6
- 45 25 WHEN YOU WERE SWEET SIXTEEN, Furys & Davey Arthur, Ritz 803
- 46 32 JUST CAN'T GET ENOUGH, Depeche Mode, Mute Mute 816
- 47 35 NAGASAKI NIGHTMARE, Crass, Crass 421984/2
- 48 42 THUNDER IN THE MOUNTAINS, Toyah, Safari Safe (L)P 38
- 49 39 LAST ROCKERS (EP), Vice Squad, Riot City Riot 1
- 50 50 FIGHT BACK (EP), Discharge, Clay Clay 3

### ALBUMS

- 1 4 SPEAK AND SPELL, Depeche Mode Mute STUMM 5
- 2 5 STILL, Joy Division, Factory FAC 40
- 3 1 MOVEMENT, New Order, Factory FAC 50
- 4 2 EXPLOITED, Superville EXPLP 201
- 5 3 THE BEST OF THE DAMNED, Damned, Ace DAM 1
- 6 7 ANTHEM, Toyah, Safari VOOR 2
- 7 7 PUNKS NOT DEAD, Exploited, Secret SEC 1
- 8 10 FOR MADMEN ONLY, UK Decey, Fresh FRESHLP 5
- 9 9 WILD AND WANDERING, Wasted Youth, Bridgehouse BHP 098
- 10 14 PRESENT ARMS IN DUB, UB40, DEP International LPS DEP 2
- 11 13 CLOSER, Joy Division, Factory FAC 25
- 12 1 PLEASURE, Girls At Our Best, Happy Birthday RULP 1
- 13 15 THE LAST CALL, Anti-Past!, Rondelot ABOUT 5
- 14 16 LIVE AND HEAVY, Various, NEMS NEL 6029
- 15 1 THE BEST OF DAVID BOWIE, David Bowie, K-Tel NE 1111
- 16 11 CARRY ON OI, Various, Secret SEC 2
- 17 1 THE FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 18 18 PENIS ENVY, Crass, Crass 321984/1
- 19 12 L.C., Duriti Column, Factory FAC 44
- 20 17 SIGNING OFF, UB40, Graduate GRADLP 2
- 21 19 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedy's, Cherry Red 8 RED 10
- 22 20 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 23 1 MODERN DANCE, Various K-Tel NE 1158
- 24 23 UNKNOWN PLEASURES, Joy Division, Factory FAC 18
- 25 24 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
- 26 1 WISE AND FOOLISH, Misty In Roots, People Unite PU 101 ALB
- 27 21 STATIONS OF THE CRASS, Crass, Crass 921984
- 28 1 INFLAMMABLE MATERIAL, Shift Little Fingers, Rough Trade ROUGH 1
- 29 25 LET THEM EAT JELLYBEANS, Various, Alternative Tentacles IRMUS 6
- 30 26 TOYAH! TOYAH! TOYAH!, Toyah, Safari Life 2

## TOP LABELS 1981

### LABEL (NUMBER OF HIT SINGLES)

- 1 Polydor (38)
- 2 Epic (27)
- 3 CBS (29)
- 4 RCA (37)
- 5 EMI (35)
- 6 Virgin (23)
- 7 Stiff (17)
- 8 Chrysalis (17)
- 9 Motown (19)
- 10 Mercury (21)
- 11 A&M (17)
- 12 Arista (18)
- 13 Magnet (11)
- 14 Vertigo (13)
- 15 RAK (8)
- 16 Safari (4)
- 17 Warner (19)
- 18 WEA (8)
- 19 Island (19)
- 20 Reformation (5)
- 21 R&B (5)
- 22 Carrere (8)
- 23 Ensign (8)
- 24 De-Lite (5)
- 25 Beggars Banquet (8)
- 26 Geffen (8)
- 27 Capitol (12)
- 28 Some Bizzare (2)
- 29 Liberty - UA (10)
- 30 Apple (4)

### POINTS

- 10832
- 9848
- 8993
- 8046
- 7875
- 5745
- 5378
- 4747
- 4579
- 4447
- 4358
- 2942
- 2813
- 2724
- 2377
- 2030
- 1987
- 1951
- 1844
- 1878
- 1599
- 1577
- 1520
- 1450
- 1448
- 1364
- 1326
- 1325
- 1305
- 1258

Compiled using the inverse points system, and based on BMRB's weekly listings throughout 1981.

## Profile

Full name: Graham McPherson  
 DOB: 13/1/81  
 Educated: Quinton Kynaston Comp. Swiss Cottage London  
 First love: Girl on a school trip  
 First disappointment: I wasn't going to be a footballer.  
 First performance: A party in Hampstead  
 Influences: Kilburns, Motown, Reggae, Beatles  
 Hero: None  
 Heroine: None  
 Vices: Not washing up and smoking  
 Hobbies: Reading, music

Most Frightening Experience: Being trapped in a lift with twelve drunk friends  
 Funniest Experience: Getting out  
 Worst Experience: Getting arrested  
 Ideal Home: Here - X  
 Ideal Car: Rover 3.5 coupe.  
 Ideal Holiday: At Home  
 Favourite Food: My girlfriends  
 Favourite Clothes: My own  
 Fav Drink: Tea  
 Most Hated Chore: Watching Top Of The Pops  
 Ambition: To be unrecognisable



SUGGS OF MADNESS

## HEAVY METAL

- 1 TAKE MY TIME (SILVER SWORD) Demo Tape
- 2 MISSING YOU (STAMPEDE) Demo Tape
- 3 FOR THOSE ABOUT TO ROCK (AC-DC) White Label
- 4 WHAT THE HELL (MENDES PREY) Demo Tape
- 5 TIME WILL TILL (HAMMERHEAD) Demo Tape
- 6 CRUSADER (SARACEN) White Label
- 7 THREE MINUTES TO MIDNIGHT (AMSTERDAM) Demo Tape
- 8 HIDEAWAY (STAMPEDE) Demo Tape
- 9 HOT TONIGHT (VISITOR) Arabellum-Import
- 10 RESCUE ME (Y&T) A&M Import
- 11 FEAR (PICTURE) Back Door Import
- 12 HEAD ON (TORONTO) A&M Import
- 13 SEA SONG (ROUGH DIAMOND) Island-Import
- 14 MOTORWAY MAN (ROUGH JUSTICE) Demo Tape
- 15 MIDNIGHT FLYER (TRAPEZE) A&M Import
- 16 ODE TO THE ROAD (CLICHE) Demo Tape
- 17 FLAME BURNS ON (AXIS) Demo Tape
- 18 SYMPATHY IN D (DUBS) Mushroom-Import
- 19 THE GAMBER (DIRTY TRICKS) Polydor Import
- 20 STARLETTE (TRASH) Fiersnash-Import

Compiled by the Salsky-Bros (HM-Demons) at the Clarendon Hotel and the Bouncing Bell Club (Pekham), (Happy New Year).

## IMPORTS

- 1 MASTER PIECES, Bob Dylan, CBS (Australia)
- 2 THE GEESE AND THE GHOST, Anthony Phillips, Passport (America)
- 3 CAMELION, David Bowie, Star Cell (Australia)
- 4 SHOWTIME, Slave, Collision (America)
- 5 SKY LINE, Sky, Salsoul (America)
- 6 ABSOLUTE BEGINNERS, Jam, Polydor (America)
- 7 CENTRAL LINE, Central Line, Mercury (America)
- 8 YOU LOVE, Lima, Prelude (America)
- 9 ON FOCUS, Focus, EMI (Holland)
- 10 FOUR SEASONS STORY, Private Stock (America)
- 11 BARKAS NIGHT CRUISE, Mercury (America)
- 12 SEVEN, Confunktion, Mercury (America)
- 13 DUCH, Ohio Players, Bizarre (America)
- 14 GET AS MUCH LOVE AS YOU CAN, The Janos Girls, Philadelphia Int. (America)
- 15 FAT BACK, Gligo, Spring (America)
- 16 NIGHT TIME, Frederick Night, Juana (America)
- 17 REUNION, Jerry Geoff Walker, MCA (America)
- 18 BLUE & GREY, Poco, MCA (America)
- 19 TRANSFER, Claus Shortz, Innovation (Germany)
- 20 ALL THE GREAT HITS, Diana Ross, Motown (America)

Compiled by: HMV, Oxford Street, London W1.

## ROCK 'N' ROLL

### SINGLES

- 1 THE WALK, Jimmy McCracklin, Chess
- 2 NEVER, Shakin' Stevens, Track
- 3 GORNA TYPE A LETTER, Billy Fury, Decca
- 4 ROCKET '88, Bill Haley, Thumbo Up
- 5 HARBOR LIGHTS, Elvis Presley, RCA
- 6 TEAR IT UP, Johnny Burnell, Trio, Rival
- 7 REAL BUDDY HOLLY STORY, Sonny Curtis, Elektra
- 8 LONG BLOND HAIR, Johnny Powers, Olympic
- 9 ROCK ROCK ROCK, Jimmy Cavallo and the House Rockers, Revival
- 10 DOIN' THE BOOGIE, Ray Neale and the All Stars, Jook Boy

### ALBUMS

- 1 MILLION DOLLAR QUARTET, Elvis, Carl and Jerry Lee, Sun
- 2 ROCK 'N' ROLL ALL FLOURS, Freddie Bell and The Bell Boys, Wing
- 3 ROCK 'N' ROLL, Betty Davis, Bells
- 4 TEAR IT UP, Johnny Burnell Trio, Solid Smoke
- 5 COME ON MEMPHIS, Shakin' Stevens, Dynamite
- 6 HOLLY'S HOUSE, Larry Holly, Cloud Nine
- 7 CLIFF, Cliff Richard, Columbia
- 8 ROCKIN ROLLIN', Bill Haley and the Comets, Bear
- 9 SONNY CURTIS STYLE, Sonny Curtis, Vix
- 10 SOUND OF FURY, Billy Fury, Decca

Compiled by: Rollercoaster Records, PO Box 18F, Chessington, Surrey.

## HIGHEST NEW ENTRIES

### UK SINGLES CHART 1981

- 1 9 May STAND AND DELIVER, Adam & The Ants, CBS
- 2 12 Sep PRINCE CHARMING, Adam & The Ants, CBS
- 3 24 Jan WOMAN, John Lennon, Geffen
- 4 6 Jun FUNERAL PYRE, Jam, Polydor
- 7 24 Oct ABSOLUTE BEGINNERS, Jam, Polydor
- 8 14 Nov UNDER PRESSURE, Queen & David Bowie, EMI
- 9 23 Jul HAPPY BIRTHDAY, Stevie Wonder, Motown
- 10 25 Sep INVISIBLE SUN, Police, A&M
- 9 5 Dec DON'T YOU WANT ME, Human League 165, Virgin
- 11 12 Dec ANTRAP, Adam & The Ants, CBS
- 11 12 Dec ONE OF US, Abba, Epic
- 14 24 Jan RAPTURE, Blondie, Chrysalis
- 14 11 Jul MOTORHEAD (Live), Motorhead, CBS
- 15 4 Jul STARS ON 45, Volume 2, Star Sound, Brons
- 16 25 Aug SHE'S GOT CLAWS, Gary Numan, Beggars Banquet

## NIGHTCLUBBING

- 1 LIVE AT THE SUNDOWN, Spandau Ballet, Tape, Rare
- 2 STOWAWAY, Iggy Pop and David Bowie, Bootleg
- 3 KRAFTWERK LIVE AT THE HAMMERSMITH ODEON, Kraftwerk, Tape, Rare
- 4 GINA X (Live), Studio Session Tape, Hamburg, Tape
- 5 T REX (Live), Carnegie Hall (USA), Bootleg
- 6 HUMAN LEAGUE (Live Rainbow London-recanting), Tape, Rare
- 7 SOME BIZZARE EVENING LYCEUM, Bollock Brothers, Tape, Rare
- 8 PUBLIC IMAGE LIVE, Rainbow, London Bootleg
- 9 STEVE STRANGE (DEAD), Larry Grayson's Generation Game, Rare
- 10 CHRISTMAS SONGS, Bing Crosby, 'Enjoy It' Album
- 11 (IN DEDICATION), Joy Division (Live), Rare
- 12 DOORS LIVE IN NEW YORK, Double Album, Rare
- 13 MARC ALMOND, Philip Sallen, Quantion Crisp, Ollie, George, Michael-Karaba (Gay Christmas Party at Heaven) (PS: Steve Strange couldn't get in - too old)
- 14 GARY NUMAN (Live Wembley Arena), Double Bootleg
- 15 GIVE PEACE A CHANCE, John Lennon, Apple

Compiled by: DAVE ARCHER, KAREBA CLUB, 43 Conduit Street (off Regent Street), London W1 (Thursdays and Saturdays only).

## REGGAE

- 1 GHETTO QUEEN, John Holt, Creole
- 2 I NEED A GIRL TONIGHT, Victor Romero-Evans
- 3 TOP 10, Gregory Isaacs, African Museum
- 4 JUST A LITTLE BIT, Carol Thompson, S & Q Records
- 5 ROSEMARY, Lones Ranger, Black Jay
- 6 JUST ONE MOMENT AWAY, Roddy Thomas, Creole
- 7 I'VE GOT TO FIND YOU, Denia Browne, Black Jay
- 8 MEN CRY TOO, Sabers, Mass Media Music
- 9 DON'T PLAY WITH FIRE, Teddy Lincoln, Selena
- 10 PASS THE KOUCHI, Mighty Diamond, Music Works
- 11 I AM THE SAME GIRL, Charmaine Burnett, Pro
- 12 AND I LOVE HER, Alton Ellis, Island
- 13 DISEASES, Papa Michigan and General Smiley, Greenleaves
- 14 LOVE ON A TWO WAY STREET, Barry Sigge, Afrik
- 15 I WANT TO MAKE IT WITH YOU, Gene Adebambo, Third World
- 16 SHE'S SO FINE, Riel Squad, Extinguish
- 17 I LOVE ME LOVE, Johnny Osbourne, D-Roy
- 18 IN ENDLESS LOVE, Bill Campbell and Valerie Anderson, BMB Music
- 19 - YOUNG LOVER, Dingsy Senny, Cha Cha
- 20 - HANGING AROUND, Trevor Hartly, TC Music

Compiled by: INNER CITY RECORDS, Battersea, N15, London SW11.

## VIDEO

### HMV TOP 25 MUSIC VIDEOS OF 1981

- 1 ABBA MUSIC SHOW VOL. II, Intervention
- 2 BLONDIE - EAT TO THE BEAT, Chrysalis
- 3 ELVIS - KING OF ROCK 'N' ROLL, World of Video 2000
- 4 WOODSTOCK, Warner Bros.
- 5 ROCK FLASHBACK - DEEP PURPLE, BBC/3M
- 6 PINK FLOYD LIVE AT POWERS, Spectrum
- 7 QUEEN & GREATEST FLIX, EMI
- 8 ELVIS IN HAWAII, Mountain
- 9 ABBA MUSIC SHOW VOL. I, Intervention
- 10 GARY NUMAN - THE TOURING PRINCIPLE '79, Warner Bros.
- 11 THIN LIZZY - LIVE & DANGEROUS, VCL
- 12 ROD STEWART LIVE IN L.A., Warner Bros.
- 13 STAMPING GROUND - PINK FLOYD/VARIOUS ARTISTS, Intervention
- 14 SLIPSTREAM - JETHRO TULL, Chrysalis
- 15 E.L.O. LIVE IN CONCERT, VCL
- 16 ELTON JOHN IN CENTRAL PARK, VCL
- 17 THE BEST OF BLONDIE, Chrysalis
- 18 KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
- 19 PAUL McCARTNEY & WINGS ROCKSHOW, EMI
- 20 TOYAH AT THE RAINBOW, BBC/3M

Compiled by: HMV, Oxford Street, London W1

## CHART FILE

ON 21 SEPTEMBER 1974, Mike Oldfield's 'Tubular Bells' moved to the top of the album chart. It was an historic feat. The album had been Virgin's first release some fifteen months previously, now after 65 weeks on the chart it had become Virgin's first number one. And the fact that it had been on the chart so long before reaching the top created a new record which still stands today.

'Tubular Bells' had been released to great critical acclaim in June 1973 and debuted modestly at No. 31 the same month. Before long it became THE album for hi-fi buffs and trendies everywhere, gaining momentum as the weeks went by. It reached the pinnacle for one week only, its sales sparked by moviegoers who first heard it in 'The Exorcist'.

Shortly before, Virgin had released its first single, Oldfield's 'Theme From Tubular Bells'. Whilst it did not emulate the success of its big brother, the single did chart. Since then Virgin has released nearly 400 singles and has become one of Britain's most consistently successful and innovative labels.

But until the Human League's 'Don't You Want Me' glided effortlessly to the top in December Virgin had never had a number one single. With the situation now rectified it seems unlikely to be another 7½ years or 400 releases before Virgin once again has a single on top of the stack.

For 23 years Cliff Richard has been churning out hits. Last year he lucked another three under his belt to bring his total haul to 76. In the circumstances you may be forgiven for thinking that Cliff has yet to experience the disappointment of seeing one of his records flop. You'd be wrong though.

Cliff's first failure was the 1965 release 'This Was My Special Day' (Columbia DB 7435). This song was performed by Cliff in the pantio 'Aladdin' and the record was pressed primarily for sale in the theatre foyer. Nevertheless it could be ordered by record dealers. Unfortunately somebody forgot to tell the dealers this was so and consequently very few over-the-counter sales were made. Thus after 31 consecutive hits Britain's most enduring pop star experienced his first - albeit understandable - flop.

Seven years on 'A Brand New Song' (DB8957) garnered scathing reviews and little airplay. After a week bubbling under the chart it sank without trace. Few grieved over its death. In 1975 'It's Only Me You've Left Behind' (EMI 2278) suffered a similarly inglorious fate. Its successor was 'Honky-Tonk Angel' (EMI 2345), the true meaning of which was lost on Cliff until an amused journalist put him right. Cliff was mortified. He immediately disowned the record and pleaded with fans NOT to buy it! Cliff got back on the hit trail with his next release, the beautiful and underrated 'Miss You Nights'. But after five more hits he struck problems again.

In 1976 he released three turkeys on the trot (eh?). 'Yes He Lives' (EMI 2730), 'Please Remember Me' (EMI 2832) and 'Can't Take The Hurt Anymore' (EMI 2975). These were his only single releases that year and ruined Cliff's record of at least one hit every year for the previous twenty.

The following year he forged a partnership with producer and songwriter Alan Tarney. Since then he's released eight singles - all hits. Indeed, his star is shining more brightly now than for a long time. But after six reminders that even superstars can't make the chart with bad material you can be sure that Cliff takes nothing for granted.

Just when it seemed they'd never make it here, Foreigner have come up with the goods. I'm talking about 'Waiting For A Girl Like You'. It's the band's seventh hit but the first to make the top twenty. It reveals a new, melodic quality not evident in Foreigner's previous work; soaring vocals, shimmering harmonies and a good toon to boot. It's taken from the LP '4' which is likewise superior to all its predecessors, and is shaping up to become their biggest album yet. Not bad when you consider their first three have sold over 16 million worldwide.

And yet before it was recorded Foreigner almost surrendered to internal bickering. The group was bitterly disappointed by the criticism and subsequent (comparative) commercial failure of 'Head Games'. There was a distinct possibility that Foreigner would be no more. In fact Americans Ian McDonald and Al Greenwood deserted earlier this year. Despite forecasts to the contrary this was not the prelude to a full scale split. The group's remaining members - Britons Mick Jones, Rick Wills and Dennis Elliott and American vocalist Lou Gramm - resolved to continue.

ALAN JONES

## YESTERYEAR

### ONE YEAR AGO (December 26th 1980)

- 1 (JUST LIKE) STARTING OVER, John Lennon
- 2 THERE'S NO ONE QUITE LIKE GRANDMA, St. Winifreds School Choir
- 3 STOP THE CAVALRY, Jena Lewis
- 4 SUPERTROUPER, Abba
- 5 DE DO DO DO DE DA DA DA, Police
- 6 EMBARRASSMENT, Madness
- 7 BANANA REPUBLIC, Boomtown Rats
- 8 TO GET A LONG STORY SHORT, Spandau Ballet
- 9 RUNAWAY BOYS, Stray Cats
- 10 ANT MUSIC, Adam And The Ants

### FIVE YEARS AGO (December 25th 1975)

- 1 WHEN A CHILD IS BORN, Johnny Mathis
- 2 UNDER THE MOON OF LOVE, Showaddywaddy
- 3 MONEY MONEY MONEY, Abba
- 4 SOMEBODY TO LOVE, Queen
- 5 PORTSMOUTH, Mike Oldfield
- 6 LIVING THING, The Electric Light Orchestra
- 7 LOVE ME, Yvonne Elliman
- 8 DR LOVE, Thelma Houston
- 9 LIVING NEXT DOOR TO ALICE, Smokie
- 10 BIONIC SANTA, Chris Hill

### TEN YEARS AGO (December 25th 1971)

- 1 SBNIE (The Fastest Millikan In The West) Sarnie, Hit
- 2 JEFFSTER, T Rex
- 3 SOMETHING TELLS ME, Cilla Black
- 4 I'D LIKE TO TEACH THE WORLD TO SING, The New Seekers
- 5 THEME FROM SHAFT, Isaac Hayes
- 6 SOFTLY WHISPERING I LOVE YOU, The Congregation
- 7 TOKOLONGE MAN, John Kenyon
- 8 NO MATTER HOW I TRY, Gilbert O'Sullivan
- 9 SOLEY SOLEY, Middle Of The Road
- 10 GYPSIES, TRAMPS AND THIEVES, Cher

### FIFTEEN YEARS AGO (December 24th 1966)

- 1 GREEN GREEN GRASS OF HOME, Tom Jones
- 2 MORNINGTOWN RIDE, The Seekers
- 3 WHAT WOULD I BE, Val Doonican
- 4 SUNSHINE SUPERMAN, Donovan
- 5 DEAD END STREET, The Kinks
- 6 SAVE ME, Dave Dee Doz Dory Beaky Mick And Tich
- 7 FRIDAY ON MY MIND, The Easybeats
- 8 YOU KEEP ME HANGIN ON, The Supremes
- 9 GOOD VIBRATIONS, The Beach Boys
- 10 MY MIND'S EYE, The Small Faces

### TWENTY YEARS AGO (December 23rd 1961)

- 1 TOWER OF STRENGTH, Frankie Vaughan
- 2 STRAAGER ON THE SHORE, Actar Ben
- 3 MOON RIVER, Danny Williams
- 4 MIDNIGHT IN MOSCOW, Kenny Ball
- 5 TAKE GOOD CARE OF MY BABY, Bobby Vee
- 6 JOHNNY WILL, Pat Boone
- 7 TOY BALLOONS, Russ Conway
- 8 LET THERE BE DRUMS, Sandy Nelson
- 9 WALKIN BACK TO HAPPINESS, Helen Shapiro
- 10 I'LL GET BY, Shirley Bassey

### TWENTY FIVE YEARS AGO (December 22nd 1956)

- 1 JUST WALKING IN THE RAIN, Johnny Ray
- 2 SINGING THE BLUES, Guy Mitchell
- 3 GREEN DOOR, Frankie Vaughan
- 4 ST THERESA OF THE ROSES, Malcolm Vaughan
- 5 RUN IT UP, Little Richard
- 6 CINDY, Oh! Eddie Fisher
- 7 MY PRAYER, The Platters
- 8 ROUND ODS, Ella Presley
- 9 TRUE LOVE, Bing Crosby and Grace Kelly
- 10 WOMAN IN LOVE, Frankie Laine



# WRONG AGAIN

ACCORDING TO RECORD MIRROR 'I Could Be Happy' is Altered Images' second single, the first being 'Happy Birthday'. I suppose this then means that I am the only person in the whole wide world that has the single 'Dead Popstars'... by Altered Images.

Since I spent my last 14p on this stamp I think you should do two things for me: 1 Print a pic of Toyah and 2 Show me a picture of the woman who was silly enough to marry Jello Biafra. Steven Robertson, Scotland.

Hey, hey, tough luck. You've got a single you don't need, no picture of Toyah and no picture of Jello's wife. And you're out of stamps.

with so-called critics giving biased and ignorant views of popular music. Why not tell us about each track instead of taking up half a column talking about the words of one particular song?

To all Abba fans everywhere — 'The Visitors' is brilliant, another masterpiece of music totally controlled and put together by the crafters of music. Listen for yourself and don't take any notice of these ignoramuses who know absolutely sod all about anything in this world.

Yours scathingly, The President of "when will we have good reviews of Abba records" club.

This is good stuff. You should take up reviewing. Your descriptions sound



Altered Images: See first letter.

## Betrayed

I REALLY need help, you see the problem is that back in the early seventies a group of university students got together and formed a band. They called themselves Queen and they were amazing. They used to write and produce rock classics such as: 'Liar', 'March of the Black Queen', 'Brighton Rock' and 'Father to Son' to name but a few. The problem is that their musical ability lasted only until about 1977, and then I think they must have disbanded.

However, I have a possible theory that four people very similar in appearance decided to cash in on this group's success, and somehow managed to call themselves Queen!

Now I think these imposters who seem to earn vast sums of money producing disco-influenced, flash-influenced and Bowie-influenced music should either be forced to put down their gear or start to earn their money because I'm sure a lot of the heavy rock fans who used to be proud of Queen would appreciate it. After all, Freddie wouldn't be sipping out of his glass slipper if it wasn't for them. Adzee Baby, Hyde, Cheshire.

Personally I thought they were clones right from the start... Can a clone replace a clone?

## Here for

### the beer

I'D LIKE to know what happens to John Shearlaw when the draymen go on strike?

Michael Read, The Phantom Of Cardiff.

When he's exhausted his private stash of cans of McEwans, his DT's are horrible to watch.

## Old bores

I TOTALLY agree with Jane Hooper's statement concerning RM reviews. It is obvious that your mag is about as biased as it can get.

Last week, so-called RM journalist Fred Williams slagged off the Lizzy gig to which I attended; and I agreed with only one of his statements — he was in the minority!

This week, RM staff slagged off the Lizzy video,

showing their biased opinion. Their dismal slide' is also far from the truth, if they bothered to look at the sell-out British dates.

Finally, Mark Cooper reports: 'Never trust a band whose members keep changing' in his biased (again) opinion of the Lizzy 'Renegade' album. Lizzy probably have more fans than ever now, and certainly do not merit biased reviews like yours.

In a line, well said Jane, and I hope Lizzy stay around for years to come. Lizzy Fan, Swindon.

Hey, we make a living from our prejudices. You just throw money after dated and irrelevant 'rock' bands.

## Thick fan

ABOUT JIM Reid's amateur and incompetent review of the Bollock Bros gig at the Venue. Firstly, for suggesting that the group should bring custard pies instead of instruments to a gig. I think he'd better give up writing reviews and stay at home watching 'Tiswas'.

Secondly, for calling Jock a granddaddy, I suppose he might look like that to a person who seems to have the mental age of two. The gig was highly entertaining and original. Five well-known bands played in London that night and yet the Venue was packed. I suppose all these people came to see a group that was 'incompetent and amateur'?

I think Jim Reid should take up organising kiddies parties. He tells amusing fairytales.

You can't spell, kid. Maybe that explains your lack of taste! Tastes can change but when it's a problem of intelligence, what can we do?

## Bee Gees (RIP)

MAY I, through your, superb, wonderful, outspoken columns, write a few chosen words to all the so-called Bee Gees fans, who read or may read your paper.

Where, on where, are all you so-called Bee Gees Fans? A wonderful album like 'Living Eyes', and you've all shunned it. Hardy gives Barry, Robin and Maurice the incentive to tour the UK does it?

You've all done much belly-aching in the past, at the lack of appearances etc in this country, now they intend coming back, what do you do — sweat sod all. If you want the Bee Gees to remain as a group, then for God's sake, stop buying all the rubbish that is around at present. Buy 'Living Eyes', let's have some class back in the charts by putting the Gibb brothers where they belong — at the top. Let them see you all still care. JC, The No 1 Bee Gees Fan. PS Air play is what's needed, so how about it you DJs or have you all been

bribed to join Ms Greta Snipe's ban the Bee Gees campaign?

What Bee Gees' fans? Those winning Aussies ran out of steam years ago. Let them fade in peace.

## Old bores (again)

AM I right in assuming that certain members of your staff don't like the Stranglers? Namely Simon Hills for his uncomplimentary review(?) of the Hammersmith Palais concert, and Bob Flynn for his unnecessary amateurish review of the brilliant new album 'La Folie'.

The naive review of 'La Folie' just goes to show how stupid you have to be to get a job as a "Music Journalist". Firstly we are wrongly informed that the opening track is called 'Known Stop' when actually the correct title is 'Non Stop' and the "one-tone voice of Jean-Jacques Burnel" is actually the harmonious voice of Hugh Cornwell.

Judging by Simon Hills' review of Hammersmith Palais I think he is more interested in Jean-Jacques Burnel than in the actual quality of the Stranglers performance. Apart from the interruption at the start of 'Threatened' the Stranglers played brilliantly and their performance was faultless. Maybe Simon Hills was too wrapped up in a day dream about JJ Burnel to notice he was missing a brilliant concert. Yours in Black, Cliff Howarth, Liverpool.

Typical Stranglers' fan with typical Stranglers' persecution complex. Perhaps it will pass.

## Whining fan

I FEEL compelled to write to you in hope that you will print this as I know many people who share my views.

Why was there no mention of Yes when they split up? They played music — real music — to make people happy regardless of trends and fashions so beloved by your grotty rag.

You could at least have done a large article on the history of the band, instead of wasting it on trash like Depeche Mode. I have never heard such drivel in all my life. I know a 12-year-old with more musical talent. And as for Soft Cell, have they had an album certified gold before release? No.

Why do you have to wet yourselves every time a new trend comes along? Will Depeche Mode be around in ten years?

A Yes freak (who believes their music will live forever).

If Yes are going to live forever, how come I've never heard of them? Still I admire your fidelity. It reminds me of my dogs...

## Laid bare

I THINK 'Mystery Song' was the best video film that has ever been made. Rick Parfitt should get an Oscar for his chest.

Quotfully, a survivor of the Christmas Quo convention at Paddington.

I wondered what all those denimed haires were doing in the pub shaking back and forth with imaginary guitars in their hands...



## Pretty vacant

WHEN! WHEN! When are you going to give Abba a good reference? Simon Tebbutt's review was pathetic. How on earth can fans take a good view of the album when he only mentions a couple of the tracks.

What about 'I Let the Music Speak' which is the best song on the album. This is a musical masterpiece building up to a superb chorus line and then quietening down again. At 5.20 its length strengthens the whole sound.

And what about 'An Angel Passing Through My Room' which is haunting and beautiful with Frida's voice and the ticking of a clock an additional background sound which superbly acts as an accompaniment.

I am thoroughly fed up

impressive, mean nothing. That's the trick and that's why you like Abba.

## Ripped off

I CAN'T stand it. I really can't. Those bandwagon jumpers, Haircut One Hundred, got their moment of fame in the charts with that single 'Favourite Shirts'. It sounded just like adding 'Glow' and 'Chant No 1' together, with an appalling impersonation of Tony Hadley by the vocalist. They should be called 'Originality Zero'.

But poor Spandau's, their excellent 'Paint Me Down' couldn't even make the Top 20. There seems to be no justice these days. An ex-British Chart lover, Hong Kong.


What's the world coming to? There are people out there who think Spandau are original? To catch a thief...



See 'Betrayed'.



'SEAL OF APPROVAL' MICHAEL LYE

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