

HAIRCUT 100

LINX'S
funk frontier
In colour

RECORD MIRROR

SCRITTI
POLITTI
DIY goes pro

ROLLING
STONES
US tour exclusive

A life in the day
JOHN FOX

ROCK VIDEO
SPECIAL



BEAT • MODERN ROMANCE

AC/DC LP • DIANA ROSS SONGWORDS • LEVEL 42

TOM OF SCRITTI POLITTI: Photo by Paul Cox



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TELEX
89485
Music G
Distributed by
Spotlight Magazine
Distribution Ltd
1 Barnwell Road, London 7AX
01-407 6411 c1981
Morgan Crampin Ltd
Calderwood St,
London SE18 8QH

Registered as a newspaper at
the Post Office

Published by Spotlight
Publications Ltd
40 Long Acre, London
WC2E 9JY
and printed by
South Eastern
Newspapers Ltd,
Lansfield, Maidstone,
Kent ME25 6SG.



EWf: to tour

Romance in fracas

MODERN ROMANCE were involved in a fight at a club last week when they were celebrating bass player Dave James's birthday. Singer Geoff Deane got into an argument with one of the bouncers at Elton's

Club in Tottenham, North London. A battle erupted between other bouncers and the group, and eye witnesses said that knives and clubs were used. The violence culminated in

six members of Elton's being arrested and a friend of the band having to have 30 stitches in his head. The nightclub staff were later released, but will be interviewed again. And the real irony of the trouble is highlighted because the group released their debut album over the same weekend. It is entitled 'Adventures in Clubland'. The album includes their current chart hit 'Ay Ay Ay Moosy' and their debut chart smash 'Everybody Salsa' as well as eight new songs. Geoff Deane was not available for comment at press time.

SOU L GIANTS Earth Wind & Fire come over to Britain next year for their first live dates since 1979. And the group are bringing over their extravagant American show for the live concerts they play here. A promoter said: "They will probably play for between two and two and a half hours. I'm sure they will be bringing stuff over from the States, and it will be different to their last shows." "Apparently they have updated their show and will be bringing over lasers and other effects." The group, who are riding high in the charts with their 'Let's Groove' single play four nights at the London Wembley Arena and two at

the Birmingham Exhibition Centre. They kick off at the Birmingham NEC on March 12 and 13. And they go on to perform at the Arena on March 15, 16, 17 and 18. There is no news on a new album, though. All they will reveal is that a new single is likely to be released in the new year in time for the concerts. ● HOW TO BOOK: Tickets are priced at £7.50 and £8.50 and are only available by post. Postal orders only should be sent to the Earth Wind & Fire Box Office, PO Box 77, London SW4 9LH. A SAE should be enclosed and the city and night preferred should also be stated.

Japan go "Chinese" album?

JAPAN CONFIRM their new-found status as new romantic pioneers with a tour this month. The group, who have just released their new 'Tin Drum' album, are putting together a stage set that will fit in with the "Chinese theme" of their new LP. Dates for the tour run: St Austell Cornish Coliseum December 7, Portsmouth Guildhall 8, Leeds Queens Hall 10, Lancaster University 11, Liverpool Empire 12, Newcastle City Hall 14, Edinburgh Playhouse 15, Birmingham Odeon 17, Brighton Centre 19, Leicester De Montfort Hall 20, London Drury Lane Theatre Royal 21 and 22 and London Hammersmith Odeon 23. Japan will probably add an extra special show in the capital which will either be a matinee or midnight performance.



STEWART: Broken toe



JAGGER: Broken speed limit

Scorpions new year tour details

GERMANY'S LEADING heavy metal band, the Scorpions, fly into Britain next year for a major tour. It will be the band's first dates here for a year because their vocalist Klaus Meine has had a throat complaint which needed special treatment at a clinic in Vienna. Co-inciding with the dates the band will be releasing their new album 'Blackout' which was produced by Dieter Dierks. The tour schedule runs: Edinburgh Playhouse February 11, Newcastle City Hall 12, Bradford St Georges Hall 15, Sheffield City Hall 16, Manchester Apollo 17, Hanley Victoria Hall 19, Birmingham Odeon 20, Derby Assembly Rooms 23, London Hammersmith Odeon 25, Bristol Colston Hall 28, Leicester De Montfort Hall March 1, Southampton Gaumont 2. Tickets are now on sale at all venues apart from Bristol, where they go on sale from February 1. Tickets are £4 and £3.50 at all venues with the exception of Bradford Hanley Derby and Leicester where they are all £4.

Stewart and Jagger on same wavelength?

XMAS SATELLITE BROADCASTS

SUPERSTAR Tax exiles the Rolling Stones and Rod Stewart both plan to broadcast their current American shows in this country over Christmas... and both have new singles out this week. The supergroups are locked in battle over whose show will come over best. But Rod Stewart's plans are the most definite. His concert at the Los Angeles Forum will be satellited live throughout countries across the world. It will be shown here over Christmas through cable television over the Christmas holiday and on national television in the New Year. The blond singer will be joined on stage by Tina Turner, Kim Carnes and a 100-piece gospel choir especially for the TV showing. And the Stones are lining up a similar extravaganza, with a special concert just for the benefit of the film cameras lined up for December 17 or 18. Both bands have culled tracks from their chart-topping albums for singles. Rod Stewart releases his American top ten hit 'Young Turks' this week with the rhythm and blues track 'Tora, Tora, Tora' on the B-Side. The Stones bounce back into action with their 'Waiting On A Friend' number, and again have an R&B number on the flip with 'Little T&A'. Rod Stewart is pressing on with his concerts with the aid of pain killers after breaking his toe during a concert last week. It was expected that some of the tour would have to be postponed at the time — disappointing the scores of fans who have bought all-in tickets to see the singer in New York this week. Over the weekend Jagger, too was involved in an accident when he was involved in a car crash...

Manners pre Xmas gigs

BAD MANNERS are on the road again to play a few dates around the country. The group — whose new single 'Buona Sera (Don't Be Angry)' hit the charts last week — play: Kingston Polytechnic December 11, Margate Winter Gardens 14, Poole Wessex Hall 16, Salisbury Technical College 17, Swindon Oasis Leisure Centre 18 and Stroud Leisure Centre 19.



OZZY: Spits blood at the councillors

NUTTER OSBOURNE SHOW EFFECTS OUTRAGE

EXCLUSIVE

OZZY OSBOURNE is due to come under fire when he takes on his next British tour.

The Birmingham singer and his band Blizzard of Oz — who have just gone out on tour — are planning to bring their American show over to this country in the summer.

And the concert that U.S. fans will see includes a massive balloon that explodes over the audience dropping raw liver on their heads.

On top of that Ozzy appears to get blown up on stage in a stunt similar to the explosion used by the Plasmatics whose concert was banned by the Greater London Council. And neither they or other local authorities are likely to be sympathetic to the heavy metal star blowing things up on stage, either... especially when it's himself.

A GLC spokesman said he did not know of a London concert hall filing an application for the show to go on. But he did say "I thank you for warning us!"

But Ozzy is determined that his outrageous show, which they are trying to book in for this summer, will go on.

"I think the kids deserve a show like this," he told RECORD MIRROR. "The councils are being stupid. All right, there are a few explosions, but nobody will get hurt."

"I'm not trying to cause a riot or anything like that. It's just an entertaining concert."

When the band finish their tour here, they go straight over to America. Once the reactions to the outrageous stage show are known there, local councils here are likely to file their objections.

● See Ozzy Osbourne in colour in next week's RECORD MIRROR.

Putting the Squeeze on

A SQUEEZE television programme might never be seen following a court case last week.

The band — in the charts 'Labelled With Love' — were granted a temporary injunction on a half-hour television film of the band in concert made in August.

They claimed that the film, shot at the Nottingham Theatre Royal was "appalling". And they also claimed that they had a right to veto the film, which was made by WOT Productions.

WOT was on the point of selling the film abroad, and it could well have been shown in this country.

Following the judge's ruling in the London High Court, the group have to await a full trial.

"The group consider that the film does not do them credit and that its distribution would damage their reputation," the judge said.

Squeeze are currently on tour following the release of their 'East Side Story' album earlier this year.

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SCRITTI POLITTI deliver a discourse on the value of pop. Mark Cooper gets out the dictionary. PAGE 4.

PLUS!

NEWS BEAT SPECIAL. Record Mirror's consumer guide to all the music videos you can buy or rent. Which ones to avoid, the best value for money, compulsive viewing. All on page 10.

PLUS!

Another Record Mirror EXCLUSIVE! Mike Nicholls heads mid-west for a bird's eye view of the ROLLING STONES' travelling American circus. Page 19.

PLUS!

IN COLOUR. Having scaled the top 20 three times this year, Linx are now amidst their first ever British tour. Mike Gardner reports on the Manchester and Edinburgh dates on page 20.

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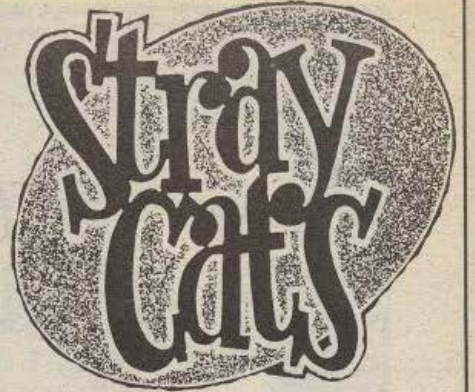
The box offices for all venues except Bristol will open this Friday. The Colston Hall is currently accepting postal bookings and will open over the counter bookings from January 25.

TOTP theme tune re-release

THE TOP OF THE POPS theme tune 'Yellow Pearl' by Phil Lynott is re-released this week.

The song — co-written by Ultravox leader Midge Ure — has been used by the television programme for three months, but was originally released before Top Of The Pops featured it.

Both Midge Ure and Rusty Egan play on the single which is backed by the Phil Lynott number 'Girl', which appears on his 'Solo In Soho' LP.



Little Miss Prissy



THE STRAY CATS

NEW

3 TRACK SINGLE

2 LIVE TRACKS:

PREVIOUSLY UNRELEASED

"SOMETHING ELSE"

"SWEET LOVE ON MY MIND"

"LITTLE MISS PRISSY"

PRODUCED BY THE STRAY CATS/HEIN HOVEN

SCAT 5 RUSH RELEASED

FULL COLOUR SLEEVE



Scritti Politti: wary of the corrupt and cynical world of the rock biz.

Making their way from the margins to the mainstream SCRITTI POLITTI have discovered the beauties of pop. But what took them so long? "Professor" MARK COOPER listens to their excuses.

SUSPICIOUS MINDS

THE NEW pop built on the past punk, the new chart built on an open heart. Both in company with a confiding intimacy and a warmth of soul and . . . and well I could go on.

But introductions are necessary and also in order. There's Green, songwriter and singer, a tall man dressed in a neo-Edwardian suit with a literate manner that tends to the professional, Tom, a quiet man with a magnificent set of dreadlocks, a lion after slumber, and Mathew, manager and group member, an eager schoolboy whose skill is knowledge of the hustle, one which he will need to be adept in the days ahead.

All in all, Scritti Politti, odd name but true and possibly new to you. So history comes first . . .

Or so I said to Scritti sitting down with them last Friday in one of the dingier pubs of Covent Garden while various folks celebrated the end of the week and Green concentrated on a rewriting of rock history in which the critique that punk provided offers its lessons and moves on into the heart of the charts. A revised chart in which the Cliffs and the Sheenas may remain but in which a new spirit may also flourish, where candour as well as confetti may find its place.

In the beginning, there was punk. In the beginning it was good. Most of all because it gave music back to those to whom it has always belonged, you and me and the heart.

"Scritti began in the first flush of punk when enthusiasm was what was required. In that time we were an essentially non-playing group who learnt our skills as we went along," says Green.

There were two consequences of this, one which transformed the charts and one which, in the short term, found Scritti boxing themselves into a corner.

"At the time our interests were viciously opposed to pop records and charts and the whole business. But the terrain changed. Who was excluding who from the charts, who could get in and who couldn't changed dramatically.

"Once you got people like the Undertones and the Specials being successful, you realised that, simply in terms of access, the charts were no longer a different world. It became a matter of having a bit more money, a bit more skill, and a bit more push.

"It was enormously exciting to realise that pop wasn't the exclusive property of people like Bread."

So the charts changed and so, eventually did Scritti. "We realised that a lot of independent music had become ghettoised and trivialised. Despite all Rough Trade's good works, lots of other independent labels didn't spring up and together invade the high streets. Our music and that of a lot of other independents became merely marginal.

"Marginal music has never transcended its own history or invaded the mainstream. As a consequence it ends up asserting little other than its own marginality, its difference from the majority. But mere difference is not enough, especially when it soon created a tradition as stale as that of the mainstream, as stale and as self-enclosed."

Scritti found themselves painted into a corner. A corner which was no longer a vital challenge but a comfortable cul-de-sac: "There's a whole history of nice middle-class English boys who fired pop music to be a myth and take great pleasure in attempting to either disrupt pop as it is or avoiding it altogether.

"All too often nobody, except an elite few, is any the wiser to their work. You can't tell whether you are being bold and valid or simply stupid."

Scritti were on Rough Trade and still are, an issue with which we shall deal presently, if you'll bear with me (no fidgeting in the back rows please, no staring out of windows or passing of notes, this is important information and will repay your close attention).

"Rough Trade missed the move to a whole new pop sensibility. There isn't some ghastly conspiracy that prevented consciously 'avant-garde' or 'alternative' bands like Henry Cow

entering the charts. You can hear their refusal to deal with the marketplace in their music. Pop records are products and they have to be sold and marketed, otherwise they remain unheard. And what you don't hear can't warm and change you."

Pop is a product but that ain't all as anyone who's been moved by the same will testify. Pretend that it ain't a product and it ain't pop, treat it merely as product and it's not pop but a sickness. Scritti lastened on this and dealt with it by treating manager Mathew as one of the group, not a behind-the-scenes manipulator but as essential a part of the business as McLaren or John Rotten.

"What he's learnt about how the industry works, from the nuts and bolts of studio management to the budgets of big record companies has been really important to the group's attempt to win power for people like ourselves who make records or buy them."

Scritti went from being dour deconstructors to being magic merchants with a new found confidence in the power of pop: "Pop is in itself a very positive and a liberating force, a wonderfully affirming thing."

Green went from dismissing pop to recognise what it had it always offered him, a source of strength and solace: "I used to believe: 'So what, another nice tune.' At that time there seemed so many other things that needed doing. But I was fooling myself because melodies have always been important to me; there were times when I was very ill and defeated and then melodies were a great source of strength.

"When you look at Stax or Atlantic soul music, you realise how unspeakably beautiful pop can be."

"It was enormously exciting to realise that pop wasn't the exclusive property of people like Bread" (Green of Scritti Politti).

Green comes from South Wales and went back there in his sickness. He may well have remembered his growing up: "There was no record shop so you'd have to go down to Boots and order anything you wanted. I remember ordering Matching Mole's 'Little Red Record' or Annette Peacock alongside a Rod Stewart or T Rex. I recognised the difference but it didn't seem an essential one."

Remembering this, Green returned to London and to Scritti, intent on composing a music that moves by virtue of its soul and intelligence. A new aesthetic.

This Scritti recorded 'The Sweetest Girl' currently delighting our chart, and an album, due early next year: "It's our attempt, coming from DIY, at making a real sharp record. Doing it ourselves with no money we always found ourselves in cheap studios governed by an aesthetic of necessity — we didn't know studios that well, or our instruments!

"This album is our attempt to use the craft and skills of pop made in decent studios with melody in mind."

But wait! Had the aesthetics of DIY taught our heroes nothing? Were those years in vain and had they taken a long way round to learning what they knew in their heart of hearts already?

In a word, 'No' and keep asking questions like that and you'll have me wondering whether you've heard 'Sweetest Girl' and the understanding it displays. Scritti will explain, we'll work it out together.

Let's ask a 'stupid' question — why is 'sweetest girl' enclosed in commas?

"The song wasn't about a person or the person but about the mythical notion of the 'sweetest girl'. It was influenced by Gregory Isaacs who opened up Lover's Rock to me which is full of 'sweetest girls' and 'you're my number ones' — the Tin Pan Alley language of love."

Marginal Scritti looked down on that lingo, the new Politti realised its seductive power: "That language can seem banal but how it can move you! Stax and co transcend the language, move you with joy and longing in ways we haven't begun to understand."

Rather than research this matter in the laboratories, Scritti set about discovering the same in their songs, never abandoning their own critical approach and avoiding the simple-mindedness that comes with taking any language for granted.

"Sweetest Girl" is in quotes because the girl's conditional, a cliché that Scritti question and celebrate — simultaneously. (These guys aren't slouches, doing two things at once don't trouble them, ambiguity's their home and music their resolution.)

"When we discovered pop, we were seduced by the sentiments that the history of the music evokes in you, 'sweetest girls' and all. There's so much power there but it's not enough to merely accept it as it stands."

Scritti learnt from DIY to investigate things in terms of how they are constructed not to take them on trust, solid, there and given. They loved the music of the soul but to make it their own, they had to bring it into question, to put it in commas.

In doing so, they join hands with the other constructors of the new pop, meta-magicians all, from ABC to Orange Juice, from Human League to Haircut 100, all making a pop music that satisfies by honouring traditions that are simultaneously investigated — and all in song. In every one, boy meets girl (the 'sweetest one', of course), debts are honoured while the old love story has to answer a few questions, your honour.

Tom, dreadlocked Tom, will explain. Up to now he's been silent but just when you needed him most, here he comes: "We found ourselves attracted to the melodies and the sentiments of soul while at the same time being suspicious of surrendering ourselves to it."

"And, so we always introduce a twist, a set of commas, because we'd always be suspicious being the people we are."

"But it's not that we'd be seduced into love and then the next day think: 'Oh no, we'll have to put the politics in and get our inverted commas out.' It happens simultaneously, you live the love of sweet soul but you're suspicious of it at the same time."

Now if you think Scritti are rather hard on themselves you'd be right. But now they think enough while, in marginal days, they thought too much: "I think when we were working in a marginal way, we used to purge ourselves and our inclinations non-stop. We'd think: 'I can't be attracted to this sort of music, I'm too left-field for that, it has to be taken apart.' So we'd push that music and that soul to the back of our minds."

"Now we're letting them come forward. Because you have to deal with them, you can't expect them to go away or expect to have nothing to do with them; they're in your brain and elsewhere."

There's a touch of reluctance there. Scritti haven't yet quite resolved these issues. They still find themselves on Rough Trade, bedevilled by a number of major labels sniffing round their privates. Should they leave the independent that has nurtured them for the distribution and the advances of a major that might well eat them for breakfast?

After all, not that much has changed, most of the baddies are still bad.

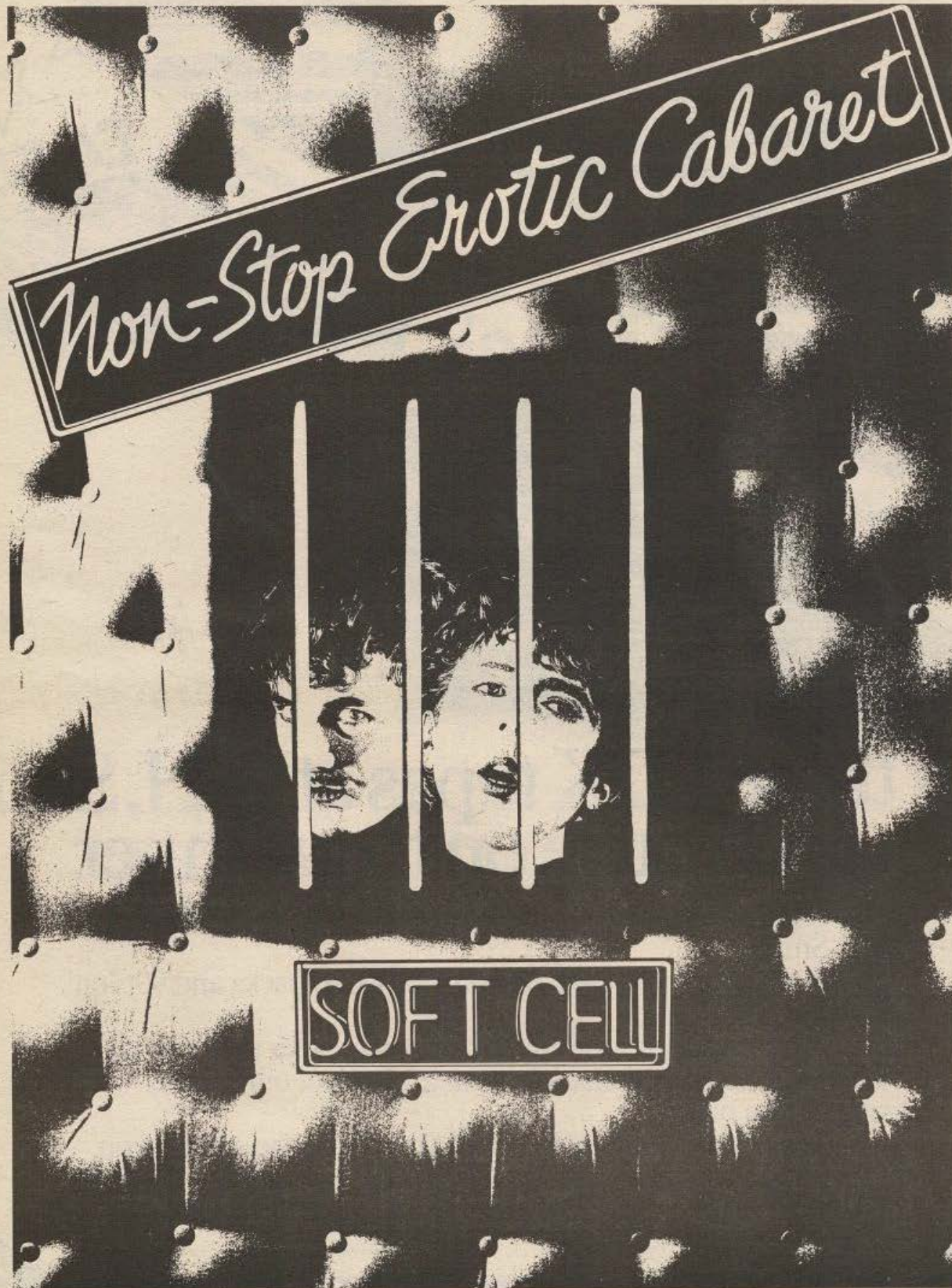
Can they combine the innovations of a Roxy or a Robert Wyatt with the heart throb glam of T Rex and co or they relapse into introspection. Worst, will they quickly become pop hacks churnin' 'em out!

The story's just beginning. Down at the office Scritti are arguing about the cover shot — shouldn't it be a group shot or Green at least who writes the songs and sings them?

And the corrupt and cynical Record Mirror (that's us) want Tom because he looks different and sells papers (Is that why you bought the rag? If so you probably haven't read this far, heh heh). Who'll win? I'll know next Wednesday (today!)

The first of many skirmishes if Scritti are going to do it their way. They'll stay suspicious and they'll stay sweet. I believe, but I'm watching anyway. There'll be other covers.

Victories and defeats are conditional, says Scritti. And continue.



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ONE LINERS ...

THE LUNATICS have taken over the assembly! Former Irish transport minister Padraic Flynn, believed to hold political views slightly to the right of Genghis Khan, has declared in a session of the Irish Parliament that the fabulous Fun Boy Three and their jolly hit are "politically subversive" (hooray!) and insulting to patients in mental hospitals. . . . the hitmakers with hearts of gold, your very own Human League, played a matinee in Sheffield on Friday for 400 underprivileged children; a party followed, at which, apparently, "Susanne's mum had more fun than anyone" — make of that what you will. . . . U2, still without a Top 30 UK hit, are busy making waves — new ones, of course — in Los Angeles, where they've just played a sell-out date at the 7,500 seater Palladium. . . . guests at a preview of 'The Secret Policeman's Other Ball' (held The Other Night, when else?) included Sting, wearing a gigantic black leather coat and a mini-skirted, black-stocking wife; comics Alexei Sayle, Chris Langham and Donovan, and Bob Geldof, clad in a big Russian fur hat and droning on about his Siberian hols to anyone he could corner in the bar. Sting, by the way, says he's taken up sky-diving. . . . if Belhan of the Delta 5 is dating dishy Depêche Modér Andy Fletcher, how come she's getting engaged to Adrian Heath of Polydor Records? Answers on a postcard to Claire Rayner. . . . hands up all those who saw delicious Clare Grogan and Altered



CLARE of ALTERED IMAGES: "massive bum"

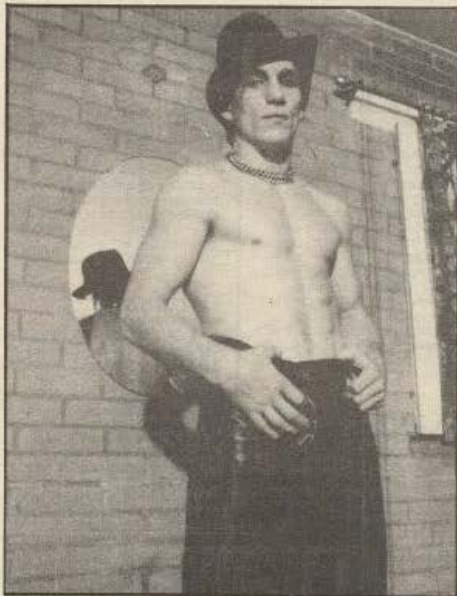
Images on the Knarled Grey Whistle Bore last Thursday? And hands up all those who gapped in amazement at the trouser-clad Grogan bottle? Our broad-in-the-beam lassie moans "I only weigh seven stone, but six of it's my bum" . . . in between their return from sunny Orstrilia, had of golden beaches and burnt eggs for breakfast, and embarking on a German visit, Echo and the Bunnymen nipped into Club Zoo to check out the Teardrop Explodes (featuring their new singer, Cope after ego Kevin Stapleton). Other visitors to the club include the Stranglers and — hold it! Club Zoo returns to the Pool for the two weeks before Christmas! Book now! . . . hunky Dave Waking wed exotic girlfriend Dominique on Tuesday (sob!) and says they're so excited about getting spliced that they've decided to have their first baby in February, instead of waiting nine months: Oh Dave, you are a card. . . . what now for Bobby King, who's quit his post as singer with the Scars? Maybe a duet with constant companion, the hardy perennial Nico. . . . a bash to promote the new 'Tales From The Crypt' LP was held last week in — wait for it, kids — A Crypt! Wacky, huh? Hosts included Griff Rhys Jones and Mel Smith, while guests included Bim's Cameron McVey and the very tiny, very dishy, very drunk David Van Day of Doller. . . . Andy Summers is 38 at the end of this month, and don't let no-one tell you different. . . . Blue Rondo À La Turk. . . . Enough, enough! See you next week.



THICK AS THIEVES: "wastelands"

TOUGH TALKING

'THICK AS THIEVES' is a play by Tony Marchant currently playing at the Theatre Royal in London's East End. The play consists of two playlets, 'London Calling' and 'Dealt With' which follow the fate of three young white blokes leaving school and looking for jobs. The first play begins with the Clash belting out the title tune and takes place on a wasteland where Paul and Saff are hiding from the police after an abortive snatch and grab job.



NICK CRUISER: boxing and make-up

TUBEWAY KO

WHAT A bruiser! Gary Numan's old band have got a completely new type of singer fronting them now — in the shape of a hefty middleweight boxer.

And he's pulled no punches about how serious he is about the group.

Last week he was called to a rehearsal, but had to fight at the same time that would put him right up in the championship stakes. But he didn't miss either.

Nick Cruiser, as he's known, simply walloped his opponent into unconsciousness in a curt 45 seconds. The final punch meant he could not only join the band for a practice, but he'll have a chance to fight for the British ABA middleweight boxing championship.

When he's not in the ring, Nick puts on make-up and sings with the group who now go under the name of Tubeway Patrol instead of the late Tubeway Army.

"Nick's always been right upfront," says guitarist and band leader Sean Burke. "When he phoned for the audition after an advert he

knew we were Tubeway Army.

"He was so confident he told us to hang on and not to give anyone else the job. Even when he got down here he didn't know the songs we could play, so he just sang solo instead. No one else we auditioned could do that."

Sean Burke was the guitarist in the original line-up with Gary Numan as well as BJ Bann when they were based in Slough, a town west of London.

And he has "no comment" to make about the other ex-Numan players Dramatis, who are currently doing the rounds. But he points out that no one in the band played with Tubeway Army.

The major headache for the group at the moment lies on their manager's shoulders. When they go on tour he has to find somewhere where Nick Cruiser can spend four hours a day training.

And the idea he's working on now is persuading local police stations to allow the singer to work out in their gyms! SIMON HILLS

The dialogue throughout is tough, realistic and funny as hell. Faced with despair and a lousy environment, the characters attempt to survive. Saff by virtue of his cynical humour and, as Tony Marchant explains, by the fact that "he's locked himself up — he never shows any desire for anything." Paul, meanwhile is more imaginative and more self-destructive. Paul Weller is his hero because "the Jam can articulate things that he would like to. In that kind of environment he's far more likely to be into the Jam than Joy Division."

While 'London Calling' is largely an extended dialogue, 'Dealt With' deals with the same characters in the context of the events of this summer. Saff has been sent to Borstal where he makes friends with a black guy. Together they escape and come back to the East End to see Paul who has been driven to despair by his attempts to get a job. Together the three of them confront an employer of the witty, Dsily Telegraph variety who has refused Paul a job and treated him like dirt. "The play's a postscript to the events of July, about a society which shows its youth a lot of goodies and slips them on the wrist the minute they reach out to touch them."

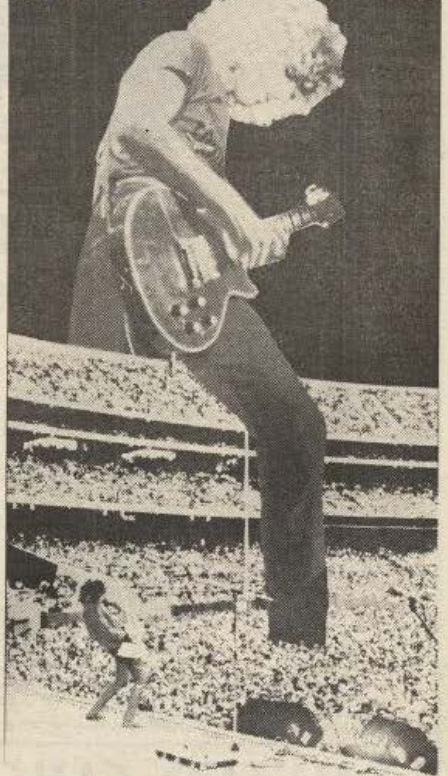
Tony Marchant's writing is rare because it is tough enough to represent people as they actually speak and feel on council estates and in the 'wasteland' and rare also because it is prepared to confront the despair of kids in Saff's and Paul's position.

Marchant knows the environment of which he speaks. He comes from it. "Usually when kids are interviewed by adults, they tend either to put on a show or clam up or be intimidated. I try to catch people as they talk amongst themselves." Recommended. MARK COOPER

SOUND AND VISION
News Beat's guide to Rock Video
— see page 10

Kiltorch and MCP present

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News Beat

MONDAY

OFF TO another boring has-been studded reception, this time for the utterly huge Diana Dors who is about to inflict a terrible single on an unsuspecting public. But the real joke of the evening occurs when everyone thinks there must have been some kind of an accident because of the presence of a number of St John's Ambulance people. Of course it's just silly old Steve Strange and some of his dappy friends trying and failing miserably in their attempt to recreate the chic Berlin 30's look. Pathetic.

Poor old Steve, he still labours under the adolescent illusion that he can eat as much as he likes without putting on any weight, and is looking absolutely awful these days. Strings of horrible puffy grey flesh hang in greasy festoons from his jaws and he just stands and stares with those horrible, blank eyes. In fact he looks more like an elderly turkey caught in a traffic accident with a lorry load of cheap cosmetics than anything else. I fear he may not be long with us.

Just in time to catch the opening of the debacle of the year, The Royal Variety Performance. The only humorous event of the evening is when those ridiculous old buloons Adam and the Ants take to the stage and the poor Queen almost chokes on her popcorn trying to stifle her laughter. Thank goodness I had my smelling salts with me. But what really puzzled us was why he looked so much older than 94 - year-old clean living Christian



CLAWS

by Greta Snipe

Cliff Richard. I suppose the fact that Cliff isn't going bald, and could give a deep bow without revealing a thinning pate, helps.

TUESDAY

OH, THE trials and tribulations of belonging to such a fearless, crusading organ as **RECORD MIRROR**. Following some stunning revelations in last week's features about **Orchestral Manoeuvres In The Dark** and **The Jets**, we are simply deafened by howls of protest from the so-called injured parties.

Firstly **OMD**, you will recall, complained about their record company's ghastly organisation and how they reckon they've poured the band's profits into an album by those hugely overrated prancers **Hot Gossip**; an album so awful that it was scrapped after the second attempt at the approximate cost of a cool £40,000.

The next thing we know

some rabid rep is on the telephone demanding the hack's home address and making all sorts of ridiculous remarks about letters and retractions and writs.

Then a drab little man purporting to represent **Shakin' Steven's** size 18 manager, **Benney Hill** lookalike **Freya 'Two Chairs' Miller**, calls the office and actually has the cheek to threaten to sue us just for relating what **The Jets** said about the awful conditions she made them suffer when they were touring with old Shaky. I was under the impression that they claimed she locked them in the dressing room and attached electrodes to their genitals and so on, but I may be wrong.

WEDNESDAY

POOOR **JOHN Lennon**. Why don't the virtues just leave him alone? I see another tasteless-worm has come crawling out of the woodwork lining his pockets by filling the gutter press with the lurid details of the singer's debauched lifestyle.

If a man wants to take dangerous drugs and indulge in perverted sex orgies with prostitutes, that's totally up to him I say. Who are we to judge the actions of this gentle and artistic multi-millionaire? Let he who has not been stoned cast the first stone, as they say in the Bible. There is nothing more sick than ruining the reputation of those who cannot defend themselves and the less we read of this rubbish the better.

More **Beatles'** news. The dreary old hippies who believe they run the

Liverpool Council have named four roads on some bleak housing estate after the so-called **Fab Four**. This is as wicked as calling your child **Adam Ant** or **Steve Strange** and then wondering why they get beaten up at school. The poor residents of **Ringo Drive**, or whatever it is to be, will find themselves mocked and scorned wherever they go and their streets vandalised at every opportunity. Who is responsible for these irresponsible decisions?

THURSDAY

MORE VIOLENCE, which only goes to prove my theory that rock 'n' roll is socially dangerous and turns normally stable shop assistants into rabid, raging lunatics bent on destruction of the world as we know it.

In Toronto over 1000 Canadian headbangers take to the streets in a mad rampage after a concert by the horribly subversive **Black Sabbath**. Riots are a rare occurrence in Canada and quite naturally, the authorities are thinking of banning any further appearances by this terrible act.

Then tonight, posers are enjoying themselves at **Modern Romance** bass player **Dave James's** birthday party at Elton's Club, when a terrible row breaks out between lead singer **Geoff Deane** and a six-foot square bouncer. Guests take refuge under a table when a fully fledged fight starts between the band the bouncers and the knives and mallets and clubs are flying. Let's hope this isn't a gimmick to promote their new album.



GOBBLE GOBBLE. A goose-stepping Steve Strange tries out his famous turkey impersonation on blousy Diana Dors (see Monday).

FRIDAY

OFF TO a "bash" (I) in aid of the forthcoming Amnesty International comedy film which, not surprisingly, features the likes of **Sting** and **Bob Geldof**. It's so nice to see people concerned about people in far-off foreign lands. But **Sting** really is a savage; everytime I see him at these parties he's busy stuffing his face with crisps and nuts and sausage rolls. It's either to sustain his athletic kitchen table activities or because, quite understandably, he doesn't want to eat off it.

SATURDAY

A DESPERATE early morning telephone call from **Chris Difford**, leader of those old wimps **Squeeze**. The poor boy's in a terrible

flap because the band are all tied up with some court case trying to stop a production company releasing a television film of a live performance they made in Nottingham last year.

In between sobs, **Difford** tells me that life's all too unfair as the show was utterly "appalling". How do I explain the hard facts of life to this silly boy. I can't just tell him that **Squeeze** are over - the - hill and life is going to be like just that from now on in. So I tell him to take another aspirin.

An agghhead friend from University stuns me with some research he is conducting into the effects of **Barry Manilow** on the human race. Apparently, in Britain someone buys a **Barry Manilow** album every 15 seconds and someone dies every 37 seconds. This is the best argument for banning the gargyle-like bozo when he tries to come here in January, and I shall set up a fund to that end.

SEAWEED CHIC GOES NAKED!

SAY GOODBYE to Mr Sanchez, forget the Greasy Italian Waiter look and put your knickerbockers back in the bottom drawer where they belong. Seashore Chic (try saying that after a couple of drinks) is the new IN thing down Bristol way. Or so the Electric Guitars would have us believe, although somehow I don't think they take the idea too seriously.

"Oh yos we do," chimes one of these ice cream clones. "But we're moving on already. Seaweed was last Summer's thing. We're seriously thinking of performing nude now. We're trying to book a tour of Naturist clubs for the New Year. You've got to stay ahead, haven't you?"

Ahead? Sounds like behind to me. Behind Jim Morrison, Captain Sensible and Hawkwind's Stacia to name but four.

"Ah yes," says another Electric Guitar - were it

Andy, Neil, Matt, Dick or Richard was hard to tell. "But there's a big difference between going on stage and taking your clothes off and going on nude from the start. It would be pretty cool, don't you think?"

As it is the Electric Guitars explode onto a stage with all the heat of a megaton bomb, pumping up the pressure and sucking the audience into the holocaust. You may have seen them do it yourself supporting Our Daughters Wedding in London or the Thompson Twins round the country, or indeed at one of their own gigs in the motorway service stations of the M4.

Or else you might have heard John Peel spinning their latest and much acclaimed single (even Sunie like it - shock, horror, gulp, gasp) 'Work' on the Bristol-based Recreational label. If you haven't you won't know that the Electric Guitars play a



WHO COULD this ghastly apparition be? Is it Elsie Tanner in drag at a knees up in the Rover's Return? Or is it the inimitable Bette Midler avec pompadour wig (circa French revolution 1790) rehearsing a new sketch? No, it's none other than Mith Toyah Willcockth looking like a hedgehog who's just undergone electric shock treatment. Miss Carrot Locks 1981 assures us she weighs a mere seven stones, but one look at that flabby double chin and pudgy little arms confirms the actress / singer really clocks in at something like seven hundredweight.

whooping and hollering brand of modern blackbeat brimming with an energy and a sense of humour which sets them light years beyond the po-faced posing of all those Pop Group spin-offs, for whom pleasure must equal pain.

The Electric Guitars play funk to unleash the Inner Forces (their phrase, not mine) and confess a healthy reaction to the New Romantics and the current crop of Ethnic Young Men.

And where other groups spend hundreds on haircuts and seersuckers to look as much like James Dean or Lawrence Harvey as possible, the Electric Guitars seek to debunk the whole

Clothes For Cool ethic with a wardrobe of soup-stained tuxedos and the kind of straw hats donkeys wear in Spain. And seaweed, of course.

But pride of place goes to the pile of old toffee tins and sheet metal that masquerades as a drumkit. Matt, the drummer, scours junk shops and rubbish tips for anything that sounds good when he hits it. His ambition is to play a kit made entirely of junk. And use a skip as a drum riser.

"We could do gigs off the back of a dustcart too. Imagine that at 7.30 in the morning outside your bedroom window!"

CHAS DE WHALLEY

FUNK DE FRANCE

OF COURSE there's no prize for guessing who the man on the left is in the picture below. That's the Euroman himself, Strangler Jean Jacques Burnel. But who are the three Frog Princesses sitting beside him?

Foreign readers won't be stumped. They'll recognise Taxi-Girl immediately, for this Parisian threesome are currently as hot as baked potatoes sur le continent. Their first two singles 'Mannequin' and 'C'herchez Le Garcon' on their own label shifted a cool 40,000 copies in France and would doubtless have gone Numero Uno in the French charts were there any French charts to go Numero Uno in.

"There is no official classified chart at home!", explains keyboard player Laurent Sinclair whose command of a foreign tongue would put most English tourists to shame. "Only the



TAXI-GIRL: Camembert pop.

radio stations have charts and there are only five of them and they play very little rock music.

We were talking in London's exclusive Air Studios where they were hard at it mixing their debut album. Jean Jacques Burnel was in the producer's chair. He and fellow Strangler Jet Black had played on the Paris sessions too; the young French band being without a permanent rhythm section since the sadly unexplained death of their drummer last Summer.

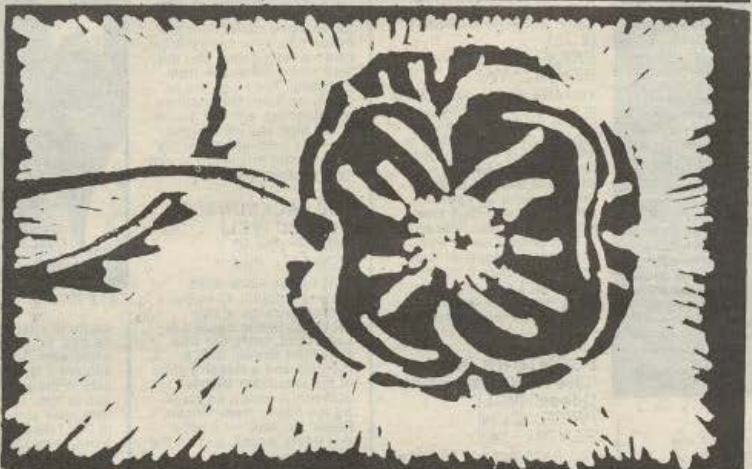
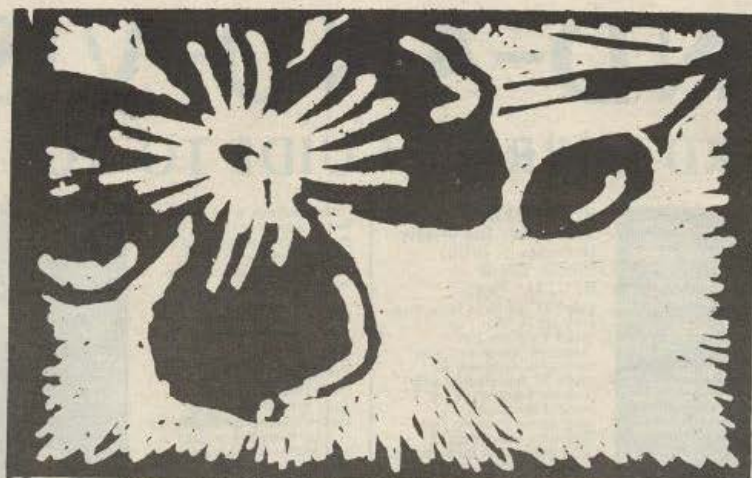
The album is due for release in France in the New Year and the initial play-back proved it to be a stimulating and exotic composite of a breathy Kraftwerk Eurodrone and a more earthy Meininblak funk. British audiences will already have heard much of it live as Taxi-Girl are currently opening up for the Strangers nationwide tour.

And Taxi-Girl's records should be in British shops too, for Virgin have recently signed the group and put out an English version of the hugely successful 'C'herchez Le Garcon'. It could be that Taxi-Girl will be the first French band to cross the Channel and survive, which is more than Napoleon could manage. But one last question. What does the name Taxi-Girl mean?

"It is what they called the girls who were paid to dance with clients in clubs after the Second World War. We chose it because it has the atmosphere of sleazy cheap literature. But it also sounds good, n'est-ce-pas?" Mais naturellement, mon petit chou. By Chas de Whalley



ELECTRIC GUITARS: nude shows soon.



WILDER

THE TEARDROP EXPLODES

NEW ALBUM AND CASSETTE NOW AVAILABLE ON MERCURY

SOUND-AND-VISION-

THE RECORD MIRROR GUIDE TO ROCK VIDEOS

VIDEO is finally here to stay! And rock bands are cashing in on the boom.

Television sets are no longer things you watch one of three programmes on.

Now you can plug in computer games, look up the news through services like Teledata and of course use a video machine to record programmes.

Not many acts have clicked that they can use videos yet, but already superstars like Blondie, Queen and ELO have put out shows.

Most of them cost between 25 and 30 quid, so at the moment it's a high price to pay for the privilege of seeing your favourite band in action at home. But most of them are also available for rental. The price varies from shop to shop, but you can pay as little as £1 to hire one overnight to about £8 to have one for a week.

The RECORD MIRROR staff have picked out the best of the bunch and given them all a critical eye. Our verdict: they don't have a lot to offer.

Most are badly shot cheap re-runs of live concerts or a string of promotional films sluck together. But some can be good value if you club together and rent one for a night or two's entertainment.

We have also given the approximate price in the shops, and tell you whether you can rent them. If the rental is "restricted" it means that only some shops are allowed to hire the videos out because of complicated trade laws.

This is only the beginning, though. Videos are on the up and up, and bands like Adam And The Ants are already working out extravagant video shows.

Over a million homes have video machines, and record companies find that tempting enough to produce more videos featuring their bands.

Promotional videos — like the ones shown on TOTP — cost between £10,000 and £60,000 to make, but the prestige ones haven't been released yet. People like Paul McCartney — who spends thousands of his own money on videos — has still to release a video to buy.

Record companies don't want that money to go to waste. These videos are just the start of the pile of films that can be released and soon they will bring out more and more once they've cleared the jungle of copyright laws.

But, for the moment at least, here's a guide to what you can and cannot get . . . and whether it's worth it! SIMON HILLS.

ABBA: 'Music Show Volume 1' (Intervision)
PRICE: £39.95

RENTAL: No
ABBA: 'Music Show Volume 2' (Intervision)
PRICE: £39.95

RENTAL: No
TOP OF the best selling video list almost since its inception . . . and it's not difficult to see why. Both videos offer mini versions of Abba's greatest hits, and although you'll have seen all the clips before on "TOTP" there's still a feast of the best of Abba — from "Waterloo" through to "Dancing Queen" — with moments you'll want to savour again and again. But you pay for your fun: both videos run at a scant 24 minutes and £40 is a hefty whack to enjoy a small part of the Abba empire.

PINK FLOYD: 'Live At Pompeii' (Spectrum)
PRICE: £29.95

RENTAL: No
AN ELABORATE and arty arty French production which attempts to capture the surreal aspects of Pink Floyd's music, this video takes a musical journey through the day of the band's legendary concert at the ancient stadium of Pompeii. Mixes well with exotic cigarettes.

CLIFF RICHARD AND THE SHADOWS: 'Thank You Very Much' (EMI)
PRICE: £29.50

RENTAL: Limited
TAKEN FROM Cliff and the Shadows' 1978 reunion shows at the London Palladium, and cut together

with old footage of performances, films and interviews with such worthies as Elton John and Olivia Newton John, this isn't as good as the current TV shows but will keep the real Cliff fanatics happy.



BLONDIE: "slick"

BLONDIE: 'The Best Of Blondie' (Chrysalis Video)

PRICE: £29.99

RENTAL: Yes
APART FROM the superb 'Atomic' and 'Rapture', this video is pretty unimaginative. It consists mostly of 'live' footage with 'Union City' filmed on location on a New York wharf, and 'The Tide Is High' filmed in an apartment. 'Call Me' consists entirely of a cabbie driving round New York — what an insult! When you think what they could have done with Blondie . . . what a waste.

BLACK SABBATH: 'Never Say Die — Live In Concert' (VCL)
PRICE: £24.50

RENTAL: Yes
ALL THE old Sabs favourites are here — 'War Pigs', 'Black Sabbath' and 'Paranoid' are joined with the newer numbers like 'Rock 'n' Roll Doctor' and 'Electric Funeral'. It's a straight in-concert programme showing Ozzy Osbourne at his best. A good bet to rent for a couple of nights.

ELO 'Live In Concert' (VCL)

PRICE: £29.95

RENTAL: Yes

VINTAGE CLIPS of the band in action from their flying saucer days and a timely release considering they're on the eve of some British dates at last. The only trouble is that the saucer doesn't come across particularly well on a small screen giving you little clue to how good it really was. Still, there's plenty of live excitement even from the enigmatic Lynn, and enough good renditions of ELO standards to keep the fans happy.

BOOMTOWN RATS: 'Live At Hammersmith Odeon' (VCL)

PRICE: £24.50

RENTAL: Yes

THE RATS will curl up when they see this video made at about the time when Neanderthal Man first trod the boards of life. Actually, it's only two years old but

material from 'Surfacing' is conspicuous by its absence. The boys deliver a reasonable performance themselves, but the lack of pace is the fault of poor editing and variety. An effort to inject some contrast is made in the form of a few comic cuts to the fans outside the Odeon prior to the gig. Falling fairly flat, these interviewees take the form of "Yeah, I think the Rats are really amazing, ya know, I mean, I just met Bob Geldof at the stage door and he's just like he is on stage. What do you say to the idol of your dreams etc . . . Staple diet of 'Eva Braun',

'Don't Believe What You Read' and 'Clockwork' for those who like that kind of thing. Save your pennies until a more contemporary video comes out.

KATE BUSH: Live At The Hammersmith Odeon (EMI)
PRICE: £34.50

RENTAL: Limited

JUST WHAT everybody always wanted for Christmas

— Kate Bush live in your own home! Taken from one of her phenomenally successful concerts in 1979, this is as near as you can get to video perfection: live action plus very professional camera work giving you the view you'd never see from the stalls. Running time is nearly an hour, the routines are stunning, and the sound is the best you can expect. You may have seen it on TV already, but this video is still highly recommended.

THE JACKSONS: 'In Concert' (VCL)
PRICE: £24.50

RENTAL: Yes

TOP OF the video pops without a doubt; 45 action-packed minutes of the Jacksons live in concert in Las Vegas, complete with zany light shows, dance routines and a massive slice of the inimitable Michael Jackson in action on stage. All the hits — from 'Rockin' Robin' to 'ABC' — a pace that never slack, and all the razzamatraz of show business (that's show business!) at its best. For the fans, obviously, but one worth keeping.

QUEEN 'Greatest Flix' (EMI Video)
PRICE: £34.50

RENTAL: Limited

60 MINUTES of your favourite hits on this quality package, comprising promotional videos that accompanied their single releases from 1974 to 1980. Never ones to skimp on subtle effects each segment has a high sense of artistry including the near soft porn of 'Fat Bottomed Girls'. Expensive but highly recommended.

TOYAH: 'Live At The Rainbow' (BBC TAPES)
PRICE: £33.95

RENTAL: No

ALREADY SHOWN on BBC television, this consists of live footage of Toyah at London's Rainbow Theatre at the beginning of 1981. Lasting 55 minutes, it's a must for all Toyah fans, featuring early gems like 'Neon Womb' through to smash hits like 'It's A Mystery'. A bit much to handle if you're not a dedicated Toyah follower.

GARY GLITTER: 'At The Rainbow' (VCL)
PRICE: £24.50

RENTAL: Yes

THIS SHOULD never have been released. Shows Gary around the time he had just started working again and he sports a majestic tummy which seems to have a life of its own. If Gary



KATE BUSH: "sensual"

wants to choke any chance he has, he should get this withdrawn. To illustrate how ancient it is, some of the kids in the audience actually gorb at him. The filming is very poor and unimaginative, in fact I think this is the most boring video of its kind I've ever seen. I don't see how the manufacturers can expect kids to fork out close on to 30 notes for such garbage. Gary would be far better advised to put together a choreographed video in a studio, rather than wasting time with cheapstake efforts like this.

ELTON JOHN: 'In Central Park' (VCL)
PRICE: £29.95

RENTAL: Yes

ANCIENT FOOTAGE of Elton Bag playing to a massive open air audience of 400,000 New Yorkers in Central Park. The sound mix is very good, which is what videos of this genre are about, but the camera work is appallingly static. Elton's natural ability to focus the eye on his antics, and his bizarre taste in duds, rescue the viewer from total boredom. The bulk of the songs played are from the 'Blue Moves' double. A pity, as it was Elton's most dull album. 'Someone Saved My Life Tonight', 'Benny And The Jets' and 'Goodbye Yellow Brick Road' plus several other classics balance the proceedings out to an extent. A worthwhile buy for nostalgics, although I prefer 'Elton In Russia'.

EDDY GRANT: 'At The Notting Hill Carnival' (VCL)
PRICE: £19.95

RENTAL: Yes

HALF-AN - hour of 'live' action from the Carnival of 1980, with a massive amount of over-dubbing at the Coachhouse studios (Eddy Grant's own) somewhat spoiling the spontaneous feel. You get all of Eddy's hits — 'Walking On

Sunshine' and 'Living On The Frontline' — a few quick views of the carnival atmosphere . . . and not much else. Worth seeing once, and you can listen to the records after that.

MIKE OLDFIELD: The Essential Mike Oldfield (Virgin)
PRICE: £29.99

RENTAL: Yes

THIS FEATURES last years Knebworth Festival performance interspersed around inconsequential chat about the creation of his meisterworks. The concert has the band looking like a generic Dexy's Midnight Runners in their Dance Centre tracksuits and they produce a lively, if trashy rendition of 'Guilty', a messy 'Tubular Bells' and 'Ommadawn'.

THIN LIZZY: 'Live And Dangerous — In concert' (VCL)
PRICE: £24.50

RENTAL: Yes

THIS IS a 1978 concert from around the time when Thin Lizzy were just about to start their dismal slide. Brian Robertson and Scott Gorman play their dual guitars through a sound mix that is only of aid to the deaf. The camerawork is tediously static and conveys nothing of the excitement that Lizzy are capable of.

DEVO: 'The Men Who Make The Music' (Virgin)
PRICE: £29.99

RENTAL: Yes

ALL GOOD fun, but not a lot of substance in this hour-long effort from the whacky American boys nobody understands. Best numbers are the outrageous Chuck 'Berry spoof' 'Come Back Jones' and 'Satisfaction'. Sound on the live tracks are poor, and it's only real good for one viewing.




Status Quo

R O C K ' N R O L L

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3 TRACKS OVER 12 MINS OF QUO ON ONE SINGLE



QUO 6 THE ORIGINAL
photonogram 

Engines to the rescue

INTRIGUING . . .

FIRE ENGINES: 'Big Gold Dream' (Pop: Aural 12in). Naked torsos and raw meat, gloss and a red flag, Bold Automatic and a gateload sleeve for the new Fire Engines artifact. All this fine dandy skin threatens to overshadow the actual flesh and blood of the thing — and with such a lot to live up to, as well. No, they haven't topped 'Candyskin' (not many people have), but this is as smart as almost anything they've done, and more accessible. It beats the sound of the crowd any day. Open your art.

THE PASSAGE: 'Taboos' (Cherry Red 12in). Half of the Passage is Mr Dick Witts, with whom you may be familiar even if you've never heard of them. For Witts is the arts correspondent and saving grace of the BBC's jolly, youth-club provincial series, the Oxford Road Show. Harsh, nervous and funny, he stands out from his fellow presenters like an obscenely raised finger from a fistful of sore thumbs. 'Taboos' is about sex manuals and related notions, and the lyrics are a touch obvious, which I wouldn't expect of Witts. Melodic and well-produced, however, and certainly worthy of your attention.

PERRY HAINES: 'What's Funk?' (Fetish 12in). Contemporary definition says it's black American dance music, faithfully reproduced by young white Englishmen in peculiar trousers and berets (optional). Perry's definition — and he's the man to quote, being entrepreneur and sloganeer in chief for much of the whole shebang — says it's clumsy words and an endlessly repetitive James Brown guitar lick. Not as good as the Funkapolitan single or the Spandau ones or even ABC, none of whom have yet succeeded in creating more than a hybrid of reasonable pop and strictly repro funk. When one of 'em makes a funk record that sounds adventurous and, above all, spontaneous, then perhaps we'll get "drunk on funk". But it just can't be done on half a glass of lukewarm Babycham.

DIGITAL DINOSAURS: 'Don't Call Us' (Kamouflage). Not the pop to set the world on fire, but since the kids who made this record belong to a residential school for "difficult" children, you have to give them credit for three important things. One, getting it together to make the record. Two, knowing whereof they speak — the song's about being unable to find a job when you leave school. Three, and this may be the most important of all, nicking a great daft name from another local combo. With a start like that, they're clearly cut out for a career in the music business.



Reviewed by SUNIE

FOOD FOR THOUGHT
THE POLICE: 'Spirits In The Material World' (A&M). **THE FALL:** 'Lie Dream Of A Casino Soul' (Kamera). Adored by millions, unloved by me — not that they'd care, or admit it if they did. The Fall's Mark Smith is held up by many as a Godlike combination of poet, philosopher and Working Man, the latter role enhanced by the fact that he's actually from *Up North*. Pretty impressive to a lot of soft southern middle class angst, eh? Love his words, but I'm in sympathy with a friend who confided "I always find the Fall a bit of a row to listen to — you know, the way your mum would say Oh, that's just a noise". Sting, who certainly looks Godlike but wants to be regarded as a thinker (like Mark Smith) and not just a pretty chest, waxes philosophical on 'Spirits'. But however laudable his intentions, or even his sentiments, they cannot be sensibly presented within the framework of the Police's light, musical pop; it's like finding the ten commandments in a jamboree bag.



HILARIOUS
ADAM AND THE ANTS: 'Ant Rap' (CBS). Let it be said at once that 'Ant Rap' is a turgid din, a record of such appalling low quality that it would attract no attention at all were it delivered by anyone else. Still, that's not what matters; if the Adam Ant success story was ever anything to do with quality pop, it's quite another tale of

chat shows and videos and family entertainment now. The deluded will continue to consume and enjoy, the cynics to laugh and deride. The astute will place their bets on who is next in line for the face space that's now Adam's and was formerly Sting's, and before that, Debbie's. Incidentally, spare a guffaw for the sublime conceit of this record's sleeve, which takes the form of an advent calendar. Wonder what sort of stunt he'll pull at Easter.

AND THE REST

VIC GODARD & SUBWAY SECT: 'Stamp Of A Vamp' (Club Left). Quaint souvenir of the unlamented Club Left, a weekly 'event' at the unfashionable Whisky A Go Go which featured Mr G and his boys performing 'Anything Goes' and the like, in a praiseworthy but ultimately unsuccessful attempt to inject a little 'ow you say — ambience into the whole affair. They were good; the place was dire, a crowded new wave Dingwalls with no ice and no oxygen. 'Stamp Of A Vamp' is vaguely charming, convincingly period, utterly disposable.

GARY NUMAN AND DRAMATIS: 'Love Needs No Disguise' (Beggars Banquet). Numan slurs and whines over predictable synth backing. If only the great booby would take his Amelia Erhardt trip to the logical limit. . .

THE UNDERTONES: 'When Saturday Comes' (Ardack). The LP's upstairs and I'm too lazy to fetch it and check, but I take this to be a different version from the one on the LP. Part of it sounds as if it was recorded in an amusement arcade, or in our office when you open the windows and the harmonious sound of a dozen pneumatic drills waits gently across the room. Funny choice, anyway; I would have thought there were better on the album. Not a hit.

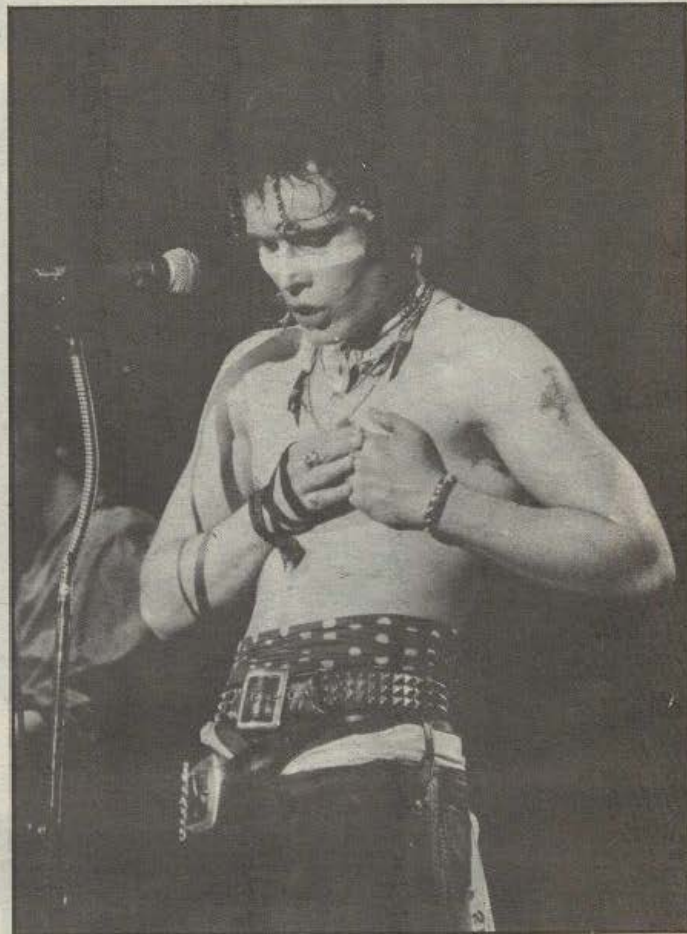
STRAY CATS: 'Little Miss Prissy' (Arista). Rowdy, raucous rock and roll. It seems unfair to judge it too harshly just because I can't abide R, R RAR — I guess it's OK for what it is, but give me the rockabilly-tinged pop of 'Runaway Boys' any day.

THE ROLLING STONES: 'Waiting On A Friend' (Rolling Stones). Lush, rolling piano song which



would have been persuasive with a suitably MOR vocal. Instead, Jagger does it loose, and it's spoilt. Even the MOR stand-by sax solo, chucked in as a lifeline, can't save it. For all that, though, it's still infinitely preferable to yet another buddyboy swagger. The art of ageing gracefully?

ROD STEWART: 'Young Turks' (Riva). Boasting all the memorable qualities of a blank sheet of A4. 'Young Turks' is a tale of teenage runaways; a well-worn theme given a half-hearted treatment by a well-worn American from Cockney Scotland. It's fastish, like his last single. What else do you need to know? That it's terminally bland, played with relentless efficiency as much



ADAM is either severely pained by SUNIE'S scathing review or is suffering from indigestion . . .

inspiration as Tranmere Rovers' forward line? Well, then: be told.

THE JACKSONS: 'Things I Do For You' (Epic). Taken from the new live LP, this is fast, tight but really rather run-of-the-mill stuff. Seems like the Jacksons' second brilliant career might be going the way of their first, and the clip shown on TV last weekend from their cosmic new film did not augur well for anything (except possibly the sale of a few cinema tickets to acid freaks hooked on disco). Better next time, please boys.

BIM: 'Wally Rap' (Swerve). Once you're past the clumsy title and the downright hideous cover, 'Wally Rap' proves to be the best thing that BIM have done in their short career. It's a little underdressed, perhaps; the fashionable horns seem unnecessary, and the song's



better in its less cluttered moments. Love the springy, Rappingood-type noises, though, and the bit about "making empty pockets stretch the day". (Will you let go of my arm now, please?).

LULU AND THE LUVVERS: 'Shout' (Decca). I could have sworn it was the Luvvers,

but I suppose Decca know best. This and 'The Man Who Sold The World' are the two truly fab records that Lulu made in a career blighted by success as a family entertainer. Her version of the Isley Brothers classic is still rough and raw enough to annoy your parents with, if you turn it up loud enough and don't mind risking a cry of "oooh, I remember this one!". Lulu made this when she was fourteen. Fourteen and Scottish! My God, if it had happened in 1981 instead of 1964, she'd be hipper than Bow Wow Wow and the Fire Engines put together (now there's a thought. . .).

THE RONETTES: 'Frosty The Snowman' (Phil Spector). The A side of 'Phil Spector's Christmas Single', as it's billed this year. The endless re-releases are bound to be put in the shade, artistically if not commercially (we can but hope) by Ze's seasonal offering this time around, but both Frosty and the two tracks on the B side (Darlene Love's 'White Christmas' and the Crystals' triff 'Santa Claus Is Coming To Town') will stand another airing.

SLADE: 'Merry Xmas Everybody' (Polydor). This



won't. Time it was buried for good. I wish someone would release the National Lampoon's superb 'Kung Fu Christmas' as a single — 'Santa Claus making the soul train scene / Slicking down his beard with Afro-sheen' and other such gems would do a lot more for the old yuletide spirit than Slade's tired turkey.

DISORDER: 'Distortion To Deafness' (Disorder). Crikey. I wish I'd found this sooner. It would relegate Adamadamant to a poor second in the laughter stakes. Looking for a Christmas present for the cretin in your life? Try this: "Boring —ing daily life / I'm just so —ing bored / It ain't no good this daily life / It's gonna — you up". Cute, huh? Or how about "Bands don't like fighting / They tell us all to stop / We pay our money / Promoters call the



cops"? One for deaf retards everywhere. **ALTON ELLIS:** 'And I Love Her' (Island 12in). Routine shuffle through one of the Beatles' tenderest love songs. Good idea, but the treatment's not pretty enough for a really sweet lovers version or strong enough for an emotional, grown-up one.

Thin Lizzy Renegade

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- 5 Aberdeen Capitol Theatre
- 6 Glasgow Apollo Theatre
- 8 Coventry Apollo Theatre
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- 10 Newcastle City Hall
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One parent hardship

MY BEST friend ended-up pregnant after an affair with a married man who said he was intending to divorce his wife. Her little boy was born in March this year and although her parents wanted her to have him adopted, she decided to keep Steve, despite being out of work. Now she's finding it difficult to survive.

I know for a fact that the father of her child, who is still married, has just been promoted to a new job where he's earning a lot of money, but she doesn't get a penny from him, and they don't see each other any more. Is it too late for her to claim maintenance from him now? How would she claim if she's still entitled to ask for some support?

Sharon, South London

● Your friend is legally entitled to claim maintenance from the father of her child at any time within three years from the date of birth, and if she is finding it difficult to cope financially, the sooner she sets wheels in motion, the better. As a first step, she should write to the clerk of her nearest magistrates court saying that she wants to start "affiliation proceedings". She'll be asked to complete the relevant application form and from there, a date will be fixed for the court hearing. If she needs help with her application, the court will advise. The father will be sent a summons and asked to appear in court on a set date.

As she is unemployed and living on a small income, your friend should apply for legal aid to cover the cost of this action, and can contact a nearby solicitor through any Citizens Advice Bureau. A solicitor will also be able to offer advice if there is any possibility that the father will contest the claim and deny paternity. If he does this, your friend will need to collect evidence to support her case; she'll need a reliable witness who has heard him admit he's the father, for example.

If he accepts his share of responsibility your friend doesn't need to appear at the court hearing unless she wants to discuss the amount he should pay. After a successful application, the court will decide the sum to be paid on a regular basis and will make sure that payments are maintained.

The National Council For One-Parent Families, 255 Kentish Town Road, London NW5 2LX, (Tel: 01 267 1361), and 20 Clapham Common Southside, London SW4 (Tel: 01 720 9191), South London only, offers single-parents advice and information on bringing-up a child alone.

Polite Police?

A FRIEND of mine was in trouble with the police recently and had no idea about his rights when he was taken to the police station. Can the police just stop and search you on the street? Can they take your fingerprints without your permission? What are your

rights if you're arrested or suspected of an offence?
Dave UK

● The police have no general power to stop and search you in the street, unless they reasonably suspect you of being in possession of stolen property, firearms, offensive weapons, or drugs. If you are stopped and questioned, you should remain calm and polite, but have the right to ask why you have been stopped, and if you're being searched you can ask what it's they're hoping to find. If you're questioned about what you've been doing and where you're going, keep your answers simple and straightforward. Don't talk back and try to resist or run away. Resistance can give a police officer grounds for arrest. While it isn't a crime to refuse to give your age, name and address if asked, it's best to co-operate. If you give a false name and address bear in mind that you could be charged with obstructing the police.

You may be asked to go along to the police station, and if this happens, should ask whether you are being arrested. If you are not being arrested you do not have to go. If you are being arrested, ask on what charge.

Anyone aged 18 or over can be arrested.

If it's made clear that you're not being arrested but a police officer insists that you go to the station, even so, stay calm and go quietly but point out that you know you are not going of your own free will. There's little you can do about it at the time, but this may count as a "false arrest".

Once at the station, if you're under 17 years of age, ask the police to contact your parents to let them know where you are. While you may be reluctant to do this, the police are not supposed to question you until a parent or another adult (a social worker, for example), is present. Anyone who is arrested has the right to get in touch with a legal advisor, a solicitor or law centre worker, or at least a friend who can seek legal advice on your behalf.

If you're aged under 14, the police have no right whatsoever to take your fingerprints or photograph you. Anyone else can agree to give fingerprints or be photographed voluntarily, but if you refuse the police can only get this information through a magistrates warrant. Parents of people aged between 14 and 16 are usually asked to consent to photographs or fingerprinting.

If you're searched at the station, the police should parcel your belongings so you can see them and ask you to sign for the list. Girls can only be searched by a woman police officer.

Wherever possible, try to make sure that a solicitor reads any statement you make before you sign it. If the statement isn't correct, don't sign until it reads accurately. If you know you're innocent of a suspected offence don't feel intimidated into confessing something you didn't do just because



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.

you're scared. Also remember that if you are suspected of an offence, the police will note down anything you say from start to finish and if you are summonsed or charged, your comments will be used in evidence against you.

Stutter

I'VE ALWAYS lacked confidence when I meet new people as I have an embarrassing stutter. The more nervous I get, the more I tend to stammer, so I say as little as possible. People think I'm boring and I find it hard to make new friends. Sometimes it's hell even trying to make a phone-call.

Is there anything my doctor can do for me? When I've been to see him about other things, he's never mentioned the way I talk.
John, Maidstone

● Some people who stammer find they can work at self-help techniques to control their speech. Making a conscious and deliberate effort to take more time before speaking, and phrasing words more slowly, can work. But if this is an impossible task for you, then your best bet is to seek specialist help from a professional speech therapist.

It is possible to have speech therapy through the National Health Service, and you can raise the question with your own doctor. Whether you're eligible for free therapy will depend on your own insistence and the opinion of your GP. Private speech therapy sessions will cost roughly £15 a consultation, and could prove expensive. But if you opt for private therapy, you can get in touch with a speech teacher by writing to The College Of Speech Therapists, Harold Poster House, 6 Lechmore Road, London NW2, who also supply a useful booklet for the price of an s.a.e.

Scarred

I'M WRITING for advice on how I can get an appointment with a plastic surgeon, as I have a small but fairly deep scar on my face which I'd like removed. I'm willing to pay, but would sooner not see my doctor.
Pete, Gloucester

● Be brave and make an appointment with your own GP to discuss possibilities. He or she will be able to refer you to a plastic surgeon, for private treatment, at your request. You do have to see your own GP before being referred to a cosmetic surgeon.

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What's it mean?

DAVID BYRNE: 'SONGS FROM "The Catherine Wheel"' (Sire SRK 3645)

By Mike Nicholls

NOW YOU may find yourself leading a wonderful band, making great records and enjoying much critical acclaim. And you may increase your line-up, lose your friends fast and make Talking Heads a thing of the past. Otherwise said, following that fine Tom Tom club sandwich and the Jerry Harrison solo LP, the psychokiller himself has a shot at independence, scoring the soundtrack to a Broadway production.

I haven't a clue what 'The Catherine Wheel' is about but it's yielded a good enough collection of songs, including a classic pair of instrumentals.

'Two Soldiers' builds round a joyously rising melody and although denser, 'The Red House' avoids the dryly intellectual expertise of, say, King Crimson's 'Discipline', to name but one of the cerebrally obsessed Fripp / Eno / Byrne / Belew elite's recent outings.

Other than David, it is the latter who stars most forcefully, swathes of guitar feedback funk and motoring through some fairly impressionistic lyrics. The best words belong to 'Big Business' where Byrne ominously intones "Big business, after the shake-up / Think you've had enough / Stop talking, help us get ready."

Fine metaphysical stuff, artistically on a par with the concluding 'What A Day That Was'. Here Dave's hysteria is redolent of '77's 'Pulled Up', Byrne busting in time - honoured "take a look at these hands!" style before the whole song ascends to a fabulous choral climax. +++ +



AC/DC: will their energy ever decrease?

Old rockists unite

AC/DC: 'For Those About To Rock (We Salute You)' (Atlantic K50851)

By John Shearlaw

THE PONDEROUS, preening and pompous AC/DC — the self-styled "biggest recording group in the world" — have finally delivered their new product in time for Christmas . . .

So what have we here? The freshness (and, dare one say it, the vitality) of former years has left them forever, only to be replaced by a craftsmanship that seems to be the domain of only the biggest, loudest and most laborious of the metal mayhem merchants. The themes are bludgeoned to death before your very ears, the screeching "evil" vocals of Brian Johnson are cranked

up as far as they can go without his neck actually exploding, while underneath the perfectionist musicianship leeters between all-out assault (as in the final crushing bars of the title track) and an irritating frillery (as on the grating Supertramp style keyboards on 'Put The Finger On You').

And while AC/DC may still be the masters of menace with a power chord they slip dangerously close to self-parody, no more so than on 'Evil Walks' (since when did't it, eh lads?) and the lethargic 'Night Of The Long Knives'.

It's not a totally lost cause, however. 'Breaking The Rules' and 'Let's Get It Up' are tight and classically destructive, while the sheer length and strength of the LP produces very pronounced moments of power beyond your wildest dreams. +++ +

and the wonderfully childlike 'Ben' where his voice is at it's pre-pubescent and fragile best, while the second record is a more lunky and joint venture altogether.

Alright, it's safe. It's showbiz and it's pure schmaltz in parts. But it's the Jacksons so I reckon it's pure magic too. +++ +

JAMES BLOOD ULMER: 'Free Lancing' (CBS 85224)

By Simon Hills

WHAT THIS veteran jazzier says, seems to go. He plays fast and furiously, with no compromise over his free-style jazz backing, just how he wants to.

But looking a bit deeper, what Ulmer contrives as

being a free style relies on very similar guitaring clichés that are deemed as somehow superior by the cognescent.

As a result, the best number on this LP are the ones where he gives his throaty voice some exercise like the superb 'Where Did All The Girls Come From?' — an atmospheric, tight yet fluid piece — and 'Stand Up To Yourself', which makes good use of some offbeat girly backing vocals. + +

REVOLVER: 'First Shot' (Polydor 2732 089)

By Robin Smith

AND LET'S hope it's the last.

NEW ORDER 'Movement' (Factory) By G Ray Day

LIKE a beautiful celebration comes Factory's 50th LP — 'Movement'. It's been a long and arduous wait but on this evidence it's been worth it. Although not quite living up to the colossal expectations, New Order have created a spell-binding record.

For my money, the rawer, more experimental versions recorded for the John Peel sessions are much better than this, though Hannett has captured New Order's metallic majority extremely well, especially with the trickling keyboards and rich synthesised percussion.

There are some real uncut diamonds on the album: 'Truth' with its hypnotic melodic and 'Senses', with Albrecht's deeply-felt but lonely refrain. . . . 'No Reason Ever Is Given', a bitter attack on the callousness of the age. Above all there is the supremely beautiful 'Doubts even here' dynamic awe inspiring and stricken with tension.

Other new tracks 'Changes this time' and 'Denial' have a more dance-orientated feel and employ a sophisticated blend of shattering cymbal work and textural keyboard sounds.

Come with New Order on their journey to the heart of darkness, for there are moments of true feeling here, moments that are sublimely haunting. For those bred on a diet of macho aggressive rock and reactionary supergroups this LP may come as an emotional shock. New Order tell it like it is. 'Movement' is for REAL. +++ +

MODERN ROMANCE: 'Adventures In Clubland' (WEA K58407)

By Mike Nicholls

COME SUMMER '81 and a hot new vibe is running through the London nightlife scene like a contagion. Whether a "secret" Blue Rondo gig in a run-down Islington theatre or the upper crust at the Embassy trilling along to premier coming out ball band, the Polo Club, the word was — Salsa.

Thanks largely to a timely second album from Kid Creole & The Coconuts, punts and bandwaggoners are suddenly gone on anything vaguely Latin. It doesn't matter if you can't tell a Waltz from a Fandango or a Rhumba from a raddish, drop the words "cha cha" and you're most definitely the next big thing.

Credit where it's due: Geoffrey Leighton Buzzard Deane and Dave James have paid their dues. Their 'Saturday Night Under The Plastic Palm Trees' hit had shown them to be above average commentators of evening pursuits and if nothing else they've probably put in more than their fair share of disco nights.

Judging by the sound of 'Adventure', they still do. Naughtily lampooned are

Blondie (circa 'Rapture' — in itself a malashed rip-off), Kurtis Blow, Sugarhill Gang, Sister Sledge and even ABC although Modern Romance are hardly Salsa's answer to the Barron Knights.

Their parodies are agreeably subtle, ingeniously incorporated into a highly competent mosaic of quality session musicianship. Drums, horns, accordians and keyboards ebb and flow with effortless ease producing a sound which is at once keen and caricature. So treat your feet to the beat that's neat and — Salsal! +++ +

THE JACKSONS: 'Live' (Epic EPC 88562)

By Simon Tebbutt

ONLY The Jacksons could do it. Lesser talents would go right over the top with the razzle dazzle and the showbiz sparkle of their live show, but this lot know just how far they can take it. Basically, all the way.

Jackson fans have probably got most of the songs that feature on this double album — recorded at concerts during their recent US tour — but it's worth another dip into the old piggy bank just to imagine the accompanying show.

Some of the best live recording I've ever heard, the first disc emphasises Michael's talents with hits like 'One Day In Your Life'

Rebel without a cause

THIN LIZZY: 'Renegade' (Vertigo 6359 083)

By Mark Cooper

PHIL LYNOTT is a composite "rock star". He makes composite "rock music" of the mid-seventies heavy riffing variety, stringing together clichés like onions until you don't know whether to laugh or cry. 'Renegade' is a desperate attempt to come up with a new slant on the "rebel" theme. Is changing the word "rebel" to "renegade" enough? In a word, no.

Thin Lizzy rely on solid riffing, the guitar histrionics of the latest of their guitar stars, Snowy White, and Lynott's vocalising. The

latter two "effects" pose away furiously, Lynott's voice almost as pseudo-American as fellow-Irishman Geldof and competing with Mark Knopfler in the gruff stakes.

Meanwhile Lizzy exercise themselves on a number of rock styles, demonstrating their command of an artistically extinct language. Lynott's speciality seems to be story songs whose choruses bear no relation to what has been narrated in the verse.

Thus 'Hollywood' whines on about how no one will help you when your down on your luck etc while the verses make a few distinctions between the cities of Hollywood, New York (Lynott's pronunciation) and

London Town (Lynott's way of putting it) that bear absolutely no relation to life as it is lived in any of the same.

Then there's 'Mexican Blood' which delights in various tired verses about a show-down

"down in Mexico" with the usual stock characters involved in a set to, the details of which Lynott makes no attempt to render coherent and which culminate in a ludicrous chorus about the girl with "Mexican blood (repeated) who . . . died." This rivals Jim Carroll's 'People Who Died' as rock camp classic of the year.

Well, that's enough, you get the picture. Never trust a band whose members keep changing. +



Phil Lynott



KISS: concept time.

What the elder?

KISS: 'Music From The Elder' (Casablanca 6302 163)

By Robin Smith

WHOOPS! It's the revival of that usually daunting prospect, THE CONCEPT ALBUM. Knuckles on the forehead and heads down poised in thought for six months at a time.

This collective stream of consciousness has resulted in the story of a group of wise old codgers collectively known as The Elder, who select and train heroes to fight evil and injustice, maintaining the American way and fresh apple pie. In every age in each place, a hero is needed against the dark forces and in 1981 The Elder choose an orphan boy from the backstreets, to be guided by their powers of truth and justice.

Doubtless the album will spawn a film and a comic book as part of that great Kiss corporate identity, but then I've always admired bands who can spin money. Whether you like Kiss or not depends really on whether you have a comic book mentality.

Simply, 'The Elder' is the best example of rock theatre since Queen's Flash Gordon soundtrack and Styx's 'Paradise Theatre' album. Masterful, believable fantasy and everywhere Kiss have been totally involved in the project, which sets the scene with 'Just A Boy' and our first meeting with the half-believing kid who's picked to be a super hero and is more than a little bit dazed and confused.

'Odyssey' reveals the beginnings of the quest for perfection and the tension is not before the perhaps more sombre moods of 'Only You' and 'Under The Rose.'

It's side two where you'll find most of the audio pyrotechnics flashing out of your speakers on 'Dark Light' and the Disney like 'A World Without Heroes' which should have snivelling all down your Superman T-shirt.

So the haircuts and change in costumes have been worth it and Kiss' feverish banishment to the recording studio has paid off. Reagan's probably even playing this album up at the White House. +++ +



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THE WORDS on a million pairs of lips. Lips that may be young, old and even longer and more elastic than those that gave the Rolling Stones their juicy - tongued logo. Whatever, the question they ask is the same: "Will this be the last time?"

The long-established "greatest rock 'n' roll band in the world" are galloping through a massive series of American dates. It is the most extensive outing of their career. They have been together almost 20 years. And those that are in a position to say so reckon they've never played harder or better.

With the average age of each band member approaching 40, there's a case for considering that this could be the Stones' swan song. Then again, to paraphrase a time-honoured cliché, isn't this when life begins?

After many months of speculation, the tour officially opened in Philadelphia more than two months ago, although this was preceded by an impromptu club gig in Massachusetts which required assistance from the Riot Squad. They are scheduled to roll until shortly before Christmas, with extra shows being added all the time.

In Boulder, Colorado, they played before an unbelievable 116,000 fans. For their five shows in the New York area, they paid an auditing company half a million dollars to help ensure that the tickets were distributed fairly amongst aficionados after four million applied for 100,000 tickets.

The entire tour is expected to yield a cool \$50 million bucks, this figure doubling with the sale of T-shirts, souvenir books and other merchandise. Obviously with massive publicity and security, crew, staging, travel and accommodation costs to be taken into consideration, each Stone will only see the merest fraction of this, renowned promoter Bill Graham reputedly taking 40 per cent of the box office gross.

But they won't go short and it won't exactly harm record sales, either.

Considering the scale of this phenomenal junket, security seems agreeably low key. Despite reports from the press - practically all of whom, like their employees, are approaching middle age - that the band don't socialise and "nobody talks to Mick", in Cedar Falls, Iowa and Minneapolis-St Paul, I witnessed just the opposite. This was not entirely unconnected with the fact that special guests were the Stray Cats for this particular pair of gigs.

Whereas earlier in the tour the support slots went to such platinum names as Santana, J Geils Band and Journey (who got bowed off in Iowa and Minnesota it was the turn of the Stray Cats. When you consider that a year ago they were hardly well-known in England, let alone their native USA (where they don't even have a recording contract) this was something of a privilege, even if they have been friends with the Stones since first being seen by them in London in August of last year.

At the same time, playing before 25,000 rabid Stones fans must have been quite a daunting prospect for the partially-acoustic three-piece.

Their ordeal was lessened by the sudden appearance of Jagger in their dressing room half an hour before they went on. Accompanied by a dignified looking security bod, Mick ambled in like some proud older brother, dispensing good humour and moral support.

Laughing and joking and keeping his diminutive frame still for a second, Jagger told Brian "I'm not to be afraid of the size of the stage and 'to move around a bit'".

"I mean, I-ing Iowa," declared the Stone, "they'll take anything that's thrown at 'em. So just give them some stick... what do they do round here? Make farm machinery? I know they grow a lot of corn!"

Setzer and the other Cats handle him the same as anyone else, acting naturally with casual replies. Since I'm the only other person in the room, Jagger's conversation is as much directed at myself as the others. He's no idea I'm a journalist but since he's been doing no interviews whilst on the road, it's best to keep it that way.

So we all chat about the tour, American audiences, motels and the weather and I'm intrigued by how young and healthy he looks. The last time we'd met was watching Selector play a club in New York when he'd looked uncomfortably pained and wrinkled. That was 18 months ago and more recently the 'Tattoo You' videos showed a deterioration, if anything.

Tonight, however, he looks fresher and fitter than ever, his hair shining like the dog in the Leslie advert. Beneath a bright track suit top muscles ripple and flex with his every utterance and it's more than apparent that his daily jogging and life-enhancing macrobiotic food diet haven't been in vain.

Mentally, he's no less agile as is demonstrated by a couple of one-liners at the expense of Bill Wyman. The 45-year-old bassist, also in stunningly good shape, had been in earlier and heard how we were taking a local flight to the next date. So far into the tour, the Stones have returned to "base camp" after each show.

For the north west gigs, home is Chicago, more than twice the distance from Cedar Falls as tomorrow night's gig in Minneapolis.

Wyman challenges the singer about this, wondering why his band hadn't made the same, less complicated arrangements as ourselves. In a couple of sardonic slices of wit, Jagger made the unfortunate bassist wish he'd never spoken but then immediately eased the atmosphere by inviting us all into the Stones' dressing room.

Situated a good 100 yards from the Stray Cats' quarters down a labyrinth of corridors at the rear of tonight's modern sports arena, is the headliners' suite of rooms. And yes, rather than resort to unnecessary understatement, I can confirm that the backstage Rolling Stones circus is everything it's cracked up to be.

This evening's clientele doesn't include Raquel Welch, Liza Minelli, Bob Dylan, the President's son or even the world's highest paid model - Mick's boiler, Jerry Hall - but it is still quite a sight for sore eyes.

First of all, the place is laid out to look like Ascot, parasol-topped tables covered in linen and silver, ready and waiting to accept lashings of gastronomic luxuries which rest on long trestles on either side of the room. You want smoked salmon and lobster washed down with champagne and Jack Daniels? Go right ahead, sir. Don't mind the belly dancers, they're quite used to this sort of thing. The band? Right through the door, sir. Just tuning their guitars.

And thus occupied are Keith Richards and Ron Wood. On seeing us stroll into their inner sanctum, they drop everything and exchange warm handshakes. Keith, in particular, if not exactly the picture of health, looks healthier than on the 'Start Me Up' video notwithstanding the celebrated hierarchy of rift valleys stretching across each side of his face.

These frequently explode in unison on being detonated by the most notorious grin in rock 'n' roll.

He has a brief exchange with Brian about guitars, the two having jammed at Richards' West Wittering home before now, whilst Ron brings drummer Charlie Watts over. Although there are only six years between them, the pair could almost be mistaken for father and son. Wood impish and enthusiastic, Watts greying and slightly world-weary though not averse to a polite giggle when I enquire whether he is missing his Sunday lunchtime jams at Dingwalls.

The one conspicuous absence is a gaggle of groupies, but this is accounted for by the Stones' touring method. Immediately after each gig they pile into an airport minibus and speed off to wherever they have left their Lear Jet. Bus, note, not a convoy of limos. However inevitably horrendous the overheads of this tour, some corners can be cut and this is one of them. The minibus doesn't even have tinted windows, hastily-improvised chunks of cardboard are the only visual barrier between the band and endless disbelieving stares.

Before this, however, there's the small matter of a no-holds-barred two-and-a-half-hour live extravaganza which smartly follows the Stray Cats' set, a wonderfully spontaneous gesture at Cedar Falls the Cats were introduced

by Jagger, a TV camera broadcasting live following in hot pursuit.

Stripping off his track suit bottoms to disclose a pair of white tights and red knee-warmers, face contorted in a decadent sneer, Mick tells the audience the Stray Cats are his friends and to react accordingly. They do.

Then comes the turn of the Stones themselves. And what a turn. As a result of being recognised by the security chief - it transpires that he's also Pete Townshend's personal minder - I get to watch the entire performance from the side of the stage.

Just as they are about to go on, Keef cracks us all up by nipping back to the dressing room with the immortal words "Uh - I think I've forgotten something". He is referring to a small glass phial of the same fluffy white powder which he could be seen earlier spilling out on to his guitar case. He may well have cleaned up but there's nothing like one for the road, so to speak.

The phial is slipped into the pocket of his simulated leopard skin jacket that clashes incongruously with a pair of fake tiger skin shoes.

The other Stones are similarly dressed in garish attire, the idea being, as Bill pointed out earlier, that in order to be distinguished from the amplifiers in such a huge auditorium colourful clothes are a necessity.

Kicking off with the historic 'Under My Thumb', the band are on staggering form, Jagger relentless in his movements, mouth pursed in a snarling gash and aggressive eyes the window to immense frenzy. His fire blazes throughout, the flames never diminishing as the band pile on the punishment.

'When The Whip Comes Down' is followed by a devilish 'Let's Spend The Night Together', Jagger leering and leaping, posturing and pointing like the sexiest fiend in Hell. By 'Shattered' he's so ludicrously confident you can forget Springsteen. Here there are no macho theatrics, none of the self-parody of a hackneyed rocker but rather the bellowing charisma of a larger-than-life legend, bursting with dynamism, rising to and defeating ever more difficult self-imposed challenges.

For 'Just My Imagination' he picks up a guitar for the first time, an ingenious way of pacing his extravagant gymnastics. Playing straight from the hip, he handles the instrument like he could have been playing all his life, axe-hero poses kept to a minimum and every chord a bullet. In such circumstances Keef has little choice but to play second fiddle, though he still looks and sounds amazing, enjoying some killer lead interplay with

Ron and not hitting a bum note all night.

Bill and Charlie are as unassailably dependable as ever and in addition to veterans Bobby Keyes and Ian Stewart, there's ex-Face Ian McLagan on keyboards, a camp little fellow who provides more than his fair share of backstage merriment.

Though tempted to detail the entire 25 song set, space requires concentration on such highlights as 'Time Is On My Side' - "dedicated to all teenage rebels out there" - I find surprisingly enough, they looked to be in the majority, 'Beast Of Burden' and 'Let It Bleed'. Keef takes the spotlight for his own 'Little T & A', supremely sandwiched between an epic 'You Can't Always Get What You Want' and 'Tumbling Dice'.

The only variation in repertoire between both nights is the result of using different stages. In Iowa Jagger "blew" over the audience in the cradle of a cherry picker, one of the larger stage props. The next night, 'Let Me Go' sees him leap into the stalls to sprint into the crowd, a security man a couple of paces behind. A cute bit of psychology, as the fans are left limb-locked by this cheeky piece of showmanship.

The concluding home run on both nights is the same, making the gigs the finest I've ever seen. A storming, declamatory 'She's So Cold' singlehandedly justifies the much maligned 'getting in the groove' syndrome, its hypnotism only cut short by a thundering 'Hang Fire'. This in turn is then eclipsed by the torrent of 'Miss You', 'Honky Tonk Woman', 'Brown Sugar', 'Start Me Up' and 'Jumpin' Jack Flash' before the only possible encore - 'Satisfaction'.

Pausing to roll across the stage enshrouded in a US/UK flag, Jagger follows Keef's unmistakable opening riffs with the best callisthenics of the night. After two-and-a-half hours he's still possessed with the same unflagging energy and unquenchable fire that characterised not only the start of the show but probably the very beginning of the Stones' career.

I'd only ever seen the Stones twice before these dates. Once in 1965 and again in 1973. The Cedar Falls and Minneapolis gigs kicked them both into touch along with everything else I've ever seen. Not only are they still the greatest rock 'n' roll band in the world but the greatest they have ever been.

They are a legend whose self-perpetuation seems to take them to ever-greater heights.

At a time when many critics are trying to sound the death knell for rock 'n' roll, the Rolling Stones affirm that it is alive and well and blossoming better than ever. Long live rockism. Long live the Rolling Stones.



This could be the best time

Nearly 40 they may be, but the **ROLLING STONES** are playing

better than ever...MIKE 'Our Man In America' NICHOLLS

slips backstage to get an inside view of "the greatest rock 'n' roll band in the world".

Mick Jagger: stopped the clock.

Pic by Spud Murphy



GONE ARE DAYS OF FUNK

After a year and two hit albums LINX have finally got their live show on the road. MIKE GARDNER meets (and sees) the likeliest lads and finds out why.

IT'S BEEN a good year for the cross but an even better one for Linx. This time last year the North London pair of lively lads, singer David Grant and bassist Sketch, were being tipped for success on the strength of their debut single 'You're Lying'.

Now, five hit singles and two highly acclaimed albums — 'Intuition' and 'Go Ahead' — later, the band have iced their considerable progress with one of the most exhilarating live shows this year, and proved the pundits right.

Show eight and nine (Manchester and Edinburgh, respectively) of Linx's burst into the limelight were everything their musical eclecticism and visual style had led us to believe and then more. For all the sophistication of the soft pink, mauve and blue-green lighting and the musical flavoured chax of the stage setting this was nothing less than a rousing celebration.

As David Grant puts it: "A live show should be as good as the record and then more. A record can't communicate spontaneous fun. It can't smile at you. It can't go crazy. A live show is the atmosphere."

The band cancelled a projected tour last April in order to get it "right" rather than bow to considerable public and commercial pressure to perform "on the back of 'Intuition'" and both shows are evidence that any doubts about their playing abilities and plain "sax" should now be dispelled.

That Linx have got it right should come as no surprise to those who have seen the outfit's grasp of how best to use their abilities. The pair met up five years ago when David Grant from Jamaica, but brought up in Hackney, and the tall, gangly Sketch (who claims the name is short for Preliminary Drawing but was born with the name Peter Martin) from Silverton in East London built a nodding acquaintance into a writing partnership.

In the spring of 1980 the duo pressed up 1000 copies of 'You're Lying' on their own label after they'd been rejected by most of the majors. Disco sales and a play on the influential Radio London Robble Vincent show brought in seven contracts within 48 hours.

It is to the wonder boys' credit that they went to Chrysalis, a company that knew less than any about black music and hence unable to spot them into the well worn path of the Promising Black Bands' graveyard.

Since then David Grant and Sketch have made their pop orientated hybrid of funk what they refer to as "funk'n'roll" into the most desired and enjoyable commodity of this latest wave of interest in dance rhythms. But they aren't that happy being dubbed as the leaders of 'Brit-funk'.

The 25-year-old David explains with his characteristic precision that the whole school of British funksters tend to model their brand too closely to the American breed.

"American radio is saturated with dance rhythms and it really doesn't

matter how intelligent or innovative it is. Anything that has a lyrical content that threatens the IQ of anyone with a mental age of 15 isn't going to be played."

He continues: "There isn't probably a good deal of mileage in writing good lyrics. Probably 80 per cent of the people who buy the records don't care. So when you hear British bands singing 'Get On Up And Party Down' the only blame that can be laid on them is that they've taken their influences and not tried to make them intelligible to the people who live over here. The Americans can sell millions without an intelligent line in the song, so why shouldn't they?"

But the one thing that has lifted Linx above the morass is the fact that they write great songs. Songs with sharp melodies, infectious rhythms, sparkling arrangements and simple lyrics that grow in stature with repeated plays. So why do they bother?

"Because we're easily embarrassed," he chuckles. "We really want to write good songs. Just because a record has a groove, don't make it in the groove the quotes Stevie Wonder's 'Sir Duke' and it's easy to turn grooves into ruts."

AFTER a stint working in the press office of Island Records and seeing other bands coast their way back to obscurity David is well aware of the need to keep pushing and not being satisfied with a slice of the cake when you started out wanting the whole thing.

"It's a great fun going touring, putting in the crowds but you have to tell yourself that every full house is a result of your past history. They're coming because of 'Intuition' or 'You're Lying'."

"I've tried to stay closer to the 'street' because it's easier to see how the market's changing and where the people are coming from. We are closer to the people who like our music. I still go to the clubs, I still go to parties to stay in touch. Though I don't listen to the radio and the soul shows so much now as it's too easy to get wrapped up in what's hip, rather than what I like."

WHILE David is committed to his vision of Linx Sketch will openly admit that "Music is not the be and end all for me."

"I'm really a part-time pop star. I want to walk the street and not get hassled. I think David might find that a little uncomfortable now. I don't feel I've got Star Material and there's nothing worse than someone who hasn't got the charisma to be a star."

And their future? "Last year everyone tipped us," claims David, "but Sketch said that this year (1981) we would be building and the middle of 1982 will be the start of the golden period of our creativity."

"We've made a collection of songs (the album 'Intuition'), we've made an album that hangs together, ('Go Ahead') and now we've got to write some commercially viable but we haven't written any great minute classics... yet."

It's important for us to establish Linx as a major premier band, a band of significance. People used to laugh at us when we used to say that. They don't now."

Funny that!

A LIFE IN THE DAY OF

John Foxx

66 I LIVE in a block of Victorian Flats in London but

not all the time. I spend a lot of time up North and with my girlfriend in Europe — but the flat is my base. It's got a lot of garden in front of it and it's very overgrown — that's how I like it.

Things change all the time for me but I usually get up very early to catch dawn to go out to take photographs. I've been taking a lot of photographs of parts of London that are a bit overgrown and neglected. There's a cemetery near me which I've had nature let loose on it for 100 years and I take pictures up there. There's these great imitation Greek temples which have never been touched for at least 50 years and they're overgrown with ivy and creepers.

I'm very simple minded about my photographs. I take slides and put them into a firm near me that develops them in about four hours which is great because I can

take the photographs, deliver them as soon as I come back, then four hours later pick them up again. I've got a slide projector and I can look at them immediately and if you look nice I play some music to go with them.

I got interested in gardens, especially ruined ones, and some of the oldest ones that actually influenced English landscapes about 200 years ago were the Medici Gardens in Florence. I've got a book of photographs of these gardens when they were in ruins around the turn of the century and when the French Revolution wiped out the aristocracy a lot of the gardens were just left and became overgrown. They are some of the best pictures I have ever seen and they have inspired me to go and have a look at them, but they have all been tied up now unfortunately so they are not quite as beautiful as they were.

I also enjoy life a lot and I like walking around England to have a look at the place because I've never done that before. I know a lot about Europe because I've spent time there and I've been to America, but I suddenly realised that I didn't know much about England and hadn't travelled around it a lot.

I set off and did a lot of walking around Yorkshire down the Thames Valley and around Surrey, Wales and Lancashire. I found a lot of locations and places that I really liked and those were the things I used in 'The



JOHN FOXX, singer songwriter and musician, was born in Yorkshire 28 years ago. He founded Ultravox in the mid - seventies, but left them a few years later before they became famous, to pursue a solo career. As his girlfriend lives in Europe, John lives alone near his studio in the City Of London. He has recently released an LP, 'The Garden'.

Garden' — the book that comes with the album.

It made me feel that there was something to be enjoyed in England — it wasn't all bleak and industrial; in fact that was only a small strip of it that you get through by motorways and you tend to think that England is like that if you travel up and down them. But all you have to do is step away from that and walk and have a look. I had a really beautiful time and it's given me a lot of ideas for songs and writings, and I found it very stimulating.

Another thing that happens to me day to day is that I get recognized quite a lot but fortunately for me people are really pleasant and not silly at all. And I get asked a lot of intelligent questions which I quite enjoy. They just stop me and start talking it's really good.

It can be a bit disconcerting though if I'm thinking about something else or maybe day-dreaming and suddenly someone begins to talk to me as if they know me and I don't know them — but I can usually deal with it.

When I'm working at home I don't stop for conventional meal breaks — I usually just have a sandwich or a cup of tea. Being English I like tea a lot. Then in the evening it's usually going out to see friends or I've got a small room in the flat that's full of gadgets and music making machines that I play on for a while. I might make some rough tapes as well.

I spend a lot of my time alone because I really need privacy to write and take photographs properly. I can't have anyone else around to distract me — even making music is like that. It's fairly solitary and that's the way I like it.

But I do associate with other musicians sometimes. Some friends of mine who live nearby have got a very small eight-track studio and I go down there when I've got any ideas and want to develop them and they join in and play some instruments too. If I go out in the evening to see friends depending on what happens I can either get back within the hour, or at dawn. I occasionally do go to gigs but I'm not a great night clubber.

They are nearly always pretty small gigs and clubs and venues. If someone that I know is doing something —

perhaps Addy Mae Love and Sunshine Patterson or Shake Shake who are friends of mine — I may go out to see them.

London is quite interesting at the moment because there are lots of small clubs that may only last for about three weeks and it's all very colourful and interesting. But I don't go out in the evenings very often just once or twice a week.

I also sometimes go out to see films because I like going to the pictures, what everybody does I suppose. Some are very arty ones and some are really fun ones like 'Superman' and 'Excalibur' and all that kind of stuff. I really like those things, especially on a massive screen with good sound in the West End. I don't go in for eating out terribly often, I do go out to Khan's. It's an Indian restaurant, in Westbourne Grove and it's a really great place, it's full of colours and palm trees inside a very old building that's been taken over by the restaurant. There are also a few places in Highbury I like to eat in.

Then I usually come back and carry on doing some of my book called 'The Quiet Man' and I get lots of phone calls so I sometimes take it off the hook because I don't want to take calls — I hate phones — but they're very necessary.

I've been writing the book for about four years now and it's not a very straight novel. I suppose the idea is that you follow the 'Quiet Man' through a lot of different landscapes from a lot of different points of view. He was a story who then became a song. He came about because that time the life I was leading was very public and I didn't have a lot of privacy and I really need that because I'm a private sort of person. So I designed him as a means of escape.

AND HERE IS AN EXTRACT OF A DAY IN THE LIFE OF THE QUIET MAN:

"I usually rise very early often at dawn. The birds wake me up with their singing. London is a lovely place to be. There it's all overgrown. I put on my shirt and tie, black oxford shoes and grey suit then I take a cup of tea before stepping out for the day.

Now that the city is virtually deserted I can stay in any apartment or hotel that I choose. Last night for

instance I occupied a suite at the Ritz, one of the few still intact in that building. Another room on the same floor actually has a tree growing inside it — the roots are tangled in the big ornate bed and the green branches are growing out of a broken French window into the daylight. I think it looks very beautiful; there are autumn leaves in all the corridors now blown in over the years from Green Park. I step out onto Piccadilly and stroll towards Knightsbridge. All the buildings are festooned with ivy and Virginia creepers. Trees are pushing through the tarmac and concrete road surface which is hardly visible now under the grass. I feel very cheerful and begin to whistle as I walk. It is a sunny morning, still a little misty.

I take a slight detour through the grounds of Buckingham Palace on my way. This is one of my favourite ruins. Hundreds of opulently furnished rooms in all manner and state of decay. Birds nesting in cast marble fireplaces, fern and ivy growing in the corridors.

I've often stayed here of course but I do find it a bit too ostentatious for my taste.

I particularly enjoy visiting the Leonardo Da Vinci drawings in the gallery though they are beginning to look rather the worse for age. Just recently I had to pull away some vines that had completely covered a few of them.

Today though, I'll visit Harrods instead. To find a fresh shirt. I take a new shirt daily from only the best shops then I throw away the old one. There are plenty to choose from. Each week I do the same with my suit. After checking myself in one of the dusty mirrors I go upstairs to the piano department to play for a while on one of the Bechsteins grands. I'm improving all the time. Scott Joplin rags and some Eric Satie today.

Occasionally after I go over to St Paul's Cathedral to play some Bach on the huge pipe organ. I'm sure it can be heard all over the empty city. The cathedral dome is cracked. And on some of these long shafts sunlight come in, ivy and vines have grown hanging down into the nave, and many birds clatter and twill around inside as the powerful notes reverberate all round the building. Later

I'll visit the food department of my store and select something for lunch which I usually take on a bench in the woods that used to be Hyde Park.

Often on sunny days I take a boat out onto the Serpentine which is now full of bright water-lilies. Each day too at this time I read a newspaper from the file of a nearby public library. I read these papers day by day in backwards order. For example today I'm at Wednesday, August 11, 1979 and tomorrow I'll be at Tuesday, August 10, 1979.

Most evenings I spend in the BBC buildings at White City playing back videos of old TV programmes and perhaps a film from the archives of some old newsreels. I've managed to get one of the emergency generators there working so the building is the only one in the city that is lit up at night.

A tragic thing I've begun to notice lately, when I go to a balcony for a breath of air I've occasionally glimpsed someone outside standing under the trees. It appears to be the figure of a girl but her face seems oddly blurred. She appears and if I make any move to approach her she disappears. But I have begun to notice her more and more frequently on my walks around the city.

It's dark when I leave the BBC. I can hear the owls calling me as I walk towards Marble Arch avoiding the streets I know are blocked by the overgrowth.

Tonight I think I'll stay at the Dorchester in a suite overlooking Hyde Park. From the balcony I can see a clearing in the woods directly below where I often get a perfect view of a fox and badger.

And so 'The Quiet Man' ends his day. It's the same for me.

It is a pleasant summer night. A slight breeze moves the trees growing from the buildings along Bayswater Road. I wonder how the other cities feel now. Liverpool, Edinburgh, Manchester, Birmingham, Sheffield.

Someday I'll take a walk around the entire country and visit them all. London looks very beautiful in the moonlight — overgrown and mysterious.

”



JOHN FOXX: 'The Quiet Man'

Life in the old dog

OZZY OSBOURNE
Colston Hall, Bristol
By Fred Williams

HE'S GETTING on, you know, and it's beginning to show: He doesn't leap around as much as he used to, and he looks fatter than he used to, and his hair's not so long anymore.

But you know it's him before he even opens his mouth — there's that manic grin, those permanently glazed eyes: it's obvious he's feeling great. It's the first gig of the tour, the audience are a hundred per cent behind him as well as in front of him, "I'd hate to be the object of his anger . . . and the mouth opens, and there's that voice, high-pitched and coarse, changed not a jot in countless years, HM's Cliff Richard . . . the music stops short of pure heavy metal though and has

enough sensitivity to allow it to speak for itself.

But more often than not, the musicians intrude and impose their images onto it, so we know the drummer has hands like hammers because he proved it in a solo, and we know the bassist has more poses per minute than the lead guitarist, and the lead guitarist is good. He is, too, very good. His name's Randy Rhoads, poor man.

The lights are nothing fancy, unless you count the odd few hundred spots as fancy, the use made of them was pretty impressive, all the same — the choreography of spots was amazing and more than slightly stroboscopic, enough to fixate a rabbit.

The full house weren't any means rabbits, but they were fixated by Ozzy. He says clap, they clap, he says swear, they swear, he asks them his name, and with one voice it's

"Ozzy". Why, had he forgotten? When he goes offstage while the band show that they're more than just his support, the crowd is still only swaying and clapping when Ozzy shows them how from stage right, and it's like that all night.

And he means that most sincerely, folks.

And here's 'Paranoïd', showing it's age with the trouble of finding new ways to play it, but it's mostly what they've all been waiting for, to hear the anthem sung by the author. Black Sabbath might no longer be in Ozzy's vocabulary, as the biog says, but shades of it will be in his veins "till he dies" — he knows a monument when he sees one, for sure. On the other hand, although he's trading on a very old image, it doesn't appear too tiring for him or his fans, yet.

CLIFF RICHARD
Birmingham Odeon
By Kevin Wilson

I'D ALWAYS wanted to meet Cliff Richard. Tonight I fulfilled that ambition. Resplendent in the pie-stained shirt that he had worn during that morning's *Tiswas*, Cliff bemoaned the lack of honesty inherent in the music press generally he cared not one bit that we seem to ignore him for so many years, his fans haven't and that's all that matters to him.

This relationship between superstar and superfans is intimate and totally real and can appear to any outsider present to smack our two adulation and insincere suffering. Not so. Cliff Richard can when the mood takes him still deliver in the true rock 'n' roll sense and the fans love him. It may well be the very situation that treddies loathe but all I can see around me were the glazed eyes and the radiant smile.

The set was split in two distinct halves. The opening section consisted of the newer material, with the balance played to perfection. Uptempo, ballad, uptempo, ballad. The best bits came during 'Wired For Sound' and the spine tingling 'Miss You Nights', two songs which did little for me in their plastic form but which came alive dramatically in the live setting. Even the over-rated 'We Don't Talk Anymore' seems to have required fresh meaning as he closed the hour-long first half.

After the break Cliff rocked this town with hit roots. Every Brothers, Ricky Nelson, Johnny Kid, Carl Perkins and Elvis all got the Cliff treatment and his perfection for his influences and influencers was obvious and fell. My one cringe twinge came during the horrible 'Daddy's Home' which must not be allowed to reach Number One — PLEASE!

In truth, Cliff Richard is still one of the top superstars and nothing I say or you think will alter the fact that he deserves more respect than we allow. I stayed until the end tonight which is more than I did for Shakin' Stevens.

SHAKATAK
The Venue, London
By Mike Nicholls

WHEN THE late President Eisenhower was just a general and stationed in Cheshire during the Second World War, who should have bopped the night away with him at a GI gig but my old mum. Judging by the sound of the bands in them there days, Shakatak would have gone down well, producing finely-crafted professional music, unobtrusive cocktail lounge swing with more bass than an Egyptian pyramid.

Shakatak aren't entirely polite, but then they're not unpredictable either, rarely veering away from creamy guitar solos and luxurious keyboard runs. Ultimately, they are grown up soul boys, a flash spade bassist the main visual impetus amidst the four white boys and a couple of chick singers.

They look like they're enjoying themselves, very definitely powering their way into a groove perpetrated by a brilliant jazz drummer. Like the rest of them, his roots

are very much into forties trad, the highly fluid sound also embracing a fusion of Philly soul, funk and MOR.

The main difference is that Shakatak also have a wry sense of humour, taking the mickey out of all the standard instrumental clichés in a way which even bring a smile to Zappa's lips. They have also trained hard, learned their trade well and deserve to sell the large number of records which their expanding audiences will doubtless snap up.

But next time I think I'll give the tickets to my mum.

**BIDDIE AND EVE/
THE BOLLOCK
BROTHERS/
B MOVIE**
CND Benefit, The
Venue, London
By Jim Reid

AS THE CND gathers pace so as to make even the SDP seem pedestrian, the No Nukes Music organisation launches a series of events in an attempt to "rock" the nation in an altogether more pleasant manner. Tonight's gig brings

together an eclectic, if somewhat motley collection of individuals from the more light hearted ranks of the nation's burgeoning night club scene. Did I say light hearted? Some of the people up on stage tonight are downright crazy.

Biddie and Eve enter: she looking like an escapee from this year's Christmas tree, in other words just like Diana Dors should have shaped up in the last Ants video; he dressed like a matador who's flirted just a little too closely with glitter camp.

Backed by a band who move dexterously through, swing, salsa and bargain store reggae, Biddie and Eve offer a pastiche of MOR cabaret standards. Unlike Eddie and Sunshine theirs is a cabaret based around earthy music hall traditions; where sexual innuendo and over the top belly laughs cover any pretence to style or sophistication.

The Bollock Brothers plundering everything from the Pistol's Submission to Kraftwerk's 'The Model'; live somewhere between mayhem and chaos. Strictly for laughs, their set is a mixture of incompetence and well intentioned amateurism. It's a carnival of jolly japes as the granddaddy of Punk Jock Mac Donald apes 'For Your Blood' and strikes right at the heart of any cold blooded 'Futurist'.

Jock clearly has a future organising kiddie parties, and the Bollock Brothers would be best advised to leave their instruments at home and bring along a few custard pies next time they play. I didn't say they weren't enjoyable.

Compared to the riotous goings on that preceded them B Movie were simply nondescript. Characterised by rather pompous and bland swathes of synthesiser and darkly intoned vocals their songs illustrated the type of fake "modernism" that so often leads electro-pop to be both cold and soulless. B Movie heralded my departure.

It had been an unusual evening.

MATERIAL
The Venue / Heaven
London
By Sonia Bloom

BLANK FACES everywhere. Half of the audience were in the bar for most of the evening. Original — yes, everyone loved what they heard but they didn't know HOW to react. So they didn't.

The Midnight Show didn't appear till late. Frustration ruled as you could see musicians through the red transparent curtains and hear them teasing us — fiddling about with their instruments for ages before the set opened. Maybe they just didn't trust the equipment; Rusty Egan (Material are signed to his label — Celluloid) took the blame for not arranging at least workable appliances.

Live their instrumentals may not be totally commercial, but they play wild and well co-ordinated jamming sessions. Without American jazz singer Nona Hendryx's addition, whose vocals compliment the band on some of their records, they're an interesting collaboration of entertainment, and with her they are a chart topping band. Besides all their technical problems and disenchantment they left us with a feeling of indifference — but wasn't that the idea? — but we'll be around for more!



SAXA: oblivious to everything but the music.

Beat — that's entertainment

THE BEAT / TOM ROBINSON / JOE JACKSON / OK JIVE
The Rainbow, London
By Gill Pringle

ROCK FOR JOBS is a plausible enough idea, although its purpose is somewhat questionable. Concerts should be happy occasions, but when those attending are presumably united under one depressing statistic, it's difficult to find anything to dance about.

There could easily be enough unemployed people in Finsbury Park alone to pack out the entire theatre, yet numbers tonight were strangely low. A free show is a great idea, but it would seem that few people would wish to spend their social life with the same faces they see outside the dolé offices every week.

Joe Jackson was compering the show — confirming my suspicions that trade unions haven't a clue about rock music Dour Joe may be a very talented man, but he is little known for his wit and humour.

In fine tradition it was Tom Robinson who did most of the jobs cause, entering as he always does into the spirit of such an occasion. Unfortunately he let his dreary new band The Cosmetics play far too long, leaving little time for himself. It was wonderful to hear all those old tunes like 'Too Good To Be True', which proves undateable to this day. The unemployed armies cheered his 'Power In The Darkness', until reluctantly but triumphantly he curtailed his set to make room for Joe Jackson.

This time Joe was singing to a backing tape, with a little moral support provided by OK Jive. His voice was in fine fettle, but a tape recorder can hardly make up for flesh and blood.

The applause which welcomed The Beat on stage, couldn't begin to say enough. For in this band's capable hands lay the success of the entire evening. Without so much as a political moan or a soapbox groan, they did what everyone else had set out to do, but somehow hadn't. Entertain. With one delicious song after another, even the most apathetic were swept off their feet.

The Beat always look so happy to be playing. Ranking Roger with his permanent grin, and smiling Saxa, oblivious to all but his instrument, and loving every minute. Dave Wakeling was looking distinguished with suit and slicked back hair, while his harmonies with Roger were keen to the note. Lord Scarman could learn a lot from this team.

With so much bare-faced enthusiasm bouncing off them, it's difficult to reconcile the band with all those hit singles. 'Mirror In The Bathroom', 'Hands Off She's Mine', 'Tears Of A Clown', 'Too Nice To Talk To' . . . I'd forgotten how many. All too often the energy wears thin, once success is a familiar commodity. Not so with The Beat — boredom is a word they just don't understand.

Short cut

HAIRCUT 100
Top Rank, Brighton
By Mark Cooper

THE TOP Rank in Brighton is packed out with the latest style of the young soul kids. You can't call them rebels either for the polite bongo funk they appear to favour or in terms of their dress which is smart casual. OMD meets Brideshead Revisited.

Haircut 100 are clean-cut and boyish in the extreme, and bubble with life, but appear to have little to say. What they do say they handle excellently but tonight they seem to be something of a one-trick pony. The trick consists of a choppy and rapid rhythm guitar courtesy of Nick Heyward which owes an obvious debt to the work of David Byrne and that of Ian McCulloch. Set up the rhythm guitar and bring in the bass, state the theme with a couple of verses and then start getting seriously percussive on the congas.

With which in mind all praise to Mark Fox for his handling of that department and his energy in propelling the shuffles into sambas. For decoration, Haircut rely a good deal on the rimshots of drummer and percussionist and sax soloing that is as well-performed as it is numbingly traditional.

All well and good and lapped up by the full house who bounced and shuffled from the word go. Myself, I found the whole affair clean and nice to the point of sterility, demonstrating a paucity of ideas in the remarkable lack of difference between new single 'Fab One' and 'Favourite Shirt'. Good clean fun without a sting.

Gigs

GARY US BONDS
Hammersmith Odeon, London
By Simon Tebbutt

THE BEST in the business. Soulful, soaring and splendid, it's Gary US Bonds' blistering voice that keeps you dancing in the aisles. Which is a bloody good job because, quite honestly, the spectacle of a paunchy, middle aged man leaping around the stage exhorting and proclaiming "long live rock 'n' roll!" to his audience isn't normally enough to get me out the bar.

Now that the furor surrounding the August Venue dates and the release of the superb 'Dedication' album has settled, the authentic voice of sixties r&b and soul is well at home, filling the Odeon with his own hardcore fans. The references, like the tee shirts dotted around the stalls, to his latterday mentor Springsteen are still there, but the show belongs to Bonds now. This is not just another revamped has-been wringing the last from a second chance flirtation with fame.

Less exciting than in the summer shows, the luridly clad singer, backed by his superbly tight and melodic band, had the audience where he wanted them with a potent mixture of the old and the new, the soulful and the blatantly rocking. Ignoring the gyrations and the "rock 'n' roll for ever" lines, he was simply lowering with numbers like 'The Pretender', that most despised of the Beatles songs 'It's Only Love', which actually sounds like it's got some balls when Bonds does it and the bouncy and pacy 'This Little Girl'.

An encore of 'Quarter To Three' sadly recalling the razor thin rocker of 20 years ago, led into a lengthy version of 'New Orleans' and finally everyone was out of their seats. I love the music, Gary, it's just the showbiz delivery that I can't stand. Next time I'll leave my glasses at home.



Gary Bonds does an impression of a waterfall with his armpit.

B UZZZ
Barracuda Club,
London
By Mike Gardner

"BUZZROCK!!!" CRIED the street slicker smart lead singer Dee Sharpe with his left flank decorated by two chic sleek female chanteuses. The assembled hordes of wall to wall music biz chequebook holders mingling with the well dressed wild young trendmakers indicated that Mr Sharpe might have a point.

The four musicians in the band did their best to forcefully attempt to live up to their manifesto of fusing all dance styles into the

special brew called 'Buzzrock'. At first the flavourings just waited over the heads until Dee Sharpe, a rock comparison to Mohammed Ali in modesty, deservedly berated those who preferred to enjoy being seen rather than be seen enjoying.

Dancemasters August Darnell and Spandau producer Richard Burgess were both present and couldn't have failed to have been impressed by the swirling mixture of rhythm pushed by a muscular bass and piston-like drumming.

The sensuous ballad 'I Wanna Love You' sung between Dee Sharpe and Jenny Evans finally made up my mind that Mr Sharpe is a star and is worth keeping

your attention on while 'Buzzrock' is fine ear nourishment but deserves better than being parading in front of those who are scared to dance.

THE HIGSONS
Rox Club, Royalty,
Southgate
By Viviane Horne

JAZZ FUNK opera, punk funk, how many more deviant funk band's emergence are we to endure?

The Higsons consist of guitar, drums, bass, trumpet/sax, vocals and maracas and lots of whistles. The audience come prepared with their

own and attempt to create a carnival atmosphere. Gigs at the Royalty are a fairly new venture and Perry Haines, entrepreneur and promoter, sits directly behind the drums keeping a watchful eye on the proceedings.

The Higsons are well received and there's plenty of dancing on and off stage. But the heat is unbearable and I find myself being gradually lulled to sleep, unmoved by the jagged jarring guitar or the single 'I Don't Want To Live With Monkeys'. 'Gotta Let This Heat Out' is the understatement of the evening but I suppose a centrally heated hall comes as rather a shock when you're used to preparing for an Arctic expedition to most

HOME TO ROOST

venues. We're currently having our ears battered by funk in many forms and it's becoming a bore. Maybe the Paddington Youth Orchestra should have a bash at the charts — carnival sound is still best in Britain at Notting Hill Gate.

EXPLOITED
Grimsby Community
Centre
By Roy Bainton

THE EXPLOITED deliver. They take the stage in a shower of gob, their multi coloured barnets adding bizarre spectacular to their one-dimensional music.

Wattie berates the audience for buying their

current chart album, 'On Stage', claiming it's a rip-off. Good name, The Exploited?

Then it's the IRA's turn. The Police... the SPG... the crowd's Nuremberg chanting reaches fever pitch and 'Dead Cities' slashes the air.

The Exploited provide uncontrolled mayhem, loud, tight music and in the presence of Wattie, an eye-rolling, malevolent but majestic ringmaster with a voice like two tons of broken glass falling down a mine shaft. This band can't promise to lift its impoverished audience from its hopelessness; they can only inspire them to celebrate it.

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MARTIAL AID

THE STRANGLERS
Lyceum, London
By Simon Hills

JEAN JACQUES Burnel took his martial arts - style stage movements a bit further last week when he hurled himself into the bass amp about five minutes into the set. The impetuous bassist allowed rudies about half a minute to try and fix the thing — and avoid a few of his warm up kicks at the same time — before landing a perfectly timed leap into the failing equipment. A confused Hugh Cornwell stopped playing while Jet Black still pounded away with decreasing force before the whole number broke down.

After the event, the Stranglers went on to prove that rock and roll is becoming just an every day event, and despite their image, totally uncontroversial.

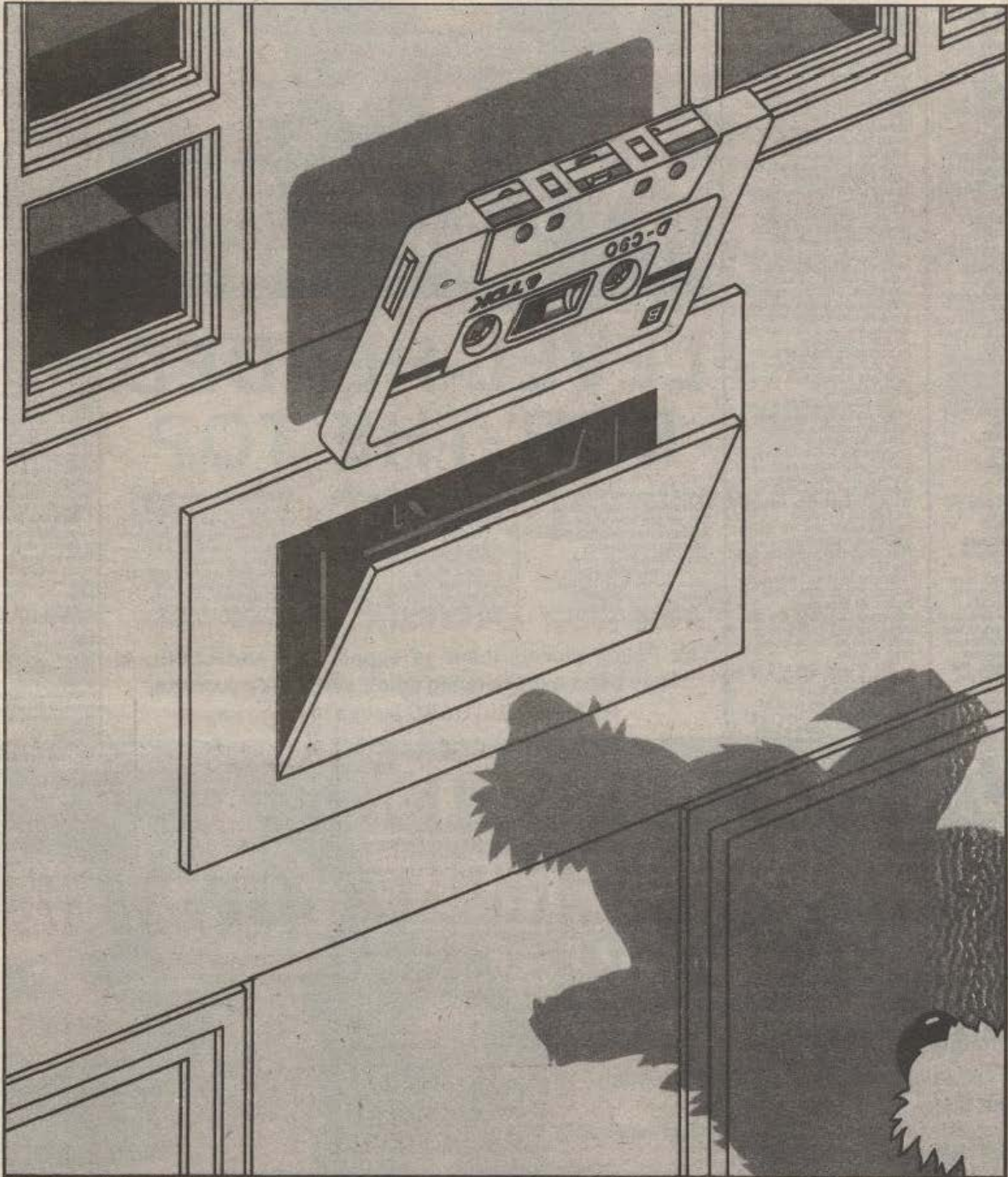
The band's style, relying heavily on Jean Jacques' beautifully fluid, insistent bass lines (wot!) is becoming very staid now. Although it's refreshing to see a group lean heavily on their bassist as a front man and use the instrument as an integral part of their music, even the Euroman's charisma and stage movements couldn't change what amounted to a very ordinary night's rock 'n' roll.

A group of ballet dancers who came on to warm up the set hardly made a radical start for the group, who for their part did nothing that they haven't tried 100 times before.

The obligatory title track from their new album 'La Folie' was chucked in, of course, and if I'm not mistaken their single 'Let Me Introduce You To The Family' had one of its first live airings.


Yet as with the whole set, the numbers were tackled in a workman - like fashion, the crowd pogoed, remembered the old days with the odd gob, Cornwell stood stock still and uttered the odd snide unfunny remark. Jean Jacques looked good and as usual shone as the only member with the slightest flair on stage, and a few guys got pissed at the back.

So linear was the band's set that a number which was slated as a Stranglers disappointment, received rapturous applause when it was played for the encore. We are talking of 'Bring On The Nubiles' which coupled with 'Duchess' made a fine finish. But for a band that had so much flair at the beginning, and in its cold, hard cynicism always shows promise, it is hard to stomach a set that was really only worthwhile for the first and last 10 minutes. The group quite rightly have a large following, but if that starts to dwindle, they only have themselves to blame.



'RECORDED DELIVERY.' GEORGE HARDIE.

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ONE OF the most satisfying developments over the last year has been the rapid progress of top jazz-funkers, Level 42. Emerging initially from their native Isle of Wight into the cut and thrust of the club scene they have now established themselves as a reputable recording act and presently stand on the verge of the major breakthrough which should lead to the nationwide acceptance which their genuine musical talent undoubtedly warrants.

Recently returned from supporting The Police in Germany, the band is now heavily involved in a comprehensive national tour of their own to back up the remarkable success attained by their eponymous debut album and the current chart activity of one of its highlights, 'Starchild'.

I ask them what it's like working with one of the world's top rock bands.

"Definitely a valuable and enjoyable experience," comments jazz-funk's newest sex-symbol, lead-singer Mark King. "I think some of their professionalism must have rubbed off on us because there's been a definite improvement in our live work recently. The first night was a little traumatic admittedly, because with no support band being advertised, the crowd were expecting the Police when we came on and consequently gave us a hard time, but by the end of the tour we were even

getting encores. "In retrospect, we're glad it happened on the first night because you expect problems then and it made us all the more determined to make the subsequent gigs successful."

Tied up with gigs until Christmas Eve, the band in a sense are victims of their own success, but they are well aware that with the unprecedented success of their debut album in reaching the Top 20 they need to make a concerted effort to back up this achievement on stage. Phil Gould, drummer and resident PR man, takes up the story.

"As a debut album we were very satisfied with it but we must admit how surprised we were the way it took off. After all, it did have its faults, we can't deny that. Still, even debut albums from super-groups such as Led Zeppelin and Queen can be criticised so we can't complain. Recognising them is half-way to eradicating them; the next one should see a great improvement."

The album exhibits a kind of 'Jekyll and Hyde' side to their nature. In a tranquil state, the band is responsible for attractive soulful pop-songs such as 'Turn It On' and 'Love Games', but once their mood changes they embark on searing jazz-funk instrumentals like '43' and 'Heathrow' which show off their technical expertise to the full. The band is reluctant to reveal where its preference lies, but Phil makes an important comment as to why it's their individual pop-soul sound which can be heard on all their singles.

"We have to look at it as a business really. All our singles so far have possessed an element of saleability about them and I don't believe that's a bad



Level 42: tired of their jazz-funk tag

LEVEL-HEADED FOR THE TOP

thing. If we can have something to sell records by, we can also show our personalities through those records and develop something of our own."

They are, of course, as tired as any other British band of the prevailing "movement" and general dog-tag under which they

are forced to work, but view any categorisation philosophically.

"We don't mind being called a jazz-funk band for convenience's sake as long as people realise that we aren't one really! It's merely coincidental that we came onto the scene last year with 'Love Meeting Love'.

When the so-called 'British jazz-funk movement' was at its peak, we were never part of it. Nevertheless, we can't deny that it was, in a sense, our ticket to success."

This success has enabled them to give their fans the best possible deal. The most recent recording session saw them keep up

The Police picked them as support act and LEVEL 42 have been experiencing quiet, yet steady success.

ALAN COULTHARD tracks them down.

with their tradition of providing a previously unreleased track on the B-side and a much punchier remix of the track 'Starchild' on the A-side. It remains to be seen whether this is the cut to really lift the band into the limelight.

I have my doubts, but the extensive work they have already put in should stand them in good stead.

As Phil explains: "Perhaps it's better that we haven't had a massive hit yet. Freeez gained instant recognition with 'Southern Freeez' but have had difficulty following it up. We'd love a really big record now, but we don't regret working our way up the hard way because the experience we've gained has been invaluable."

No one can accuse Level 42 of taking it easy. With the British tour now complete, the band has to revert back to continental touring with visits scheduled to Holland (where 'Love Games' is number 8 in the charts), Belgium, Germany and France. January sees the commencement of preparations on firstly a new single, then subsequently a new album, a collection which Phil hints might prove to contain elements of a surprising new change in direction which would really help to relieve them of their tiresome jazz-funk tag.

With the attitude which currently pervades the band, it seems only a matter of time before they find the really big record which every up- and - coming band hopes for. Certainly if integrity sold records they would already be submerged in gold discs. My only reservation is that they haven't yet acquired the ruthlessness which unfortunately seems to be necessary to survive in the music business for any length of time. I hope I'm wrong.

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KINGSTON, Polytechnic, The Chefs / Mood Elevators
LEEDS, Warehouse (466287), Siam
LEICESTER, De Montfort Hall (27632), Squeeze / A Flock of Seagulls
LIVERPOOL, Pyramid, The Teardrop Explodes
LIVERPOOL, Royal Court Theatre (051 708 7417), The Human League
LONDON, The Angel, Lambeth Walk (01 735 4309), Motor Boys Motor / Parting Shots
LONDON, Barons Court Tavern, Barons Court (01 385 4054), Ginger
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (002 8351),
 Pleasure Dome / The Inexpatriates
LONDON, Bridge House, Cannon Town (01 478 2889), Mickey Jupp
LONDON, The Canten, Great Queen Street, Covent Garden (01 405 6598), Terry Smith
 Blues Band
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Waves /
 Traffic Measures
LONDON, Haemish Odeon (01 748 4081), Cliff Richard
LONDON, Hammersmith Palais (01 748 2812), The Cure
LONDON, Hogs Den, Cuckooood (01 456 8989), DK Band
LONDON, Hope And Anchor, Islington (01 359 4510), The Deadbeats
LONDON, The Horseshoe, Tottenham Court Road (01 836 3547), Virtual Image
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7913), Zap / Red Per-
 formance / Silent Scream
LONDON, New Golden Lion, Fulham Road (01 385 3942), Alex Harvey / Help A London
 Child (with)
LONDON, Old Queens Head, Stockwell (01 737 4904), Emotional Spies
LONDON, Pied Bull, Liverpool Road, Islington (01 857 3218), Demon Preacher
LONDON, Rock Garden, Cuckooood (01 456 8989), DK Band
LONDON, Royal Albert, Deptford, Electric Bluebirds
LONDON, Ruskin Arms, East Ham (01 472 0377), Rampant
MALVERN, Winter Gardens (27300), The Pretenders
MANCHESTER, Grey Horse, Romiley, The Prescriptions
MANCHESTER, Polytechnic (061 273 1182), The Bureau / Mo-Dettes / Roddy Radiation
 And The Teardrops
MIDDLESBROUGH, Town Hall (245422), Verba Verba
NORWICH, University Of East Anglia (58161), Vital Disorders (CND Benefit)
NOTTINGHAM, Rock City (492544), Rory Gallagher
NOTTINGHAM, University (51311), Orchestral Manoeuvres In The Dark / Random
 Hold
PORTSMOUTH, Locarno (25491), The Damned
PRESTON, Warehouse (32716), UK Decay
SHEFFIELD, Limb Club (730949), Animal Magnet
SHEFFIELD, Marples, They Must Be Russians / Chakk
SHEFFIELD, University (24078), Tanks
SOUTHALL, White Swan (01 574 1500), Burnz
STAFFORD, Rugby Arts Centre, Pyramid / Wildfire / Nighthawk
STANDFORD, Robin Hood, Quy Gallager
STOCKPORT, Grey Horse, Romiley, Belgique
WILLENHALL, Cavalcade (61804), Sub Zero
WORKINGHAM, Angles, Camley House Hotel, Milton Road (789912), Red Star Belgrade
WORTHING, Balmoral (38232), Pool
YORK, University (412328), Department S

FRIDAY 4

BIRMINGHAM, Botanical Gardens, The Invisible Exhibition, Bill Nelson / Richard Job-
 son artefacts (Plus Films)
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 235 2684), Wah!
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Ronnie Laine
BIRMINGHAM, Polytechnic (021 236 3599), TV 21
BIRMINGHAM, University (021 472 1641), Rory Gallagher
BRADFORD, Bradford College (382712), Tandoori Cassette
BRADFORD, Palm Cove, Holling Road (499899), Twisted Nerve / Edible Marquetry
BRISTOL, Unity Hall (251544), Nice
BRISTOL, University (35305), The Bureau / Mo-Dettes / Roddy Radiation And The
 Teardrops
CANTERBURY, University Of Kent (64724), Echo And The Bunnymen
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Sam
 Apple Pie / After Dark
COVENTRY, Dog And Trumpet (21678), Sub Zero
COVENTRY, General Wolfe (88402), Rock Goddess / Androids Of Mu
DERBY, Youth Club, Mickleover, Avoid / Total Los
DUNDEE, Card Hall (28121), Thin Lizzy / Sweet Savage
EDINBURGH, Playhouse (031 665 2064), Ozy Osbourne
EWELL, Polytechnic, True Life Confessions
GLASGOW, Apollo (041 332 9221), Joan Armatrading
GLASGOW, Night Moves, Sauchiehall Street, Animal Magnet
GOSPORT, John Peel (281883), The Time
HARLOW, Dream Express, Ministry Of Pleasure
HIGH WYCOMBE, College Of Higher Education (44630), Burnz
HITCHIN, The Regal, The Polecats
HULL, Tower Ballroom, Vice Squad
KEELE, University (62541), Weapon Of Peace
LEEDS, Polytechnic (39171), Dr Feelgood
LIVERPOOL, Empire (051 769 1555), Shakin Stevens / Shakin Pyramids
LIVERPOOL, Royal Court Theatre (051 708 7411), The Human League
LIVERPOOL, University (051 709 4744), Natural Scientists
LONDON, The Angel, Lambeth Walk (01 735 4308), Red Bees And Rice
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6551),
 The Chefs / The Gymnasts
LONDON, Bridge House, Canning Town (01 476 2889), Chris Thompson And The
 Islands
LONDON, Central Polytechnic, New Cavendish Street (01 480 8713), Theatre Of Hate /
 UK Decay / Zounds
LONDON, Dingwells, Camden Lock (01 267 4967), The Force / Motor Boys Motor
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), The Out-
 casts / The Reactions
LONDON, Half Moon, Horse Hill (01 737 4580), Talk / First Priority
LONDON, Imperial College, Prince Consort Road (01 589 5111), Bumble And The Beez
LONDON, Hope And Anchor, Islington (01 359 4510), Wreckless Eric
LONDON, 101 Club, St Johns Hill, Clapham (01 636 9333), The Gatecrashers
LONDON, Imperial College, Prince Consort Road (01 589 5111), Bumble And The Beez
LONDON, Marquee, Warppur Street (01 437 8603), The Cobras
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Blue Orchids / UT
LONDON, New Golden Lion, Fulham Road (01 385 3942), Grand Prix LONDON, Old
 Queens Head, Stockwell Road (01 737 4904), Mickey Jupp / Steve Hooker's Shakers
LONDON, Rainbow, Finsbury Park (01 263 3140), The Strangers
LONDON, Rock Coven Garden (01 240 3981), Lee Krasim / What's Nags
LONDON, Thames Polytechnic, Thomas Street, Woolwich (01 855 0815), A Bigger
 Splash
LONDON, Theatre Royal, Drury Lane (01 835 5878), Orchestral Manoeuvres In The
 Dark
LONDON, Wembley Arena (01 902 1234), Electric Light Orchestra
LONDON, The Venue, Victoria (01 828 9441), Alberto V Lost Trios Paranoias
LONDON, Town Hall, Max Boyce
MANCHESTER, Raffles (061 238 9788), Siam
MANCHESTER, University (061 273 5111), Steve Harley And Cockney Rebel
NORTHAMPTON, Nene College (474226), The Crew
NOTTINGHAM, Rock City (492544), Aswad
PETERBOROUGH, Wirra (24444), The Damned / Anti-Nowhere League /



Duran Duran: Kent University (Monday).

Charge / Black Flag
 ROCHDALE, AFC Social Club, Body / Outer Edge
 SAYERS COMMON, Cinderellas, Funkapalooza
 SHEFFIELD, Polytechnic (23924), Department S
 SOUTHAMPTON, Gausmont (29772), Gillan / Bugdie
 WESTON SUPER MARE, Old Par (418239), UK Decay

SATURDAY 5

ABERDEEN, Capitol (23141), Thin Lizzy / Sweet Savage
ANDOVER, Leisure Centre, Max Boyce
BIRMINGHAM, Odeon (021 643 6101), James Brown
BIRMINGHAM, Waynwright Club, Keely Street, Chisnau
BLACKBURN, Regent (50629), Whammer Jammer
BLACKPOOL, Gaiety Bar, TV 21
BLACKPOOL, JR's, Seafrost, Rock Goddess / Androids Of Mu
BRIGHTON, Alhambra (27874), Alfa The Stockbroker / Newtown Neurotics /
 Beverley Clare Band
BRISTOL, Grandy (28227), Sparta
CAMBRIDGE, College Of Technology, Collier Road, Rico
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533),
 Secret Affair
CINDERFORD, Rugby Club, Red Star Belgrade
COVENTRY, General Wolfe (88402), Annie Lennox And The Eurythmics
COVENTRY, University Of Warwick (27426), The Chefs
CROWLAND, Crown Hall (40851), Contraband
EDINBURGH, Playhouse Nite Club (031 665 2064), Animal Magnet
GLASGOW, Apollo (041 332 9221), Ozy Osbourne
GRAYS, Red Lion (68127), Traffic
GULDFORD, Surrey University (71281), The Bureau / Mo-Dettes / Roddy Radiation
 And The Teardrops
HAVEFORDWEST, Market Hall, UK Decay
HIGH WYCOMBE, Nags Head (21756), The Cheaters
KEIGHLEY, Victoria Hotel (62401), Crazy Can
LEEDS, University (35071), The Pretenders

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Chrissie Hynde and The Pretenders: Leeds University (Saturday)

LEIGHTON BUZZARD, Vandeyke Road Youth Club, Dancing Counterparts / Zapweds
LETCHEWORTH, Letchworth College, Discharge / GBN / Eraserhead / 19 Yen
LIVERPOOL, Royal Court Theatre (051 708 7471), Squeeze / A Flock Of Seagulls
LIVERPOOL, University (051 709 4744), Red Beans And Rice
LONDON, The Angel, Lambeth Walk (01 735 4391), The Cobras
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 8351), The Adicts / Special Units / 13th Chime
LONDON, The Canteen, Great Queen Street, Covent Garden (01 450 6558), Johnny M And The Uptown Boys
LONDON, Dingwals, Camden Lock (01 267 4867), Mickey Jupp
LONDON, Grogg Canning, Elfrs Road, Brixton (01 274 6328), The Skank Orchestra
LONDON, The Golf Club, Euston Road, Dolly Mixture / Rimshots
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 365 0528), Nightdoctor / The Creamies
LONDON, Half Moon, Herne Hill (01 737 4550), Bim
LONDON, Hammersmith Odson (01 748 4081), Cliff Richard
LONDON, Hogs Grunt, Cricklewood (01 450 8908), The Harlequins / East Side Strangers
LONDON, Hope And Anchor, Islington (01 359 4510), Motor Boys Motor
LONDON, Kings Head, Fulham High Street (01 738 1413), Red Beans And Rice
LONDON, Lyric Theatre, Hammersmith (01 747 0824), Sphere
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Mirage / The White Brothers
LONDON, New Golden Lion, Fulham Road (01 385 3982), Chris Thompson And The Legends A London Gold News
LONDON, Norwich Road Hall, Stratford, Poison Girls / Rubella Ballet / Mikardo
LONDON, Old Queens Head, Stockwell (01 737 4904), Wreckless Eric
LONDON, Rainbow, Finbury Park (01 283 3148), The Human League
LONDON, Rock Garden, Covent Garden (01 245 3961), Hipnotics / Competition
LONDON, Rox, Royalty, Winchmore Hill, Southgate (01 886 4112), Department 5 / Bananarama
LONDON, Thames Polytechnic, Woolwich (01 855 0618), The Neomatics
LONDON, Theatre Royal, Drury Lane (01 536 3101), Orchestral Manoeuvres In The Sky
LONDON, Two Brewers, Clapham (01 822 3621), Killer Wales
LONDON, University of London Union, Malet Street (01 580 9551), Wahl
LONDON, The Venue, Victoria (01 829 8441), Lindisfarne
LONDON, Westway Area (01 802 1241), Electric Light Orchestra
MANCHESTER, Polytechnic, Cavendish Street (061 273 1158), Fuse / 52nd Street
LONDON, Rock Mowbray, Colles Hall, Stud Bee Band
NORWICH, University of East Anglia (054 6161), Echo And The Bunnymen
NOTTINGHAM, Boat Club, Vice Squad
OXFORD, Pennyfarth, Westgate Shopping Centre (48007), The Pencil
OXFORD, Polytechnic (05200), Neil Innes
PASEFIELD, Royal Oak, Meenstreet
PONTARDAVE, Dnyvor Arms, Oporto Parrot
PRESTON, Polytechnic (05271), Allen Korte Culture
READING, Bulmershe College (663387), Siam
RETFORD, Portebushe (704891), Grand Prix
RICHMOND, Duke Of York (01 840 7231), Ginger
ST ALBANS, City Hall (04511), Caroline Rose Show
SHEFFIELD, Lyceum (754944), Aswad
SHEFFIELD, University (04788), Steve Harley And Cockney Rebel
SHIFNAL, The Star (0187 461017), The Slits
SOUTHPORT, New Theatre (40424), Bucks Fizz
STIRLING, University (3171), Cuban Heels
STOCKPORT, Warren Bulkley Centre, The Still
STROUD, Leisure Centre (8771), Tempole Turd
UXBRIDGE, Brunel University (39125), Rory Gallagher
WEST RAINFORD, Pavilion (026), The Damned
WOKINGHAM, Angles, Canteen House Hotel, Milton Road (789912), Motley Crew

SUNDAY 6

BRISTOL, Hippodrome (298444), The Pretenders
BRISTOL, Trinity Hall (551544), The Bureau / Mo-Dettes / Roddy Radiation And The Testifiers
EPPING, Blacksmith's Arms, Thorndon Common, Dave Swarbrick And Simon Nicol
GLASGOW, Apollo (041 332 9221), Thin Lizzy / Sweet Savage
GLASGOW, Mayfair Aswad
GODALMING, Three Lions, Meenstreet
LEDS, Tiffany's (31448), Squeeze / A Flock Of Seagulls
LONDON, Battersea Arts Centre (881411), Allen Korte Culture
LONDON, Smooth Operators
LONDON, Bridge House, Canning Town (01 476 2880), Southside Blues Band
LONDON, Comedy Theatre (01 536 8602), Billie Jo Spears / Free Spirit
LONDON, Dover Street Wine Bar, Dover Street, Green Park (01 529 8013), Dana Gillespie
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 365 0528), Duffie
LONDON, Hammersmith Odson (01 748 4081), Shakin' Stevens / Shakin' Pyramids
LONDON, Kings Head, Fulham High Street (01 738 1413), Ginger
LONDON, Lyceum, The Strand (01 836 3715), The Damned / Anti - Nowhere League / Charge / Black Flag
LONDON, New Golden Lion, Fulham Road (01 385 3982), Peter Green (Help A Londoner Out)
LONDON, Rainbow, Finbury Park (01 263 2148), The Human League
LONDON, Rock Garden, Covent Garden (01 240 3961), Who's George / Kasavals / Mir For Co
LONDON, University of Ypsen, City Hall (20007), Ozy Osbourne
OXFORD, Apollo (47351), Ralph McTell
POOLE, Arts Centre (70521), Echo And The Bunnymen
READING, Top Rank (57862), Top Rank
REDCAR, Coatham Boat (47420), Steve Harley And Cockney Rebel
SHEFFIELD, Lyceum (754944), Slade / Spider
SHEFFIELD, Lyric, Vice Squad
SLEDGID, Alexandria's, Bath Road, Travellers' Shoes
STAFFORD, New Bingley Hall (58060), Slits
STOKE NEWLEY, Victoria Hall (24841), Bucks Fizz
STRAFORD UPON AVON, Royal Shakespeare Theatre (232271), Max Boyce
WAKEFIELD, Unity Hall (37518), Vardis
WESTON SUPER MARE, Burnbeck Island (418329), Nice Below Zero
WINDSOR, St John's Church, Rock Gardens / Architects Of Me

MONDAY

BIRMINGHAM, Odson (021 643 6101), The Pretenders
BURNEMOUTH, Winter Gardens (28446), Max Boyce
BRIGHTON, Top Rank (25895), The Slits / Heatwave

TUESDAY 8

ABERDEEN, The Venus, Steve Harley And Cockney Rebel
AYLESBURY, Friars Vale Hall (88948), Human League / TV21
BIRMINGHAM, Golden Eagle, Hill Street (021 643 5403), Pig Bag
BOREHAMWOOD, Civic Centre, ATF
BRISTOL, Polytechnic, St Matthias (82178), Electric Guitars
CARDIFF, Casablanca (28836), Beatnuts
CHADWELL HEATH, Electric Stadium, The Greyhound, High road (01 560 1533), Purple Hearts / Fast Eddie
COVENTRY, New Theatre (31341), Thin Lizzy / Sweet Savage
CROYDON, Warehouse Theatre, Dinglewell Road (01 860 4060), Baby Laurel / Demon Pact
DERBY, Assembly Rooms (31111), The Pretenders
DUBLIN, McGonagles, The Teardrop Explodes
DUNDEE, Tiffany's (041 332 8922), Squeeze / A Flock Of Seagulls
GRAVESEND, Civic Centre (86127), Bee Six
GREAT YARMOUTH, ABC (3191), Gillan / Budgie
HULL, City Hall (20123), Slade / Spider
HARPENDEN, University, Bowdland College (65021), Natural Scientist

MOVIES

SO, THERE are only 18 shopping days before Christmas, film fans, and time's ticking away faster than money from L.M.'s coffers. So peel off your gloves and get a load of the Director Film-Buff Shopping Guide, Part II.

But wait, here is the news: **BRESSED TO KILL** and **THE AMITYVILLE HORROR** are currently on release as a double bill - just in time for the Christmas holidays. By the way, did you know that *The Amityville Horror* is the third most successful horror film ever made? Did you want to know what the first two are? Well, it's time to wait for the Film Buff coming up in your super, spookily Christmas Record Mirror.

Despite expectations to the contrary, **SHOGUN** and **SHOGUN ASSASSIN** have absolutely nothing in common. The first being a cut-down TV series from America (cut down to a mere two hours long - which miserably starts a hoarse-haired Richard Chamberlain and Toshiko Miura (who needs his head examining appearing in this stuff).

It's almost impossible to what happens because the editing is all over the place, but Chamberlain apparently plays a sailor shipwrecked on the coast of Japan at a crucial point in the nation's history. Lots of nonsense here with everyone threatening to commit harakiri every five minutes but, unfortunately, given prevented from getting on with it.

SHOGUN ASSASSIN is no less confusing, but much more fun in this epic a samurai called the Lone Wolf sets off to avenge the death of his wife who his little bit in a gram and between them they dispatch between three and four hundred opponents. Just about everything that sticks out is mucked out leaving the screen clear for torrents of spurring blood that resemble some of the most crazy between a Peckinpah and a Mousty Yulov film sequence. It is utterly funny, depending on your sense of humour and all that red makes it an ideal Christmas movie. Take the ads.

Richard Chamberlain: all over the shop in Shogun

Enter still, there is a 3-D Festival at the ICA in the Mall featuring all the best of the 2-D movies made in the 30s. The most interesting is called *The Bigger Game*, which Chamberlain made in 1936. The most interesting is called *The Bigger Game*, which was filmed in something called Spaceation, a sophisticated version of the normal 3-D process. For further details ring or write to the ICA, 12 Carlton House Terrace, London SW1; 01 536 8452. And if you're far away from William Holden, who passed away recently having fallen over and cracked his head open while pissed out of his brain. Always a solid supporting actor, Holden achieved greatness when carefully cast as *SURSETT BOULEVARD*, *STALAG 17*, *THE BRIDGE ON THE RIVER KWAI* and *THE WILD BUNCH*. If you miss you, Bill, Wraschels and tributes to Natalie Wood who drowned this week while sailing with her husband Robert Wagner, see *WESIDE STORY* any way.

But to hammer things and the prospect of Christmas Presents; after the book suggestions last week how about a soundtrack LP from a favourite film? Tons of stuff around at the moment and because of the wide-ranging nature of film scores there has to be something for everyone. **HEAVY METAL** soundtracks for the Christmas headbanger; **ENDLESS LOVE** for the Disco Romantics; Vivendi's **FOUR SEASONS** for the classical buff and **THE FRENCH LIEUTENANT'S WOMAN** for just about everyone (you'd better hurry if you want this one - it's asking out fast). Also Temples Dream's soundtrack to **VIOLENT STORIES** (also known as **THIEF**) is funny, futuristic stuff as is Carpenter's own score for **ESCAPE FROM NEW YORK**. All these and more can be purchased from Decca Street Records, 32 Dean St, London. *WTV 5M (01 437 4800) and The Entertainment, 42 The Market, Covent Garden, London W1E 6RQ (01 248 2223).

These and other film paraphernalia can be bought from The Cinema Bookshop, 13 Great Russell Street WC1P 037 5280, 2 Wimmer's Bookshop, 78-80 Charing Cross Road, London W1. Books only and The Vinyl Magazine Shop, 39-41 Brewer Street, London W1P 01 428 8233) which specialises in old magazines, posters and this and is particularly good on people like Marilyn Monroe, James Dean and Humphrey Bogart.

Most of the guys and girls who run these shops are fans as well as specialists, and are quite happy to talk to like-minded souls, so give them a buzz or call in to get some ideas for Christmas. Just tell them you sent your

Turn On

continued from page 28

LEICESTER, University (2681), The Beat
 LONDON, The Angel, Lambeth Walk (01 725 4309), Apocalypse
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway, Real Imitations
 Blue Midnight / Dick Healy And The Comets
 LONDON, Bridge House, Canning Town (01 475 2889), Wreckless Eric
 LONDON, Dingwalls, Camden Lock (01 267 4967), Dr Feelgood / City Kids
 LONDON, Dominion Theatre, Tottenham Court Road (01 530 9562), Bucks Fizz
 LONDON, Greyhound, Fulham Palace Road (01 385 0526), Naked Lunch
 LONDON, Hammersmith Odeon (01 748 4081), James Brown
 LONDON, Hammersmith Palais (01 748 4081), Echo And The Bunnymen
 LONDON, Hope And Anchor, Islington (01 259 4510), True Life Confessions
 LONDON, Laban Dance Centre, New Cross, Ian Trimmer / Billy Jenkins / Norman Lovell
 LONDON, New Golden Lion, Fulham Road (01 385 3842), Richard Strange (Help A London Child Week)
 LONDON, Rhythm, Whiskey A Gogo, Wardour Street, Nick Pivats
 LONDON, Royal Albert Hall, Kensington Gore (01 589 8212), Royal Philharmonic Orchestra / Royal Choral Society (W Queens Greatest Hits)
 MANCHESTER, The Garter, Wythenshawe (061 437 8014), The Dooleys
 MANCHESTER, University (061 273 5111), Aswad
 NORWICH, University Of East Anglia (053 6161), Duran Duran
 OXFORD, Asolo (047355), Jaws Armataiding
 PORTSMOUTH, Guildhall (24355), Japan
 READING, University (860222), The Bureau / Mo-Dettes / Roddy Radiation And The Teenarkers
 SHEFFIELD, Polytechnic (738934), Slam
 STAFFORD, Bingley Hall (55660), Stylz
 STAFFORD, Gaitheuse, Ralph McTell
 SWINDON, Brunel Rooms (31344), Tandooi Cassette

WEDNESDAY 9

ABERDEEN, Vahalla, Factory Poems
 BIRMINGHAM, Golden Eagle, Hill Street (021-643 5403), Onyx
 BIRMINGHAM, Odeon (021-643 6101), Jawn Armataiding
 BLACKBURN, Bay Horse New Inns, Rishton (48443), Streetfighter
 BOURNEMOUTH, Winter Gardens (26446), Cab Boyce
 BRIGHTON, New Repent (27300), Rock Goddess / Androids Of Mu
 BRIGHTON, Top Rank (25895), James Brown
 CAMBRIDGE, Great Northern (60340), Necromancer
 CHADWELL, HEATH, Electric Stadium, The Greyhound, High Road, (01-599 1533), Chemical Alice / Nancy Boys
 COREY, Ratters Bar, Equinox
 COVENTRY, General Wolfe (89402), Trimmer And Jenkins
 CROYDON, Warehouse Theatre, Dingwall Road (01-680 4080), The Drivers
 DUBLIN, McGonagles, The Teardrop Explodes
 DUNSTABLE, Queensway Hall (603526), Was Boyce
 EDINBURGH, Odeon (031-487 9805), Slade / Spider
 EPPING, Blacksmith's Arms, Thornwood Common, Maddy Prior Band
 HARROW WEALD, Middlesex And Herts Country Club (01-954 3647), Mirage
 HIGH WYCOMBE, Nags Head (21758), Survivors
 IPSWICH, Gaumont (53441), The Human League
 KEELE, University (Newcastle 925471), Neil Innes
 LEEDS, Brannigans (449885), Vice Squad
 LEICESTER, De Montfort Hall (27832), The Pretenders
 LIVERPOOL, Royal Court Theatre (051 758 7411), Echo And The Bunnymen
 LONDON, The Angel, Lambeth Walk (01-725 4309), True Life Confessions
 LONDON, Bridge House, Canning Town (01-476 2889), Roy Ward's Last Post
 LONDON, The Canton, Great Queen Street, Covent Garden, (01-405 8596), Johnny M And The Uptown Rhythm Boys
 LONDON, City Of London Polytechnic (01-247 1441), Mari Wilson And The Imaginations
 LONDON, Cricketers, The Oval (01-735 3058), Bealroots
 LONDON, Golf Club, Euston Road, Nightdoctor
 LONDON, Gossips, Dean Street (01-533 0947), The Earwigs
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), The Dirty Strainers / Double Agent
 LONDON, Hammersmith Odeon (01-748 4081), Billy Cobham
 LONDON, Hogs Gurnel, Cricklewood (01-450 6989), Black Market
 LONDON, Hope And Anchor, Islington (01-259 4510), Europeans
 LONDON, 101 Club, St Johns Hill, Clapham (01-223 3305), Ten Tons M / Azzal / Persons Unknown
 LONDON, Middlesex Polytechnic, Trent Park (01-441 2304), Johnny Mars Band
 LONDON, New Golden Lion, Fulham Road (01-385 3842), Streetfighters (Help A London Child Week)
 LONDON, Old Queens Head, Stockwell (01-727 4904), Death March / The Solicitors
 LONDON, Pegasus, Stoke Newington (01-226 3920), Electric Bluebirds
 LONDON, Rock Garden Covent Garden (01-240 3861), The Prats / Souls Valiant
 LONDON, The Ship, Plumstead Common, Tiffany Yague
 LONDON, Sunset Jazz, West Kensington (01-603 7000), The 4's
 LONDON, Two Brewers, Clapham High Street (01-622 3621), Talk Like That
 LONDON, Wembley Arena (01-902 1254), Electric Light Orchestra
 MANCHESTER, The Garter, Wythenshawe (061-437 8014), The Dooleys
 MIDDLESBROUGH, Teeside Polytechnic (24558), Verba Verba
 NOTTINGHAM, Rock City (41254), The Bureau / Mo-Dettes / Roddy Radiation And The Teenarkers
 PLYMOUTH, Ark Royal, Fore Street, Devonport, Same Old Blues Band
 POOLE, Arts Centre (76521), Bucks Fizz
 SHEFFIELD, City Hall (22685), Thin Lizzy / Sweet Savage
 SOUTHAMPTON, Stowaways, Portland Terrace, Impact
 STOKES HANLEY, Victoria Hall (2481), Gillen / Zurg
 STRIBRIDGE, Brunel University (31725), Nine Below Zero / OK Jive
 WIGAN, Bluto's (38748), Thee
 WOKINGHAM, Angies, Canley, House Hotel, Milton Road (789512), San Jacinto

NEWS EXTRA

THE STRAY CATS have added three extra dates to their forthcoming tour and they'll now also be playing Bristol Locarno December 13, and Lyceum 27, Birmingham Odeon 28.



Dave Edmunds

DAVE EDMUNDS releases his compilation album 'The Best Of Dave Edmunds' on December 18. The album features 14 tracks including 'Sabre Dance' and 'Almost Saturday Night' from 1968 to the present.

SHOWADDYWADDY, one of Britain's most successful singles groups release their new album 'Good Times' this week. It features their latest single 'Multiplication' as well as rock 'n' roll classics 'O'Mon Everybody' and 'Good Times'.

STATUS QUO's calendar which features the lads in glowing colour is now available £2.99 plus 50p postage and packing from Bravo Merchandising Services Ltd, 45-53 Sinclair Road, London W14. Cheques or postal orders should be made payable to Bravo Merchandising.

DOLLAR PLAY their first ever live dates at Epsom Baths December 18, 17, and Luton Caesar's Palace 20, 21, 22, 24. Tickets for the Epsom dates are £3.20, £3.75, £4.20 and £4.75 while at Caesar's Palace they are £2.50 and £3.50.



Dolores 'The Wonderfull' Thea

ROSE TATTOO have been forced to cancel their forthcoming British tour, because lead singer Angry Anderson has to return to Australia to face legal problems. Angry has refused to say what his problems are but he told RECORD BRIBOR this week: 'My past has finally caught up with me'. It's hoped that Rose Tattoo will still be able to play London Hammersmith Odeon December 19.

TICKETS for the Royal Philharmonic's rendition of Queen hits at the Royal Albert Hall on December 8 are available priced £2.50 from the Queen Fan Club, 48 Pembridge Road, London, W11.

WENDY WU has decided to leave the Photos but the band are carrying on with an equally ridiculously named singer called Che and they'll be releasing a new single soon.

A NEW OI fanzine called 'On The Waterfront' is seeking contributors and articles should be sent to Paul, 5 Beddington Green, St Paul's Cray, Orpington, Kent. Telephone 01 306 4891.

LEADING ROCK photographer Robert Ellis releases his book 'The Pictorial Album Of Rock' on December 10. The book contains 5,000 colour photographs, some of which have never been published before. The foreword is by Phil Collins, of Genesis.

THE FULHAM GOLDEN LION Pub in London is running its charity week all this week and attractions include a Gangsters and Molls night with Grand Prix on December 4 and a Peter Green Bad Taste Night the following evening.

TOURS

THE EXPLOITED will be returning from Scandinavia to play a series of pre-Christmas dates. They are: London Rainbow December 12, Cardiff Top Rank 13, Bristol Locarno 14, Colwyn Bay Pier 16, Leeds, Queen Hall 20.

SECRET AFFAIR play their first live dates this year. They commence at Chadwell Heath Electric Stadium December 5, Birmingham Imperial 12, Gillingham King Charles Hotel 15, Kingston Polytechnic 16, London Marquee 18, 19.

THE CHEATERS will be playing the following dates to coincide with the release of their debut album: Manchester Lamplight Club December 8, Wakefield Breton Hall 11, London University College 12, Preston Clouds 14, Sunderland Fusions 15, Blackpool Jenks 16, Dundee Barrocado 17, Aberdeen Victoria Hotel 18, Perth Country Hall 19.

TV21 who currently have a new single 'Something's Wrong' and a debut album 'A Thin Red Line' on release, have lined up the following dates, some supporting the Human League and some headlining in their own right. They are: Birmingham Polytechnic December 4, Blackpool Gaiety Bar 5, Aylesbury Friars (with HL) 8, Ipswich Gaumont (with HL) 9, Guildford Civic Hall (with HL) 10, Brighton Dome (with HL) 11, Derby Assembly Rooms (with HL) 12, London Hammersmith Palais (with the Jam) 14.

SUBWAY SECT, fronted by Vic Goddard, play a further series of club and concert venues this month. They start at the London Club Left on December 3, and continue Bournemouth Exeter Bowl 10, Aylesbury Friars 11, London Frigate 12, London Lyceum 13, 14, London Kings College 15, Brighton Extremes 16, Bristol Trinity Hall 18, Derby Blue 22, Manchester 23.

MOOD ELEVATORS have lined up the following dates at Stourbridge Art College December 4, Wolverhampton Polytechnic 5, Birmingham Bilsley 7, Birmingham Westhill College 10. They then join the Beat for dates at: Hanley Victoria Hall 11, Bath University 13, Exeter University 14, Cardiff Sophia Gardens 15.

THE CUBAN HEELS whose latest single 'Walk On Water' has just been released, have two Scottish gigs to celebrate the festive season. They play Glasgow Maestro's December 27 billed as the 'Belated Nativity Party', and Edinburgh Valentino's in Edinburgh on the 28th as the 'Early Eve Hogmanay'.

RELEASES

THE MIGHTY DIAMONDS, Jamaica's premier vocal trio, releases their new album 'Changes' this Friday.



GARY NUMAN's old backing band (above), who are now called Dramatics, release their debut album 'For Future Reference' this week. The album includes their latest single 'Ex Luna Scientia', plus 'Love Needs No Disguise', on which Gary Numan sings lead vocal.

THE MANHATTAN TRANSFER release a new single 'A Nightingale Sang In Berkeley Square' on December 4. The song is taken from their current album 'Mecca For Moderns'.

THE CLIMB release their debut single 'I Can't Forget' this week. The Climb are two brothers who will shortly be featured on the John Peel show.

FIFTEEN YEAR old Sheri Dean releases her Christmas single 'Make Somebody Happy this Christmas'. This will be Sheri's first single, although she has recorded television and radio jingles.

VOYAGER release their third album 'Voyager' this week. The band are supporting ELO on their British dates.

THE DANCE BAND who are supporting Gary US Bonds on his current tour, release their single 'No Soul' this week. 'No Soul' was written by former Meat Ticket vocalist Willie Finlayson.

ANNETTE PEACOCK releases her new single 'Sky Skating' this week. Her new album is due out early next year.

JOHN COOPER CLARKE will release his new single tentatively titled 'The Face Behind The Screen' early next year and he'll also be starting work on his new album in January.

LUDUS RELEASE their new album 'The Seduction' this week. The album comprises two 12-inch 45rpm records each in a sleeve with special artwork and packaged in a gatefold plastic wallet.

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ODDS 'N' BODS

THE KOOL Gang's 'Get Down On It' is proving too hot to hold and now it's being rushed on sale before Christmas in a fortnight. Supposed by the original's studio version of 'Summer Madness'... Central Line's album is out in the States next week. The UK version in January having an extra bonus track, but as a stop-gap Phonogram are importing US copies for sale here before that... so don't pay import prices... Angela Bofill's LP is not actually out here yet, having been put back to the New Year, although Tom Browne's is now in the shops... and the contract titles for his two hot tracks turn out to be 'Funky Mama 2' (Soulful Struts) and 'Bye Bye' (Soulful Struts)...

DISCO DATES

FRIDAY (4) Robbie Vincent (jazz-funk) Dartford Ficks, Tom Holland jazz-funks Leydown Stage 3, John Phillips 'Australians' night at Henley Wheelers is free for fancydresses; SATURDAY (5) Martin Starr, Dennis Richards & Superfly start jazz-funking Bristol Scamp's weekly afternoon sessions (12.30-3.30pm) with dance displays, guests and afro-funk; 'Just 4 U' Nippy Pack jazz-funks Maidstone Con Exchange, Jeff Young & Tony Conson (jazz-funk & Thelma Houston) Millier (tickets Disc Empire / Flyover 01-351 1437 352 8861); SUNDAY (6) Heatwave live plus Chris Hill, Sean Franch, etc. Town, Brother Louie & Mike Allen (jazz-funk) Reading Top Rank alleyway, Steve Walsh returns weekly to Strabham Cal's Whiskers with UK Players & Savanna PA's; MONDAY (7) Chris Hill & Jeff Young (jazz-funk) Tottenham, Valentino's ex-Charlie Brown's, Pete Tong (jazz-funk) London Baker Street, Baracuda; WEDNESDAY (9) Second Impact's Mystral Gullivers; THURSDAY (10) Modern Romance PA at Edgobaton Fairs.

DJ TOP TEN

- NEIL MIDHA has a 90s night at Kenington's Muppets which cleverly combines London's growing trend for disco with 20s ditties and the nostalgic theme... they're billed as being '90s parties' (that's live) and '90s style' (that's vinyl) every Thursday is the night, the cheap drinks applying up to 11pm, as does the instrumental romper which really works well... 'The Ratter'... happily skipping 110bpm lurching instrumental, 'Hideaway' a ponderous but solid chick - sung 183-184-105-128bpm toger, with solos, and 'Give It Up' a good sweetly scating chick - sung 91bpm toger too. VICKY '12 - This Beat Is Mine' (US SAM 5 - 1234), Solar style strong 113-112 bpm 12in smacker with piercing synth through the long instrumental rhythm intro and a killer break when the chick starts squawking, the flip being usefully instrumental. PHIL PERRY & KEVIN SANLIN: 'Wait 'Til The Next Time' (LP 'We're The Winners' US Capitol ST-12180), Angrily jolting strange beefy 9-117bpm rattler with wailing chix over the solid rhythm drive, which may take a bit of getting used to although it's not for many jocks. 'This One's On Me' being a pleasantly harmonised rhythm riding 110bpm toger, the title track a slow - starting laid back 122bpm jittery chugger with nice instrumental touches, 'Jam City' a chix chanted 122-121bpm funk jerker with yowling guitar, plus there are pretty slowies.

IMPORTS

DARYL HALL & JOHN OATES: 'I Can't Go For That (No Can Do)' (US RCA PD-12358), Dynamic chix - driven disco driver in 110bpm 12in slick hook-filled gorgeous lush harmony swayer by the somewhat Dukes-ish consistent US chart toppers, currently hotted up by a brace of pistols Stateside, who admittedly don't disguise that this is primarily a pop song - but it's so strong (and sensual) mixed with a little funk (and funk!) that it's bound to be huge. AURRA: 'Make Up Your Mind' (US Salsoul SO 368), With an incredible synthetic base noise that sounds good enough to eat, this languidly chugging 115(12start) - 116(12in) breaky - 117bpm 12in gal and guys interspersed ticking tupper could kinda creep up on ya! There's a longer and looser B-side version misleadingly labelled as instrumental. 'D' TRAIN: 'You're The One' (US RCA PD-12358), Immediately familiar sounding powerfully whomping 120bpm 12in busy but sparse smacker with chanting chaps and a great chorus - you'd be dancing. Prelude standard, the instrumental flip being a fractional 1/2 bpm slower. VARIOUS: 'The Best Of Philadelphia International Records' LP (US Phil Int FZ 3788A), A terrifically useful selection of classic, conveniently collected and most in reasonably long versions, currently very timely as they're extremely mixable being Lou Rawls' 110-111bpm 'You'll Never Find Another Love Like Me' and O'Jays' accelerating 110-116bpm 'You Ta Be My Girl'. McFadden & Whitehead's 113-116bpm 'Ain't No Stoppin' Us Now' and Billy Paul's 33(67) 96bpm 'Me And Mrs Jones', the others being Teddy Pengdergrass's 43(86) 88bpm 'Close The Door', James Girls' 105-106bpm 'You Gonna Make Me Love Somebody Else', Peoples Choice's 115bpm 'Do It Any Way You Wanna', Three Degrees' 122-120bpm 'When Will I See You Again'. LESETTE WILSON: 'Caveman Boogie' (LP 'Now That I've Got Your Attention' US Headfirst HF-8788), Singing keyboardist's solo - produced speed jazz set, hotter than hot being this moodily starting and rhythmically consistent c112-110bpm Lonnie Liston Smith - ish. Meanwhile, with a couple of degrees of intensity all held together by a naggingly repetitive chanted scat phrase that sounds literally like



OK GIRLS, here's a rare glimpse in one of his first ever published photographs of the shy and retiring Morgan Khan. The 23-year-old whizz kid founding managing director of Excalibur/R&B Records, the incredible hit release ratio of which is well known, has now just signed a brand new deal for all future material (excluding imagination) to be released via CBS, UK originated product on his own Streetwave label and licensed US product (from sources like Salsoul) on a split Epic/Streetwave logo. It's no longer got to be about the product - now his new Streetwave slogan is 'longevity...continuity'. And teenage girls!

the letters "R-D-R-O" it's reputedly about on less stop-start remix too! Others for shuffling in to dark corners are the party chatter introed, straightforward jolting 114-117-111bpm 'Saturday Nite Groovin' piano jitterer and similarly piano 120-111-114bpm treatment of 'Corrida' ('All No Corrida'), 'Traveling Song' being a disjointed doodler. GENE DUNLAP: 'Take My Love' (LP 'Party In Love' US Capitol ST-12180), Angrily jolting strange beefy 9-117bpm rattler with wailing chix over the solid rhythm drive, which may take a bit of getting used to although it's not for many jocks. 'This One's On Me' being a pleasantly harmonised rhythm riding 110bpm toger, the title track a slow - starting laid back 122bpm jittery chugger with nice instrumental touches, 'Jam City' a chix chanted 122-121bpm funk jerker with yowling guitar, plus there are pretty slowies. THE JONES GIRLS: 'I Found That Man Of Mine' (LP 'Get As Much Love As You Can' US Phil Int FZ 37872), Pleasantly squeaky set mainly for home listening although this Gamble & Huff-prod I penned steady ticking 110(12start) - 112bpm strutter has some jocks while the jazz guys especially are all on Dexter Winters's ecstatically introed, silky 55-110bpm 'Nights Over Egypt', the staccato lurching 120bpm 'ASAP (As Soon As Possible)' being the only other 'last' use of the word. GODMOMA: 'Godmoma Here' (LP 'Here' US Elektra SE-592), Bootsy Collins - produced girly flip 'lunkily' backed by Rubber Bandmen, this good Zapp-ish 10-108bpm monotonous heavy chugger being the main killer, 'Hands Up (Punk Funk)' a flowing 114bpm doodle, 'I Like It' a sinuous squeaky 98bpm jiggle, 'Spice (Too Nice)' an 101bpm slower, 'Taste Of Magic' a disjointed 115bpm pounder and 'Godmoma Of Love' a meandering 98bpm doodle. LAVA: 'Sky Rocker' (LP 'Crusain' Norwegian Polydor 2382 129),

After Icelandic jazz - funk, Norwegian jazz - funk - this being a surprisingly good piano - pushed 0-115-116-117-90bpm instrumental romper which really works well... 'The Ratter'... happily skipping 110bpm lurching instrumental, 'Hideaway' a ponderous but solid chick - sung 183-184-105-128bpm toger, with solos, and 'Give It Up' a good sweetly scating chick - sung 91bpm toger too. VICKY '12 - This Beat Is Mine' (US SAM 5 - 1234), Solar style strong 113-112 bpm 12in smacker with piercing synth through the long instrumental rhythm intro and a killer break when the chick starts squawking, the flip being usefully instrumental. PHIL PERRY & KEVIN SANLIN: 'Wait 'Til The Next Time' (LP 'We're The Winners' US Capitol ST-12180), Angrily jolting strange beefy 9-117bpm rattler with wailing chix over the solid rhythm drive, which may take a bit of getting used to although it's not for many jocks. 'This One's On Me' being a pleasantly harmonised rhythm riding 110bpm toger, the title track a slow - starting laid back 122bpm jittery chugger with nice instrumental touches, 'Jam City' a chix chanted 122-121bpm funk jerker with yowling guitar, plus there are pretty slowies. THE JONES GIRLS: 'I Found That Man Of Mine' (LP 'Get As Much Love As You Can' US Phil Int FZ 37872), Pleasantly squeaky set mainly for home listening although this Gamble & Huff-prod I penned steady ticking 110(12start) - 112bpm strutter has some jocks while the jazz guys especially are all on Dexter Winters's ecstatically introed, silky 55-110bpm 'Nights Over Egypt', the staccato lurching 120bpm 'ASAP (As Soon As Possible)' being the only other 'last' use of the word. GODMOMA: 'Godmoma Here' (LP 'Here' US Elektra SE-592), Bootsy Collins - produced girly flip 'lunkily' backed by Rubber Bandmen, this good Zapp-ish 10-108bpm monotonous heavy chugger being the main killer, 'Hands Up (Punk Funk)' a flowing 114bpm doodle, 'I Like It' a sinuous squeaky 98bpm jiggle, 'Spice (Too Nice)' an 101bpm slower, 'Taste Of Magic' a disjointed 115bpm pounder and 'Godmoma Of Love' a meandering 98bpm doodle. LAVA: 'Sky Rocker' (LP 'Crusain' Norwegian Polydor 2382 129),

683). Frankly, I find this trickily unrolling exaggeratedly wheezed 120bpm jitterer badly mixed and boring, but it's cut one side and so far the DJ's choice, I'd have gone for its B-side counterpart the throbbing backbeat smacking 118bpm 'Just A Feeling' with some scat near the end, while the accapella finishing 104-103bpm 'Sexy Lady' is a sweet jogger. Now And Then a nice lush 0-101bpm slower, and 'Love - A - Thon' an over-obvious 121bpm gruff jolter. BOB - KAY'S 'Nightcraine' LP (US Mercury SRM - 1-4028), Borrowing blatantly from Rick James, the title track bass bumped 117bpm lurching 'The Way You Plan It' Queen Of The Rapping Scene's a smooth 124bpm jitterer with romantic French accordion and a lady joining in for a rapping duet later. 'I Can't Get Enough' and 127bpm 'I Stand Alone' are yet more examples of what by now we already know they can do. THE HUMAN LEAGUE 100: 'Don't You Want Me (Ext. Dance Mix)' (Virgin VS 466-12), Excellent classy simple resonantly synthesized 118bpm 12in instrumental with a heart-stopping shock effect where the sound cuts out momentarily, flipped by the smash - bound rocker vocal version. LOCAL BIM: 'Wally Rap (Mumble Jumble)' (Swerve SKD 037, via WEA), Rather effective freakily backed jittery 146-147bpm 12in 'new dance' groove with lols happening as it rattles along. EDIKANFO: 'THE AFRICAN SUPER BAND: 'Nka Bon' (LP 'Edikanfo' - The Pacemasters) EG 10000, 120-121bpm 12in produced Ghanaians with brassy joyful ethnic rhythms great for African orientated (or otherwise) hip audiences. This at 127-126-129-131 (drums) - 129-9 bpm and the 121-122-123-124-123 bpm 'Blinking Eyes' being pulled from this otherwise unheard album for sady promo - only 12in. OTIS THOMPSON: 'My Woman, My Woman' (Em - Kay MCT 9277, via 01-960 3284), Typically accelerating 9-125-127-129-130 bpm 12in afro calypso burler with ethnic rhythms but soulfully strained English lyrics. CRUSADERS: 'This Old World's Too Funky For Me' (MCA MCAT 754), Joe Cocker - croaked (apple) 118-116bpm 12in jumbler with nice solos and steady momentum, the jazzier subtly catchy 116-115 bpm instrumental 'Luckenback Texas' flip originally having been a Wayne Jennings country hit. DURAN DURAN: 'My Own Way (New Version)' (EMI 12EMI 5254), Long instrumentally introed fast galloping 145bpm 12in of their current hit, with busy bass and dated squeaky 'disco' strings. RIP RIG & PANIC: 'Bob Hope Takes Risks' (Oh Unt Prods VS 468-12), Extremely offbeat chix - sung jumbly bass - boomered 132bpm 12in almost free - form 'new dance' oddity, excitingly different if kinda complex for general play.

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 38) with increased support are ABC 'Tears Are Not Enough' (Nectron 12), Donaki Byrd 'I'll Always Love You' (Epic), Pip Bop 'Sun Day' (Y 12in), John Brown 'Sun Day' (Diana Ross 12in), Fine Quality Featuring Cuz Ahn Dance' (US Sugarhill 12in), Diana Ross 'Work That Body' / 'Mirror Mirror' (Capitol LP), Five Special 'You Can Do It' / 'Just A Feeling' (US Elektra LP), Human League 'Don't You Want Me' (Virgin 12in), Aura 'Make Up Your Mind' (US Salsoul 12in), Bob James 'The Steamie' (Feslin / Tappan Zee 12in), Ruddy Thomas 'Just One Moment Away' (Hawkeye 12in), Crusaders 'You Cocker' (This Old World's Too Funky For Me' (MCA 12in), 'D' Train 'You're The One For Me' (US Prelude 12in), Commodores 'Oh No' (Motown), Diana Ross 'What Do Fools Fall In Love' (Capitol), Godmoma 'Godmoma Here' (US Elektra LP), Sylvia 'Out The Box' (US Family Book Express 'Sixty-Nine'), 'I Change Position' (88) (US One Way 12in), Quincy Jones 'Just Once' (AM), Temptations 'Aiming At Your Heart' (Motown 12in), Lowell Simon 'Work That Body' (US Elektra LP), Human League 'Don't You Want Me' (Virgin), Edions EG 1200, Vicky 'D', 'This Beat Is Mine' (US SAM 12in), Sharon Benson 'Get It Over With' (Epic), Daryl Hall & John Oates 'I Can't Go For That' (RCA RCA).

UK NEWIES

ALTON EDWARDS: 'I Just Wanna' (Spend Some Time With You) (Streetwave STR A13-1857), Morgan Khan's new label bones in with an ultra - exciting hot then cool then hot then cool 121 bpm 12in smacker which kinda combines 'I'll Love Thing' and 'Give It To Me Baby' over a 101bpm track that's so sharp it draws blood (there's an instrumental flip), the 7in edit actually making it a tighter song. NEW YORK SKYY: 'Let's Celebrate' (Epic / Streetwave EPC A13-1888), Smoothly thudding juggy bass and steady beat driven 118-119-120 bpm 12in cool groove giving the impression of having less cooing vocal than instrumental, flipped by the extremely Prince - like but excellent pent - up jittery jolting

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UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST
2	1	(7)	BEGIN THE BEGUINE (VOLVER A EMPEZAR, Julio Iglesias, CBS)
3	2	(4)	UNDER PRESSURE, Queen & David Bowie, EMI
4	3	(3)	LET'S GROOVE, Earth Wind & Fire, CBS
5	4	(5)	BED SITTER, Soft Cell, Some Bizarre
6	5	(3)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
7	6	(5)	DADDY'S HOME, Cliff Richard, EMI
8	7	(4)	I GO TO SLEEP, Pretenders, Real
9	8	(7)	FAVOURITE SHIRTS, Haircut 100, Arista
10	9	(1)	DON'T YOU WANT ME, Human League, Virgin
11	10	(3)	AT AT AT MOOSEY, Modern Romance, WEA
12	11	(8)	PHYSICAL, Olivia Newton-John, EMI
13	12	(7)	STEPPIN' OUT, Kool & The Gang, De-Lite
14	13	(6)	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
15	14	(2)	FOUR MORE FROM TOYAH, Toyah, Safari
16	15	(2)	TONIGHT I'M YOURS, Rod Stewart, Riva
17	16	(5)	VOICE, Ultravox, Chrysalis
18	17	(7)	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
19	18	(4)	CAMBODIA, Kim Wilde, Rak
20	19	(6)	TEARS ARE NOT ENOUGH, ABC, Neutron
21	20	(5)	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Fun Boy Three, Chrysalis
22	21	(3)	WEDDING BELLS, Godley & Creme, Polydor
23	22	(1)	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
24	23	(11)	FLASHBACK, Imagination, Arista
25	24	(1)	IT MUST BE LOVE, Madness, Siff
26	25	(5)	YES TONIGHT JOSEPHINE, Jaki, EMI
27	26	(2)	MY OWN WAY, Duran Duran, EMI
28	27	(2)	ROCK 'N' ROLL, Status Quo, Vertigo
29	28	(2)	WILD IS THE WIND, David Bowie, RCA
30	29	(4)	TURN YOUR LOVE AROUND, George Benson, Warner Bros
31	30	(7)	LOVE ME TONIGHT, Trevor Walters, Magnet
32	31	(13)	BIRDIE SONG, Tweets, PRT
33	32	(9)	WHEN YOU WERE SWEET SIXTEEN, Furys & Davey Arthur, Ritz
34	33	(1)	LOVE NEEDS NO DISGUISE, Gary Numan, Beggars Banquet
35	34	(3)	BUONASERA (DON'T BE ANGRY), Red Manners, Magnet
36	35	(2)	LAND OF MAKE BELIEVE, Bucks Fizz, RCA
37	36	(2)	DEAD RINGER FOR LOVE, Meatloaf, Epic
38	37	(4)	MIRROR MIRROR, Dollar, WEA
39	38	(2)	FOOTSTEPS, Showaddywaddy, Bell/Arista
40	39	(3)	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M. Atlantic
41	40	(11)	HAPPY BIRTHDAY, Altered Images, Epic
42	41	(12)	IT'S MY PARTY, Dave Stewart/Barbara Gaskin, Siff/Broken
43	42	(2)	EASIER SAID THAN DONE, Shakatak, Polydor
44	43	(2)	I CAN'T SAY GOODBYE TO YOU, Helen Reddy, MCA
45	44	(9)	LABELLED WITH LOVE, Squeeze, A&M
46	45	(4)	PAINT ME DOWN, Spanish Ballet, Reformation/Chrysalis
47	46	(10)	GOOD YEAR FOR THE ROSES, Elvis Costello, F. Beat
48	47	(2)	THIS IS RADIO CLASH, Clash, CBS
49	48	(3)	VISIONS OF CHINA, Japan, Virgin
50	49	(3)	OH NO, Commodores, Motown
51	50	(2)	DAMMED EP, Dammed, Stage One
52	51	(6)	RUSH LIVE (TOM SAWYER), Rush, EMI
53	52	(3)	RIDE THE LOVE TRAIN, Light Of The World, EMI
54	53	(4)	THROWIN' MY BABY OUT WITH THE BATH WATER, Tenpole Tudor, Siff
55	54	(7)	TWILIGHT, Electric Light Orchestra, Jet
56	55	(1)	ALL THAT GLITTERS, Gary Glitter, Bell/Arista
57	56	(3)	ROSE ROYCE EXPRESS, Rose Royce, Warner Brothers
58	57	(1)	A WONDERFUL TIME UP THERE, Alvin Stardust, Siff
59	58	(11)	LET'S HANG ON, Barry Manilow, Arista
60	59	(8)	HOLD ME, B.A. ROBERTSON/MAGGIE BELL, Swansong
61	60	(9)	OPEN YOUR HEART, Human League, Virgin
62	61	(4)	ME & MR SANCHEZ, Blue Rondo à La Turk, Virgin
63	62	(3)	COLOURS FLY AWAY, Teardrop Explodes, Mercury
64	63	(5)	SHOULD I DO IT, Pointer Sisters, Reprise
65	64	(3)	CAN'T HELP MYSELF, Lina, Chrysalis
66	65	(1)	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
67	66	(4)	INDIAN RESERVATION, 999, Albion
68	67	(3)	THE SWEETEST GIRL, Scritti Politti, Rough Trade
69	68	(1)	IT'S RAINING, Shakin' Stevens, Epic
70	69	(4)	STARCHILD, Level 42, Polydor
71	70	(1)	DON'T LET 'EM GRIND YOU DOWN, Exploited/Anti Pasti, Superville
72	71	(15)	HANDS UP GIVE ME YOUR HEART, Ottawan, Carrere
73	72	(1)	BLACKBOARD JUNGLE, Baron Knights, CBS
74	73	(1)	HELP, GET ME SOME HELP, Ottawan, Carrere
75	74	(1)	HIT IT, The Beat, Go Feet

BUBBLING UNDERS

- BOUNCY BOUNCY, Jump, RCA 168
- BRIDESHEAD THEME, OST, Chrysalis CHS 2562
- COUNT DOWN, UK Subs, Nems NES 304
- CUMBERLAND GAP, Shakin' Pyramids/Lonnie Donegan, Virgin VS 460
- FOLLOW YOU ANYWHERE, Sad Cafe, Polydor POSP 366
- HONEY COKEY, Showmen, Siff ODB 1
- IONA, Skids, Virgin VS 498
- I COULD NEVER MISS YOU, Lulu, Alfa ALFA 1730
- I'LL FIND MY WAY HOME, Jon Vangelis, Polydor JV 1
- I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, London HL 10581
- I WISH IT COULD BE CHRISTMAS EVERY DAY, Roy Wood/Wizard, Harvest HAR 5173
- JUST ONCE, Quincy Jones, A&M AMS 8173
- LIE DREAM OF A CASINO SOUL, The Pool, Kamers ERA 001
- LOVIN' YOU, Kiki/Elton, Arista ARO 288
- MATTE KUDASAI, King Crimson, EG/Polydor EGO 2
- NEVER IN A MILLION YEARS, Boomtown Rats, Mercury MER 87
- STARS OVER 45, Chas & Dave, Rocknroll ROR 12
- SWEET DREAMS, Elvis Costello, F. Beat XX 19
- THE OLD SONGS, Barry Manilow, Arista ARIST 443
- THEME FROM HILL STREET BLUES, Mike Post/Larry Carlton, Elektra K 12378
- TONIGHT, The Look, MCA 78
- TRINI-TRAX, Trini Lopez, RCA 154
- WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic K 1698
- WRACK MY BRAIN, Ringo Starr, RCA 186

RECORD MIRROR



AC/DC: For those about to crash into the charts... at number 3.



HUMAN LEAGUE: Wanted at number 9.

25 FAST MOVERS

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

- ALBUMS
- Platinum (£1 million sales)
- Gold (£500,000 sales)
- Silver (£250,000 sales)

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

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Star Choice



BOBBY COTTON OF THE JETS

- MOBILE ALABAMA, Curtis Gordon. The pedal steel playing is fantastic on this track.
- ROCKABILLY BOOGIE, Johnny Burnette. A great historic rock 'n' roll track.
- GET TO BE THERE, Michael Jackson. This is my favourite Michael Jackson track.
- GOOD ROCKIN' TONITE, Elvis Presley. Another rock 'n' roll classic.
- HEY THERE LONELY GIRL, Eddie Holman. One of my favourite ballads.
- WATCHING THE DETECTIVES, Elvis Costello. I really admire Elvis Costello as a songwriter.
- JIMMY MACK, Martha Reeves & The Vandellas. The Motown era has been a big influence to me in my songwriting.
- THE BOXER, Simon & Garfunkel.
- BOOGIE WOOGIE BUGLE BOY, Andrews Sisters. Just a good old classic with a classic sound.
- 54-45 WAS MY NUMBER, Toots & The Maytals.

UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST
1	1	(5)	QUEEN GREATEST HITS, Queen, EMI
2	2	(3)	CHART HITS '81, Various, K Tel
3	3	(1)	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic K 80857
4	4	(4)	PRINCE CHARMING, Adam & The Ants, CBS
5	5	(7)	PEARLS, Elvis Brooks, A&M
6	6	(2)	SIMON & GARFUNKEL COLLECTION, Simon & Garfunkel, CBS
7	7	(8)	THE BEST OF BLONDIE, Blondie, Chrysalis
8	8	(7)	DARE, Human League, Virgin
9	9	(2)	BEGIN THE BEGUINE, Julio Iglesias, CBS
10	10	(4)	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dindisc
11	11	(12)	SHAKY, Shakin' Stevens, Epic
12	12	(9)	GHOST IN MACHINE, Police, A&M
13	13	(2)	TIN DRUM, Japan, Virgin
14	14	(1)	TONIGHT I'M YOURS, Rod Stewart, Riva
15	15	(1)	NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre
16	16	(7)	HOOKED ON CLASSICS, Louie Clark/RPO, K Tel
17	17	(3)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
18	18	(5)	ALMOST BLUE, Elvis Costello, F. Beat
19	19	(3)	BEST OF RAINBOW, Rainbow, Polydor
20	20	(4)	RAISE, Earth, Wind & Fire, CBS
21	21	(6)	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
22	22	(3)	HANSIMANIA, James Last, Polydor
23	23	(3)	COUNTRY GIRL, Billie Jo Spears, Warwick
24	24	(3)	ALL THE GREATEST HITS, Diana Ross, Motown
25	25	(10)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
26	26	(3)	25 FAMILY FAVOURITES, Vera Lynn, EMI
27	27	(4)	GEORGE BENSON COLLECTION, George Benson, Warner Bros
28	28	(4)	SPEAK & SPELL, Depeche Mode, Mute
29	29	(1)	WILDER, Teardrop Explodes, Mercury
30	30	(11)	WIRE FOR SOUND, Cliff Richard, EMI
31	31	(6)	COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco
32	32	(3)	MADNESS 7, Madness, Siff
33	33	(2)	CHANGESTWOBOVIE, David Bowie, RCA
34	34	(5)	EXIT STAGE LEFT, Rush, Mercury
35	35	(4)	DISCO EROTICA, Various, Warwick
36	36	(9)	LOVE IS..., Various, K Tel
37	37	(1)	A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Harvest
38	38	(2)	MOVEMENT, New order, Factory
39	39	(5)	JAZZ SINGER, Neil Diamond, Capitol
40	40	(17)	PRETENDERS II, Pretenders, Real
41	41	(1)	THE PICK OF BILLY CONNOLLY, Billy Connolly, Polydor
42	42	(5)	THE VERY BEST OF... Showaddywaddy, Arista
43	43	(2)	BEST OF... The Damned, Epic
44	44	(4)	ROCK HOUSE, Various, Ronco
45	45	(5)	THE ULTIMATE PERFORMANCE, Elvis Presley, Chrysalis
46	46	(143)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
47	47	(1)	RENEGADE, Thin Lizzy, Vertigo
48	48	(7)	BODY TALK, Imagination, R&B
49	49	(12)	RAGE IN EDEN, Ultravox, Chrysalis
50	50	(24)	LOVE SONGS, Cliff Richard, EMI
51	51	(1)	THE ELDER, Kiss, Casablanca
52	52	(3)	LA FOLIE, Stranglers, Liberty
53	53	(1)	DIARY OF A MADMAN, Ozzy Osbourne, Jet
54	54	(11)	ABACAS, Genesis, Charisma
55	55	(10)	SECRET COMBINATION, Randy Crawford, Warner Bros
56	56	(2)	PERNAPS LOVE, Placido Domingo/John Denver, CBS
57	57	(13)	DEADRINGER, Meat Loaf, Epic/Cleveland
58	58	(4)	THE WAY TO THE SKY, Neil Diamond, CBS
59	59	(19)	MOB RULES, Black Sabbath, Mercury
60	60	(12)	ROCK CLASSICS, LSO/Royal Choral Society, K Tel
61	61	(1)	SUPER HITS 1 & 2, Various, Ronco
62	62	(13)	TATTOO YOU, Rolling Stones, Rolling Stones
63	63	(3)	DOUBLE TROUBLE, Gillan, Virgin
64	64	(77)	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
65	65	(8)	PHYSICAL, Olivia Newton John, EMM
66	66	(1)	GOLDEN MEMORIES, Harry Secombe/Moira Anderson, Warwick
67	67	(4)	SONGS OF THE VALLEYS, London Welsh Male Choir, K Tel
68	68	(28)	ANTHEM, Toyah, Safari
69	69	(12)	CELEBRATION, Johnny Mathis, CBS
70	70	(61)	GUILTY, Barbra Streisand, CBS
71	71	(1)	CHAS & DAVE'S CHRISTMAS JAMBOREE BAG, Chas & Dave, Warwick
72	72	(24)	DURAN DURAN, Duran Duran, EMI
73	73	(11)	PENTHOUSE & PAVEMENT, Heaven 17, Virgin
74	74	(3)	GONNA BALL, Stray Cats, Arista
75	75	(7)	GOSH IT'S BAD MANNERS, Bad Manners, Magnet
76	76	(7)	MANI OW MAGIC, Barry Manilow, Arista
77	77	(3)	BRIDESHEAD REVISITED, Original Soundtrack, Chrysalis
78	78	(8)	TIME, ELO, Jet
79	79	(58)	NAKIN' MOVIES, Dire Straits, Vertigo
80	80	(10)	DENIM & LEATHER, Saxon, Carrere
81	81	(8)	MONSTER TRACKS, Various, Polystar
82	82	(13)	WALK UNDER LADDERS, Joan Armatrading, A&M
83	83	(2)	FOUR, Foreigner, Atlantic
84	84	(12)	BEAT THE CARROTT, Jasper Carrott, D.J.M
85	85	(7)	OCTOBER, U2, Island
86	86	(10)	THE PLATINUM ALBUM, Various, K Tel
87	87	(7)	HAPPY BIRTHDAY, Altered Images, Chiswick
88	88	(1)	BLACK & WHITE, Pointer Sisters, Planet
89	89	(18)	RUMOURS, Fleetwood Mac, Warner Bros
90	90	(3)	CRAZY NIGHTS, Tygers of Pan Tang, MCA
91	91	(2)	VIENNA, Ultravox, Chrysalis
92	92	(7)	SEE JUNGLE, Bow Wow Wow, RCA
93	93	(54)	KINGS OF THE WILD FRONTIER, Adam & The Ants, CBS
94	94	(8)	STILL, Joy Division, Factory
95	95	(8)	EAST SIDE STORY, Squeeze, A&M
96	96	(5)	DE NINA A NIJER, Julio Iglesias, CBS
97	97	(12)	HITS RIGHT UP YOUR STREET, Showaddywaddy, Polydor
98	98	(1)	THE VERY BEST OF ANNE MURRAY, Anne Murray, Capitol
99	99	(3)	SOMETHING SPECIAL, Kool & The Gang, De-Lite
100	100	(3)	SLIP STREAM, Various, Beggars Banquet

UK DISCO

- 1 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 2 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 3 GET DOWN ON IT/TAKE MY HEART/GOOD TIME TONIGHT/BE MY LADY/NO SHOW, Kool & The Gang, De-Lite LP
- 4 TURN YOUR LOVE AROUND, George Benson, Warner Bros 12in
- 5 I'M GLAD THAT YOU'RE HERE, Alphonse Mouzon, London 12in/LP
- 6 R.R. EXPRESS, Rosa Royce, Whiffle LP/12in
- 7 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 8 CAN'T KEEP HOLDING ON/IMAGES, Second Image, Polydor 12in
- 9 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 10 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 11 AT AY AT AY MOOSEY/MOOSE ON THE LOOSE/TEAR THE ROOF OFF THE MOOSE, Modern Romance, WEA 12in
- 12 ZULU (REMIX), The Duck, Epic 12in
- 13 NEVER GIVE UP ON A GOOD THING/NATURE BOY, George Benson, Warner Bros LP
- 14 LOVE HAS COME AROUND, Donald Byrd, Elektra 12in
- 15 MYSTERY GIRL, Duke, WEA 12in
- 16 SNAP SHOT/PARTY LITES/WAIT FOR ME/STEAL YOUR HEART/SMOKIN', Slave, Cotillion LP/US 12in promo
- 17 LET'S START II DANCE AGAIN/LET'S START THE DANCE (REMIX), Bohannon/Dr Perri Johnson, US Phase II 12in
- 18 STARCHILD, Level 42, Polydor 12in
- 19 TWINKLE, Earl Klugh, Liberty 12in
- 20 LOVE IN THE FAST LANE, Dynasty, Solar 12in
- 21 LET'S CELEBRATE/CALL ME, New York Style, Epic/Streetwave 12in
- 22 WHAT GOES AROUND COMES AROUND/WATCH OUT, Brandi Wells, US WMOT LP
- 23 ME AND MR. SANCHEZ, Blue Rondo A La Turk, Diable Noir 12in
- 24 CONTROVERSY, Prince, Warner Bros 12in
- 25 KILIMANJARO, Letta Stuebe, US MJS 12in
- 26 LOVE FEVER, Gayle Adams, US Prelude 12in
- 27 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR, Roger, Warner Bros 12in
- 28 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 29 TWENNYNINE (THE RAP)/RHYTHM/MOVIN' ON/JUST LIKE DREAMIN'/NEED YOU, Twennynine/Lenny White, Elektra LP
- 30 RIDE THE LOVE TRAIN, Light Of The World, EMI 12in
- 31 HUPENDI MUZIKI WAMUZI, K.I.D., US SAM 12in
- 32 SIGN OF THE TIMES, Bob James, Tappan Zee 12in
- 33 I'VE HAD ENOUGH/YOU ARE A WINNER/EVOLUTION ORANGE/LADY SUN/WANNA BE WITH YOU, Earth Wind & Fire, CBS LP
- 34 CAN'T HELP MYSELF, Linx, Chrysalis 12in
- 35 SUPER FREAK, Rick James, Motown 12in
- 36 IT MUST BE MAGIC, Teena Marie, Motown 12in
- 37 TAKE MY LOVE, Melba Moore, EMI 12in
- 38 SHAKE, G.O., Arista 12in
- 39 TEE'S HAPPY/HAPPY DAYS, Northend, US Emergency 12in
- 40 BOUNCY BOUNCY/THE BOUNCE, Jump, RCA 12in
- 41 SOMETHIN' THAT YOU DO TO ME, T. Lile, Arista 12in
- 42 I JUST WANNA (SPEND SOME TIME WITH YOU), Alton Edwards, Streetwave 12in
- 43 I LIKE YOUR LOVIN'/SHE'S GOT PAPERS ON ME, Richard 'Dimples' Fields, Epic LP
- 44 FAVOURITE SHIRTS, Haircut One Hundred, Arista 12in
- 45 IF YOU WANT MY LOVIN', Evelyn King, RCA 12in
- 46 HEAVY ON EASY/STAY AWAKE, Ronnie Laws, Liberty 12in
- 47 LET'S STAND TOGETHER/LET'S GO BACK TO LOVIN', Melba Moore, US EMI America LP
- 48 LOVE ME TONIGHT, Terror Walters, Magnet 12in
- 49 NORTH LONDON BOY, Incognito, Ensign 12in
- 50 WHAT'S FUNKY/WHAT'S WHAT!, Perry Haines, Fetish Funk Rox
- 51 INCH BY INCH, Strikers, Epic 12in
- 52 THE GENIE (REMIX)/EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest 12in
- 53 DO IT ANY WAY YOU WANNA, Mike 'T' Joe Thomas, Blue Inc 12in
- 54 LET YOUR BODY DO THE TALKIN'/LET'S GET CRACKIN'/THINK I LOVE YOU/STAND UP, Shock, US Fantasy LP
- 55 WE'LL MAKE IT, Mike I Brenda Sutton, US SAM 12in
- 56 TONIGHT YOU AND ME, Phyllis Hyman, Arista 12in
- 57 NITE-LIFE, Hawk & Co, Epic 12in promo
- 58 PAINT ME DOWN, Spandau Ballet, Reformation 12in
- 59 HERMANOS/HAVIN' FUN WITH MR. T/AFTER THE LOVE IS GONE/TAMARAC, Stanley Turrentine, Elektra LP
- 60 DISCO CALYPSO (REMIX)/SKUNKIN', Rod Coulaine, Kaleidoscope
- 61 ANTI-FREEZE (SET ME FREE), Freeze, Suggers Banquet 12in
- 62 JAM BENEATH THE GROOVE, Skool Boyz, US Destiny LP
- 63 DO IT ROGER/MAXX AXE/SO RUFF SO TUFF, Roger, Warner Bros
- 64 TAKE IT TO THE TOP/COME BACK LOVER COME BACK/JUST WHEN I THOUGHT IT WAS OVER, Sylvers, US Solar LP
- 65 SO GOOD SO RIGHT/TELL ME DO YOU WANT MY LOVE, Imagination, R&B LP
- 66 MR. C/SHE'S BOONIE/KEEP DOIN' IT, Norman Connors, US Arista LP
- 67 CAVEMAN GOGGIE/CORRIDA (AI NO CORRIDA)/TRAVELING SONG/SATURDAY NITE GROOVIN', Lesette Wilson, US Headfirst
- 68 CAN YOU FEEL IT, Funk Fusion Band, US WMOT 12in
- 69 FUNK ON THE ROCKS, Jimmy Haynes (Senyah), RCA 12in
- 70 FUNKY SENSATION/POYSOON, Gwen McCrae, US Atlantic LP
- 71 COME LET ME LOVE YOU, Jeanette 'Lady' Day, US Prelude 12in
- 72 LET'S WORK/DO ME BABY/SEXUALITY, Prince, Warner Bros LP
- 73 LITTLE BLACK SAMBA/BE MINE (TONIGHT)/JAMMING/EAST RIVER DRIVE, Grover Washington Jr, Elektra LP
- 74 THIS KIND OF LOVIN', Whispers, Solar 12in
- 75 IT'S GOOD TO BE THE KING RAP, Mel Brooks, Luggage Label 12in
- 76 FUNGI MAMA Tom Browne, Arista GRP LP
- 77 RHYZE TO THE TOP, Rhyze, US 20th Century-Fox 12in
- 78 STREET LIVE (LIVE)/SECRET COMBINATION, Randy Crawford, Warner Bros 12in
- 79 TROPICAL LOVE/I DO LOVE YOU/ONLY LOVE, Angela Bofill, US Arista LP
- 80 CLOSERS TO YOUR LOVE/LOVE IS REAL, Al Jarreau, Warner Bros
- 81 NO ENTRY/DON'T TURN YOUR BACK ON ME, Frontline Orchestra, Ice 12in
- 82 SHINE ON, Celena Duncan, RCA 12in
- 83 INSIDE YOU, Isley Brothers, Epic 12in
- 84 SURE SHOT, Tracy Walter, Canadian Quality RFC 12in
- 85 WARM WEATHER, Pieces Of A Dream, Elektra/LP
- 86 STYLISTIC LOVE, Hi-Lines, EMI
- 87 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 88 (I FOUND) THAT MAN OF MINE/NIGHTS OVER EGYPT, Jones Girls, US Phil Int LP
- 89 DON'T SEND ME AWAY, Garfield Fleming, US Becket 12in
- 90 TAKE MY LOVE, Gene Dunlap, US Capitol LP

INDEPENDENT

- 1 FOUR MORE FROM TOYAH, Toyah, Safari TOY 2, Spartan
- 2 FRIDAY THE THIRTEENTH (EP), Damned, Nems NES 305, Stage One
- 3 10 IN GOD WE TRUST (EP), Dead Kennedys, Statik Stat EP 2, Stage One
- 4 SIX GUNS, Anti-Pasti, Rondelet ROUND 10, Spartan
- 5 THE 'SWEETEST GIRL', Scritti Politti, Rough Trade RT 891, Rough Trade
- 6 PAPA'S GOT A BRAND NEW PIG BAG, Pig Bag, YY 10, Rough Trade/Indies
- 7 SUNNY DAY, Pig Bag, YY 12, Rough Trade/Indies
- 8 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 001, Pinnacle
- 9 INDIAN RESERVATION, 399, Albion ION 1023, Spartan
- 10 DEAD CITIES (EP), Exploited, Secret SHH 123, Stage One
- 11 WHITE CAR IN GERMANY, Associates, Situation 2 SIT 11, Pinnacle
- 12 WHEN YOU WERE SWEET SIXTEEN, Fureys & Davey Arthur, Ritz RT 065, Spartan
- 13 NEVER AGAIN, Discharge, Clay CLAY 5, Pinnacle
- 14 JUST CAN'T GET ENOUGH, Depeche Mode, Mute MUTE 015, Spartan/Indies
- 15 THUNDER IN THE MOUNTAINS
- 16 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory FAC 53, Pinnacle/Rough Trade
- 17 ALL-OUT ATTACK, Blitz, No Future 011, Pinnacle
- 18 KIDS OF THE 80'S, Infa Riot, Secret SHH 117, Stage One
- 19 HARRY MAY, Business, Secret SSH 123, Stage One
- 20 FAST BOYFRIENDS, Girls At Our Best, Happy Birthday UR 5, Stage One
- 21 POLICE STORY, Partisans, No Future 012, Rough Trade
- 22 CAT BLACK, Marc Bolan, Cherry Red CHERRY 32, Pinnacle
- 23 LOST & LONELY, Higsone, Warp WARP 1, Indies
- 24 NAGASAKI NIGHTMARE, Crass CRASS 42 1984/1, Indies
- 25 THE RESURRECTION (EP), Vice Squad, Riot City RIOT 2, Pinnacle
- 26 LAST RUCKERS, Vice Squad, Riot City RIOT 1, Indies
- 27 FOUR SORE POINTS (EP), Anti-Pasti, Rondelet ROUND 2, Spartan
- 28 NO ROOM FOR YOU, Demob, Round Ear EAR 3, Indies
- 29 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti-Pasti, Supervive EMP 1003, Pinnacle
- 30 LAST BUS TO DEBBOEN, Epitaphs, Spider Leg SGL 2, Rough Trade
- 31 IT'S GOOD TO BE THE KING RAP, Mel Brooks, Luggage 7 LUG (12 LUGS), Spartan
- 32 I WILL TELL US APART, Joy Division, Factory FAC 23, Pinnacle/Rough Trade
- 33 NEU SMELL (EP), Flux Of Pink Indians, CRASS 32 1984/2, Indies
- 34 LET'S FREEZE (EP), Anti-Pasti, Rondelet ROUND 5, Spartan
- 35 THE RAZOR'S EDGE, Defunkt, Hannibal HNS 1201, Stage One
- 36 DOGS OF WAR, Exploited, Secret SHH 110, Stage One
- 37 EVACUATE CHELSEA, Factory Products, SF 20, Pinnacle

- 38 SEXUAL, UK Decay, Fresh FRESH 31, Pinnacle/Fresh
- 39 CEREMONY, New Order, Factory FAC 23, Pinnacle
- 40 STRETCH, Maximum Joy, Y Y 11, Rough Trade/Indies
- 41 LEATHER, BRISTLES, STUOS & ACHE, G. B.H., Clay PLATE 3, Pinnacle
- 42 ARMY LIFE, Exploited, Secret SHH 112, Stage One
- 43 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red (12) CHERRY 13, Pinnacle
- 44 DREAMING OF ME, Depeche Mode, Mute MUTE 013, CBS
- 45 REALITY, Chron Gen, Secret Forward 3F 18, Indies
- 46 PUPPETS FOR WAR (EP), Chron Gen, Fresh FRESH 36, Pinnacle/Fresh
- 47 BARBED WIRE HALO, Annie Anxlety, CRASS 32 1984/3, Indies
- 48 TOO DRUNK, Dead Kennedys, Cherry Red CHERRY 24, Pinnacle
- 49 FIGHT BACK (EP), Discharge, Clay CLAY 3, Pinnacle
- 50 ATMOSPHERE, Joy Division, Factory Facus 2 UK, Pinnacle

ALBUMS

- 1 MOVEMENT, New Order, Factory FACT 50
- 2 EXPLOITED LIVE, Exploited, Supervive EXPLP 2001
- 3 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 4 THE BEST OF THE DAMNED, Damned Ace, DAM 1
- 5 STILL, Joy Division, Factory FACT 41
- 6 PLEASURE GIRLS AT OUR BEST, Happy Birthday, RULP 1
- 7 PUNK'S NOT DEAD, Exploited, Secret SEC 1
- 8 PRESENT ARMS, UB40, DEP International, LPS DEP 1
- 9 CARRY ON III, Various, Secret SEC 1
- 10 CLOSER, Joy Division, Factory FACT 25
- 11 INCONTINENT, Fad Gadget, Mute STUMM 6
- 12 PRESENT ARMS IN DUS, UB40, DEP International, LPS DEP 2
- 13 THE LAST CALL, Anti-Pasti, Rondelet ABOUT 5
- 14 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red RED 20
- 15 ANTHEM, Toyah, Safari BOOR 2
- 16 FOR MADMEN ONLY, UK Decay, Fresh FRESH 5
- 17 LET THEM EAT JELLY BEANS, Various, Alternative Tentacles VIRUS 4
- 18 UNKNOWN PLEASURES, Joy Division, Factory FACT 10
- 19 SIGNING OFF, UB40, Graduate GRADLP 2
- 20 WEAPON OF PEACE, Weapon Of Peace, Safari SWOP 1
- 21 SCIENTIST RIDES THE WORLD OF THE EVIL CURSE OF THE VAMPIRES, Scientist, Greenaloes GREL 25
- 22 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red RED 10
- 23 COVER PLUS, Hazel O'Connor, Albion ALB 106
- 24 EMOTION/SOUND/MOTION, Illuminated, JAMS 5
- 25 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1

Songwords

DIANA ROSS Why Do Fools Fall In Love? On Capital Records

Words & Music By: Frank LYMON and George GOLDNER

Oo-wah, oo-wah, oo-wah,
Oo-wah, oo-wah, oo-wah,
Why do fools fall in love?
Why do birds sing so gay?
And lovers await the break of day?
Why do they fall in love?
Why does the rain fall from up above?
Why do fools fall in love?
Why do they fall in love?

Love is a losing game.
Love can be a shame;
I know of a fool, you see,
For that fool is me!

Tell me why,
Tell me why!
Why do fools fall in love?



Why does my heart skip a crazy beat?
For I know it will reach defeat!

Tell me why,
Tell me why!
Why do fools fall in love?

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Geoff DEANE OF MODERN ROMANCE
FULL NAME: Geoffrey Ian Deane.
DATE OF BIRTH: 10/12/54.
EDUCATED: St George Grammar, North-East London Poly, Lancaster Gate Law College.
FIRST LOVE: Beverly, my only love.
FIRST DISAPPOINTMENT: Forgetting to get tickets for The Beatles.
FIRST PERFORMANCE: Chelsea Art College, 1971, with The Leyton Buzzards.
INFLUENCES: Modern Romance and nice friends.
HERO: John McEnroe, Geoff Boycott and Oscar Wilde.
HEROINE: Dorothy Parker.
VICES: Smoking.
HOBBIES: Collecting after shave, reading and playing cricket.

MOST FRIGHTENING EXPERIENCE: Going through a windscreen.
FUNNIEST EXPERIENCE: Singing 'If I Had A Hammer' with Cilla Black at the London Palladium.
WORST EXPERIENCE: Meeting an 18-year-old screen who had just had both legs amputated.
IDEAL HOME: Sicily, south coast.
IDEAL CAR: Citroen 2CV.
IDEAL HOLIDAY: Mykonos, Greece.
FAVOURITE FOOD: Cantonese.
FAVOURITE CLOTHES: Margaret Howell slacks, D.D. silk socks.
FAVOURITE DRINK: Lots of Perrier water and lime, Brandy.
MOST HATED CHORE: Travelling.
AMBITION: To finish writing a book I started writing 18 months ago.

Profile

HEAVY METAL

- 1 PLAY IT LOUD, Saxon, from 'Denim & Leather', Carrere
- 2 SILVER WOMAN, Badge, 45, Metal Minded Records
- 3 ONE STEP AHEAD, Axis, 45, Neat
- 4 GOOD TIME PEOPLE, Revolver, from 'First Shot', Polydor
- 5 NOBODY'S HERO, Raven, from 'Rock Until You Drop', Neat
- 6 CRAZY MISS DAISY, Frank Marino, from 'Power Of Rock 'n' Roll, CBS
- 7 FOUR HORSEMEN, Gamma, 12" 45 Maxi, Elektra
- 8 CATCH YOUR TRAIN, Scorpions, from 'Virgin Killer', RCA
- 9 ALYAR OF THE KING, Riot, from 'Fire Down Under', Elektra
- 10 ACE IN THE HOLE, The Roots, from 'The Roots', LP, Arista
- 11 I SEE THE LIGHT, Revolver, from 'First Shot', Polydor
- 12 DON'T FEAR THE REAPER, Blue Oyster Cult, 12", CBS
- 13 GREEN PEACE, Dark Star, from 'Dark Star' LP, Avatar
- 14 FIRE OF THE DRAGON, Blackfoot, from 'Merader', Atco
- 15 YOU DON'T HAVE TO BE OLD TO BE WISE, Judas Priest, from 'British Steel', CBS
- 16 GROOVE MAKER, Jimi Hendrix, from 'The Genius Of Jimi', Trip (American Import)
- 17 PEOPLE, PEOPLES, Jimi Hendrix, from 'The Genius Of Jimi', Trip (American Import)
- 18 THE RAMBLER, Molly Hatchet, from 'Beatin' The Odds', Epic
- 19 SUZI HOLD ON, Saxon, 12" 45, Carrere
- 20 LIVE WIRE, AC/DC, 'Live Version', 45, Atlantic

Compiled by: Mick & Geoff, The Tynesider, Tuesday Rock Club, Saltwell Road, Gateshead.

IMPORTS

- 1 CAMELOT, David Bowie, (America)
 - 2 SHOWTIME, Slave, (America)
 - 3 I LOVE ROCK 'N' ROLL, Joan Jett, (America)
 - 4 OUCH, Ohio Players, (America)
 - 5 TRANSFER, Cor Shorts, (Germany)
 - 6 SEVEN, Confunktion, (America)
 - 7 BEST OF MANHATTAN TRANSFER, Manhattan Transfer, (America)
 - 8 HIGH PLAINS, Al Green, (America)
 - 9 ALL THE GREATEST HITS, Diana Ross, (America)
 - 10 FIVE SPECIAL, Tracking, (America)
 - 11 GREATEST HITS VOL II, Chicago, (America)
 - 12 GREATEST HITS VOL I, Savoy Brown, (America)
 - 13 SUPERSTREAMS, Ron Carter, (America)
 - 14 YOUR LOVE, Lime, (America)
 - 15 GET AS MUCH LOVE AS YOU CAN, Jones Girls, (America)
 - 16 ONLY LAUGH, Roger Champagne-Hines, (America)
 - 17 LOVE MAGIC, LTD, (America)
 - 18 VERY BEST OF CREEDENCE CLEARWATER REVIVAL, (Spain)
 - 19 BEWARE, Barry White, (America)
 - 20 TOM BROWNE, Tom Browne, (America)
 - 21 TOM BROWNE, Tom Browne, (America)
- Compiled by: HMV, Oxford Street, London W1

ROCK 'N' ROLL

- SINGLES
- 1 CUMBERLAND GAP, Shakin' Pyramids, Virgin
 - 2 HONEY LOVE, Clive McPhatter and the Drifters, Atlantic
 - 3 BEST PART OF BREAKING UP, Rosettas, Spector
 - 4 FLIP FLOP & FLY, Joe Turner, Atlantic
 - 5 REAL ROCK DRIVE EP, Bill Haley, Rollercoaster
 - 6 GONNA TYPE A LETTER, Billy Fury, Decca
 - 7 YES TONIGHT JOSEPHINE, Johnny Ray, Old Gold
 - 8 MY MAN, Dolly Cooper, Ace
 - 9 HOOTS MON, Lord Rockingham 'X', Decca
 - 10 PARALYZED, Legendary Stardust Cowboy, Mercury
- ALBUMS
- 1 TOGETHER AGAIN FOR THE LAST TIME, Eddie Cochran and Gene Vincent, Capitol
 - 2 BIG BAND SESSIONS 1951, Louis Jordan, Coral
 - 3 THE SARG RECORDS STORY, Various, Ace
 - 4 ROCKING ROLLING, Collins Kids, Bear Family
 - 5 SKIFFLE HITS, The Vipers, One Up
 - 6 ROCK 'N' ROLL, Bobby Darin, Belta
 - 7 OLD GOLDEN THROAT, Johnny Cash, Bear Family
 - 8 RED HOT ROCKABILLY, Various, Warner Bros
 - 9 2 MILLION DOLLAR QUARTET, Elvis & Jerry Lee, Sun
 - 10 JUST LIKE STARTING OVER, John Lennon/Toko Oro
 - 11 BANANA REPUBLIC, Boomtown Rats
 - 12 EARTH DIES SCREAMING/ DREAM A LIE, UB40
- Compiled by: ROLLERCOASTER RECORDS, PO Box 16F, Chasington, Surrey.

READER'S CHART

WE ASKED for your chart suggestions, and this week it's a 'Heavy Metal Albums' 51 Chart:

- 1 DOUBLE TROUBLE, Gillan
- 2 DENIM AND LEATHER, Saxon
- 3 BEST OF RAINBOW, Rainbow
- 4 NO SLEEP 'TIL HAMMERSMITH, Motorhead
- 5 COME AN' GET IT, Whitesnake
- 6 FOR THOSE ABOUT TO ROCK, AC/DC
- 7 EXIT STAGE LEFT, Rush
- 8 DIARY OF A MADMAN, Ozzy Osbourne
- 9 WE'LL BRING THE HOUSE DOWN, Slade
- 10 SPELLBOUND, Tygers of Pan Tang

Chart suggested and compiled by: John Sparks, Lavender Grove, Fairwater, Cardiff, and a 55 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 40 Long Acre, London W2 (postcards only please).

NIGHTCLUBBING

- 1 BEING BOILED/CIRCUS OF DEATH, T, Human League, Fast Products
- 2 I DON'T DEPEND ON YOU (David Bowie), Human League 'Live At London's Nashville Rooms', (Thames), Rare
- 3 W.X.J.L. TONIGHT, Human League Travelogue, LP, Virgin
- 4 ZERO AS A LIMIT, Human League, Reproduction LP, Virgin
- 5 MORALE/YOU'VE LOST THAT LOVIN' FEELING, Human League, Reproduction LP, Virgin
- 6 DIGNITY OF LABOUR PTS 1-4, 12", Human League, Fast Products
- 7 ALMOST MEDIEVAL, Human League, Reproduction LP, Virgin
- 8 TOM BAKER, Human League, 7", Virgin
- 9 ONLY AFTER DARK, Human League, Travelogue LP, Virgin
- 10 LIVE IN DEUTSCHLAND (In The Presence of Kraftwerk), Double Album, Human League, Rare
- 11 ROCK 'N' ROLL/NIGHTCLUBBING HOLIDAY '78, EP, Human League, Virgin
- 12 PATH OF LEAST RESISTANCE, Human League, Reproduction LP, Virgin
- 13 DO OR DIE, Human League, Dars LP, Virgin
- 14 LIVING ON A BOMB SITE, Human League, Booney, Rare
- 15 EMPIRE STATE HUMAN, Human League, 7", Virgin

REGGAE

- 1 PASS THE KOUCH, Mighty Diamond, Music Works
 - 2 JUST ONE MOMENT AWAY, Roddy Thomas, Hawkeye
 - 3 GHETTO QUEEN, John Holt, Crole
 - 4 GIVE ME LOVE, Johnny Osbourne, O-Ray
 - 5 I NEED A GIRL TONIGHT, Victor Romero-Evans, Epic
 - 6 I WANT TO MAKE IT WITH YOU, Gene Adebambo, Third World
 - 7 SHE'S SO FINE, Riot Squad, Extinguish
 - 8 MEN CRY TOO, Sshara, Mass Media Music
 - 9 JUST A LITTLE BIT, Carol Thompson, SAG Records
 - 10 I'VE GOT TO FIND YOU, Dania Browne, Black Label
 - 11 IN A RUB A DUB, Sugar Minott, Black Label
 - 12 LET'S MAKE LOVE, Investigators, Love Birds
 - 14 ONCE A VIRGIN, Eek-A-Mouse, Joe Gibbs Label
 - 15 FEEL LIKE DANCING, Anthony Johnson, Midnight Rock
 - 16 DREAMING OF YOUR LOVE, Saffrice, S&S Records
 - 17 LOVE ME TONIGHT, Trevor Walters, Ital
 - 18 ENDLESS LOVE, Bill Campbell and Valerie Anderson, BMB Music
 - 19 ROSEMARY, Lone Ranger, Black Jay
 - 20 I AM THE SAME GIRL, Charmaine Burnett, Pro
 - 21 MR WALKER, Hugh Griffiths, Art & Craft
- Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11.

VIDEO

- 1 (1) QUEEN GREATEST FLIX, EMI
 - 2 (2) THE BEST OF BLONDI, Chrysalis
 - 3 (3) ROCK FLASHBACK, Deep Purple, BBC/3M
 - 4 (4) PINK FLOYD LIVE AT POMPEII, Spectrum
 - 5 (5) ELO LIVE IN CONCERT, VCL
 - 6 (6) THE JAZZ SINGER, EMI
 - 7 (7) QUADROPHENIA, Spectrum
 - 8 (8) KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
 - 9 (9) TOYAH AT THE RAINBOW, BBC/3M
 - 10 (10) SLIPSTREAM, Jethro Tull, Chrysalis
 - 11 (11) PAUL MCCARTNEY & WINGS ROCKSHOW, EMI
 - 12 (12) THANK YOU VERY MUCH, Cliff Richard & The Shadows, EMI
 - 13 (13) ELTON JOHN IN CENTRAL PARK, VCL
 - 14 (14) JAILHOUSE ROCK, CBS/3MGM
 - 15 (15) THE TUBES VIDEO, EMI
 - 16 (16) STAMPING GROUND (Pink Floyd/Various Artists), Intervention
 - 17 (17) XANADU, CIC
 - 18 (18) ALICE COOPER IN CONCERT, Magnetic Video
 - 19 (19) JAMES LAST LIVE IN LONDON, Spectrum
 - 20 (20) ELVIS THE KING OF ROCK 'N' ROLL, World of Video 2000
- Compiled by: HMV, Oxford Street, London W1.

CHARTFILE

THIS WEEK'S Chartfile is devoted to answering one of the most frequently recurring questions encountered during the column's three-year lifespan. It's one of those questions I usually pass over until the next time whilst hoping desperately there won't be a next time. No such luck. Sooner or later — usually sooner — somebody else enquires, very politely, whether I would care to satisfy their curiosity on the matter. So I've finally given in. For regular correspondent Syd Robinson and some thirty or more who enquired before him here's a complete list of British singles which have topped the American charts.

- 1 AUF WIEDERSEHEN SWEETHEART — Vera Lynn (4 July 1952) * 2 STRANGER ON THE SHORE — Mr. Acker Bilk (26 May 1962) * 3 THE STRIPPER — David Rose (7 July 1962) * 4 'TELSTAR' — Tornados (22 December 1962) * 5 I WANT TO HOLD YOUR HAND — Beatles (1 February 1964) * 6 SHE LOVES YOU — Beatles (21 March 1964) * 7 CAN'T BUY ME LOVE — Beatles (4 April 1964) * 8 LOVE ME DO — Beatles (30 May 1964) * 9 A WORLD WITHOUT LOVE — Peter & Gordon (27 June 1964) * 10 A HARD DAY'S NIGHT — Beatles (1 August 1964) * 11 THE HOUSE OF THE RISING SUN — Animals (5 September 1964) * 12 DO WAH DIDDY DIDDY — Manfred Mann (17 October 1964) * 13 I FEEL FINE — Beatles (26 December 1964) * 14 DOWNTOWN — Petula Clark (25 January 1965) * 15 EIGHT DAYS A WEEK — Beatles (13 March 1965) * 16 I'M TELLING YOU NOW — Freddie & The Dreamers (10 April 1965) * 17 THE GAME OF LOVE — Wayne Fontana & The Mindbenders (24 April 1965) * 18 MRS BROWN YOU'VE GOT A LOVELY DAUGHTER — Herman's Hermits (1 May 1965) * 19 TICKET TO RIDE — Beatles (22 May 1965) * 20 CAN'T GET NO SATISFACTION — Rolling Stones (10 July 1965) * 21 I'M HENRY THE VIII, I AM — Herman's Hermits (7 August 1965) * 22 HELPI! — Beatles (4 September 1965) * 23 YESTERDAY — Beatles (9 October 1965) * 24 GET OFF OF MY CLOUD — Rolling Stones (18 November 1965) * 25 OVER AND OVER — Donovan (3 September 1966) * 26 WINCHESTER CATHEDRAL — New Vaudeville Band (3 December 1966) * 27 MY LOVE — Petula Clark (5 February 1966) * 28 PAINT IT, BLACK — Rolling Stones (11 June 1966) * 29 PAPERBACK WRITER — Beatles (25 June 1966) * 30 WILD THING — Troggs (30 July 1966) * 31 SUNSHINE SUPERMAN — Donovan (3 September 1966) * 32 WINCHESTER CATHEDRAL — New Vaudeville Band (3 December 1966) * 33 RUBY TUESDAY — Rolling Stones (4 March 1967) * 34 PENNY LANE — Beatles (18 March 1967) * 35 ALL YOU NEED IS LOVE — Beatles (19 August 1967) * 36 TO SIR, WITH LOVE — Lulu (21 October 1967) * 37 HELLO GOODBYE — Beatles (30 December 1967) * 38 HEY JUDE — Beatles (28 September 1968) * 39 GET BACK — Beatles (24 May 1969) * 40 HONKY TONK WOMEN — Rolling Stones (23 August 1969) * 41 COME TOGETHER/SOMETHING — Beatles (29 November 1969) * 42 LET IT BE — Beatles (11 April 1970) * 43 THE LONG AND WINDING ROAD — Beatles (13 June 1970) * 44 MY SWEET LORD — George Harrison (28 December 1970) * 45 BROWN SUGAR — Rolling Stones (29 May 1971) * 46 HOW CAN YOU MEND A BROKEN HEART — Bee Gees (7 October 1971) * 47 UNCLE ALBERT (ADMIRAL HALSEY) — Paul & Linda McCartney (4 September 1971) * 48 MAGGIE MAY — Rod Stewart (2 October 1971) * 49 CROCCOLITE ROCK — Elton John (3 February 1973) * 50 MY LOVE — Paul McCartney & Wings (2 June 1973) * 51 MY SWEET LORD — George Harrison (30 June 1973) * 52 ANGIE — Rolling Stones (20 October 1973) * 53 PHOTOGRAPH — Ringo Starr (24 November 1973) * 54 YOU'RE SO BEAUTIFUL — Ringo Starr (26 January 1974) * 55 BENNIE & THE JEETS — Elton John (13 April 1974) * 56 BAND ON THE RUN — Paul McCartney & Wings (3 June 1974) * 57 THE NIGHT CHICAGO DIED — Paper Lace (17 August 1974) * 58 I SHOT THE SHERIFF — Eric Clapton (19 September 1974) * 59 I HONESTLY LOVE YOU — Olivia Newton-John (5 October 1974) * 60 WHATEVER GETS YOU THRU! THE NIGHT — John Lennon (18 November 1974) * 61 LUCY IN THE SKY WITH DIAMONDS — Elton John (4 January 1975) * 62 HAVE YOU NEVER BEEN MELLOW — Olivia Newton-John (8 March 1975) * 63 PHILADELPHIA FREEDOM — Elton John (12 April 1975) * 64 LISTEN TO THE MAN SAID — Paul McCartney & Wings (19 July 1975) * 65 LIVE TALKIN' — Bee Gees (9 August 1975) * 66 FAME — David Bowie (20 September 1975) * 67 ISLAND GIRL — Elton John (1 November 1975) * 68 SATURDAY NIGHT — Bay City Rollers (3 January 1976) * 69 SILLY LOVE SONGS — Paul McCartney & Wings (22 May 1976) * 70 DON'T GO BREAKING MY HEART — Elton John & Kiki Dee (7 August 1976) * 71 YOU SHOULD BE DANCING — Bee Gees (4 September 1976) * 72 TONIGHT'S THE NIGHT — Rod Stewart (13 November 1976) * 73 YOU MAKE ME FEEL LIKE DANCING — Leo Sayer (15 January 1977) * 74 BLINDLY IN THE LIGHT — Manfred Mann (19 February 1977) * 75 WHEN I NEED YOU — Leo Sayer (14 May 1977) * 76 DREAMS — Fleetwood Mac (18 June 1977) * 77 I JUST WANNA BE YOUR EVERYTHING — Andy Gibb (30 July 1977) * 78 HOW DEEP IS YOUR LOVE — Bee Gees (24 December 1977) * 79 STAYIN' ALIVE — Bee Gees (4 February 1978) * 80 LOVE IS THICKER THAN WATER — Andy Gibb (4 March 1978) * 81 NIGHT FEVER — Bee Gees (18 March 1978) * 82 WITH A LITTLE LUCK — Wings (20 May 1978) * 83 YOU'RE THE ONE THAT I WANT — John Travolta & Olivia Newton-John (10 June 1978) * 84 SHADOW DANCING — Andy Gibb (17 June 1978) * 85 MISS YOU — Rolling Stones (5 August 1978) * 86 HOT CHILD IN THE CITY — Nick Gilder (28 October 1978) * 87 TOO MUCH HEAVEN — Bee Gees (6 January 1979) * 88 DA YA THINK I'M SEXY — Rod Stewart (10 February 1979) * 89 TRAGEDY — Bee Gees (24 March 1979) * 90 LOVE YOU INSIDE OUT — Bee Gees (9 June 1979) * 91 POP MUZIK — M (3 November 1979) * 92 ESCAPE (THE PINA COLADA SONG) — Rupert Holmes (22 December 1979) * 93 ANOTHER BRICK IN THE WALL (PART II) — Pink Floyd (22 March 1980) * 94 CRAZY LITTLE THING CALLED LOVE — Queen (28 June 1980) * 95 MAGIC ALIVE — Olivia Newton-John (2 August 1980) * ALAN JONES

YESTERYEAR

ONE YEAR AGO (November 28, 1980)

- 1 SUPER TROUPER, Abba
- 2 THE TIDE IS HIGH, Blondie
- 3 I COULD BE SO GOOD FOR YOU, Dennis Waterman
- 4 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills
- 5 FASHION, David Bowie
- 6 WOMAN IN LOVE, Barbara Streisand
- 7 CELEBRATION...Kool & The Gang
- 8 JUST LIKE STARTING OVER, John Lennon/Toko Oro
- 9 BANANA REPUBLIC, Boomtown Rats
- 10 EARTH DIES SCREAMING/ DREAM A LIE, UB40

FIVE YEARS AGO (December 4, 1975)

- 1 UNDER THE MOON OF LOVE, Showaddywaddy
- 2 IF YOU LEAVE ME NOW, Chicago
- 3 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer
- 4 SOMEBODY TO LOVE, Queen
- 5 LIVIN' THING, The Electric Light Orchestra
- 6 MONEY MONEY MONEY, Abba
- 7 LOVE ME, Yvonne Elliman
- 8 IF NOT YOU, Dr Hook
- 9 LOST IN FRANCE, Bonnie Tyler
- 10 MISSISSIPPI, Pussycat

TEN YEARS AGO (December 4, 1971)

- 1 COZI LUV YOU, Slade
- 2 ERNIE (THE FASTEST MILKMAN IN THE WEST), Benny Hill
- 3 JEPSTER, T. Rex
- 4 OYSPIDS, TRAMPS AND THIEVES, Cher
- 5 JOHNNY REGGAE, The Pilejets
- 6 TOKOLOSE MAN, John Kangas
- 7 BANKS OF THE OHIO, Olivia Newton-John
- 8 TILLS, Tom Jones
- 9 I WILL RETURN, Springwater
- 10 RUN BABY RUN, The Newbeats

FIFTEEN YEARS AGO (December 3, 1965)

- 1 GREEN GREEN GRASS OF HOME, Tom Jones
- 2 GOOD VIBRATIONS, The Beach Boys
- 3 GIMME SOME LOVING, The Spencer Davis Group
- 4 WHAT WOULD BE, Val Doonican
- 5 SEMI-DETACHED SUBURBAN MR JAMES, Manfred Mann
- 6 HIGH COW, Leo Dorsey
- 7 REACH OUT I'LL BE THERE, The Four Tops
- 8 MY MIND'S EYE, The Small Faces
- 9 JUST ONE SMILE, Gene Pitney
- 10 HIGH TIME, Paul Jones

TWENTY YEARS AGO (December 2, 1961)

- 1 TAKE GOOD CARE OF MY BABY, Bobby Vee
- 2 HIS LATEST FAME/LITTLE SISTERS, The Chiffons
- 3 BIG BAD JOHN, Jimmy Dean
- 4 TOWER OF STRENGTH, Frankie Vaughan
- 5 MOON RIVER, Danny Williams
- 6 THE TIME HAS COME, Adam Faith
- 7 WALK A BIT TO ADAPPIN, Helen Shapiro
- 8 TAKE FIVE, Dave Brubeck
- 9 THE SAVAGE, The Shadows
- 10 I'LL GET BY, Shirley Bassey

TWENTY FIVE YEARS AGO (December 1, 1955)

- 1 JUST WALKING IN THE RAIN, Johnny Ray
- 2 WOMEN IN LOVE, Frankie Laine
- 3 SISTER SUE, Frankie Laine
- 4 MY PRAYER, The Platters
- 5 RIP IT UP, Little Richard
- 6 ST. THERESA OF THE ROSES, Malcolm Vaughan
- 7 MORE, Perry Como
- 8 WALK A BIT TO ADAPPIN, Elvis Presley
- 9 BLUE MON (EP), Elvis Presley
- 10 WHEN MEXICO GAVE UP THE RUMBA, Mitchell Torpe

Monster

I NOW read that her Royal loveliness of pheasant pluckers Greta Snipe, has joined the bandwagon full of snotty nosed little cretins who are trying to upset Elvis Presley fans. The so-called Presley life size bronze monster as she calls it, to me and many others is a wonderful piece of art (Henry Moore, eat your heart out) produced by a caring gentleman. It is you Greta Snipe who should be sunk to the bottom of the North Sea, with readers letters tied to your ankles, and a message from Elvis tattooed on your forehead.

You ain't nothing but an old boot, insulting all the time. Uh, uh, David Gumm, Leicester.

● The trouble with Elvis Presley fans is that they confuse the truth about their degenerate idol with insult. Wise up kid, get yourself a proper job.

Dead loss

ACCORDING TO Greta Snipe who wrote an article about Elvis: "Elvis fans are a lot of uncultured loonies". I have been an Elvis fan for 23 years and I object to her cheap comments. Does Ms Snipe know every Elvis fan individually? If being cultured is "Wot she is" I might as well write in her mode.

Greta Snipe is a cow and a half, she not only kicks a man when he's down, she kicks a man when he's dead (oh, very cultured). I hope her fingernails get infected with all the dirt under them, drop out and she gets blood poisoning. There is that cultured enough? Bob Withers, Cleethorpes.

● No it's just pathetic.

No Geno

CONGRATULATIONS TO Mike Nicholls of your mag for confirming at least for me that most journalists don't give a shit about the groups they write about, don't even bother to take note of what is eventually going on at a show. I am referring to the review of Dexy's Midnight Runners — although he was the only one to report anything favourable about the show he did report wrongly — they definitely did not play 'Geno' at any of the three shows. Try and get your facts right and perhaps you will become worthy of the label journalist and gain some credibility. Chris Breusdon, Primrose Hill, North London.

● He kept awake the whole time. What more do you want, you pompous old bore.

Retarded

WHY IS it every time Queen release a new single it is almost completely ignored by Radio 1, and is not played on T.O.T.P., until it has already achieved a high chart position?

Even tonight on T.O.T.P. Queen and Bowie were replaced by old fart - face Flick Colby's flat chested fairies, who looked like they were retarded black and white minstrels. (Bring back Legs and Co).

Gary Numan and Kate Bush get the same treatment while old crap - catcher Easter Sheepon gets instant attention and T.O.T.P. spots for three weeks running — something must be done. Barbara Conroy, Witney, Oxon.

● I am afraid we are not party to the decision making

processes of the withered buffoons at the Beeb. Anyway more important issues at stake — why don't they shoot Tony Blackburn for instance?

Not guilty

DID YOU or did you not on the issue of 24.10.81 say Police tickets would be limited to FOUR per applicant?

RM: Yes.

Did you or did you not also publish in issue 7.11.81 tickets would now be limited to TWO per person?

RM: Yes.

I therefore find you guilty of imparting false information to the public at large, and impersonating an informative and factually correct music paper. We have an APB (Administering Police Bullshit) out on you now and when found you will be sentenced to listening to the Exploited single 1,000 times at full volume. Gilliam Ham, Gillingham, Kent.

● Tickets were first limited to four per applicant, then as more were sold were reduced to two tickets. Cunning, eh? So don't blame us if so many morons are willing to subject themselves to this.

Less morons

I THINK it is really stupid to have reviews of any kind in any pop mag, especially yours. In any paper the pathetic moron who does the review cannot like every type of music so he just slags off the stuff he hates; this could lead to people not buying the record which might be good to them. So how about making your paper the best by getting rid of single and album reviews. Jane Hooper, Suffolk.

● I've got a better idea — Let's get rid of the morons who write boring letters.

Wombat

FORGIVE ME for being naive, but I really fail to see what a list of complications by Public Image Limited (chartfile RM Nov 21st '81) has remotely to do with 'Nightclubbing'. Presumably Dave Archer, of Kareba Records, London, who compiled this chart, hasn't realised that the pile of wombats called P.I.L. are dead and gone. If he really wants to compile a 'Nightclubbing' chart, I suggest that he gets a few Grace Jones albums instead! Marc Wright, Wallasey, Merseyside.

● No dear, you've got it all wrong. A nightclubbing chart refers to the music people play in those bizarre and corrupt London establishments known as night clubs. Obviously such sophisticated dives haven't yet reached your staid suburban neck of the woods. Keep on with the pottery evening classes.

No wiser

WHO THE hell does Mark Cooper think he is...? Julia Dawson, Portsmouth, Hampshire.

● Almost as old as the hideously corrupt John Shearlaw, Professor Horlicks is the most obscure man in the history of the universe. No one ever understands a



word he writes but they are afraid to appear ignorant. Physically unremarkable save for an unruly crop of bright red hair, a wildly florid complexion and a permanent insane grin — Doctor Loodicrouse is most often found sitting in the lotus position, smoking an exotic cigarette and indulging with the office rubber plant in some metaphysical speculation about the dialectical aspects of his expense sheet. He tells us he is a Marxist Leninist mystical poet. We tell him he's a looney.

Fat chance

IS SUNIE as fat as she looks in the photo on the singles page? Love Jayne, from Farnworth. PS I wish Paul Weller would write to me. I think he's wonderful, and so are Bruce and Rick.

● Paul Weller has great difficulty writing anything — as you must have seen from his 'Life In The Day' piece a few weeks ago. And just because Sunie has to be winched in and out of the office doesn't mean she's fat!

Awful truth

A FEW weeks ago I wrote to you asking just who Simon Hills was. Although you printed the letter there was no reply. Is the truth just too awful? John Swann, Oxford.

● Simon Hills is the founder member of the Young Deptford Spartists, a slum based organisation dedicated to the overthrow of the capitalist system and the development of genuine working class culture through their huge beer

guts. A staggering, ungainly figure, he is an instant hit with secretaries who are charmed by his effete manner and bulging expense account.

Swastika

IN MIKE Gardner's review of MADNESS in this week's Record Mirror you mention that a swastika is worn by a member of Madness on the inner sleeve of their latest LP '7'.

This emblem is on a scarf given to Woody by a friend who bought it back from India. It is a universal symbol of peace, harmony and unity and is an inverted version of the Nazi symbol. Also on the scarf is an Indian Mantra, "Om Namah Shivah" which apparently deals with the positive forces in your body and means "Everything is one".

In light of recent events it is most unfortunate that any doubt should arise from this. The picture concerned is a still from the MADNESS movie. In the scene concerned WOODY was re-enacting an audition in 1978 which may be described as his hippy period: hence the Indian scarf.

Once again, may it be made absolutely clear that Madness do not support any racist policies and hope that their fans of all ages and all nationalities do likewise. Nigel Dick, Press Officer, Stiff Records.

● Thanks for clearing that up for us. But surely, if you have to go to such lengths to explain the ambiguous symbols employed by Madness, they're better left alone?

VIC GODARD

DISCUSSION
CONVERSATION
ENTERTAINMENT

CELEB

NEW SINGLE

Presenting

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Played by The Subway Sect

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THE POLICE

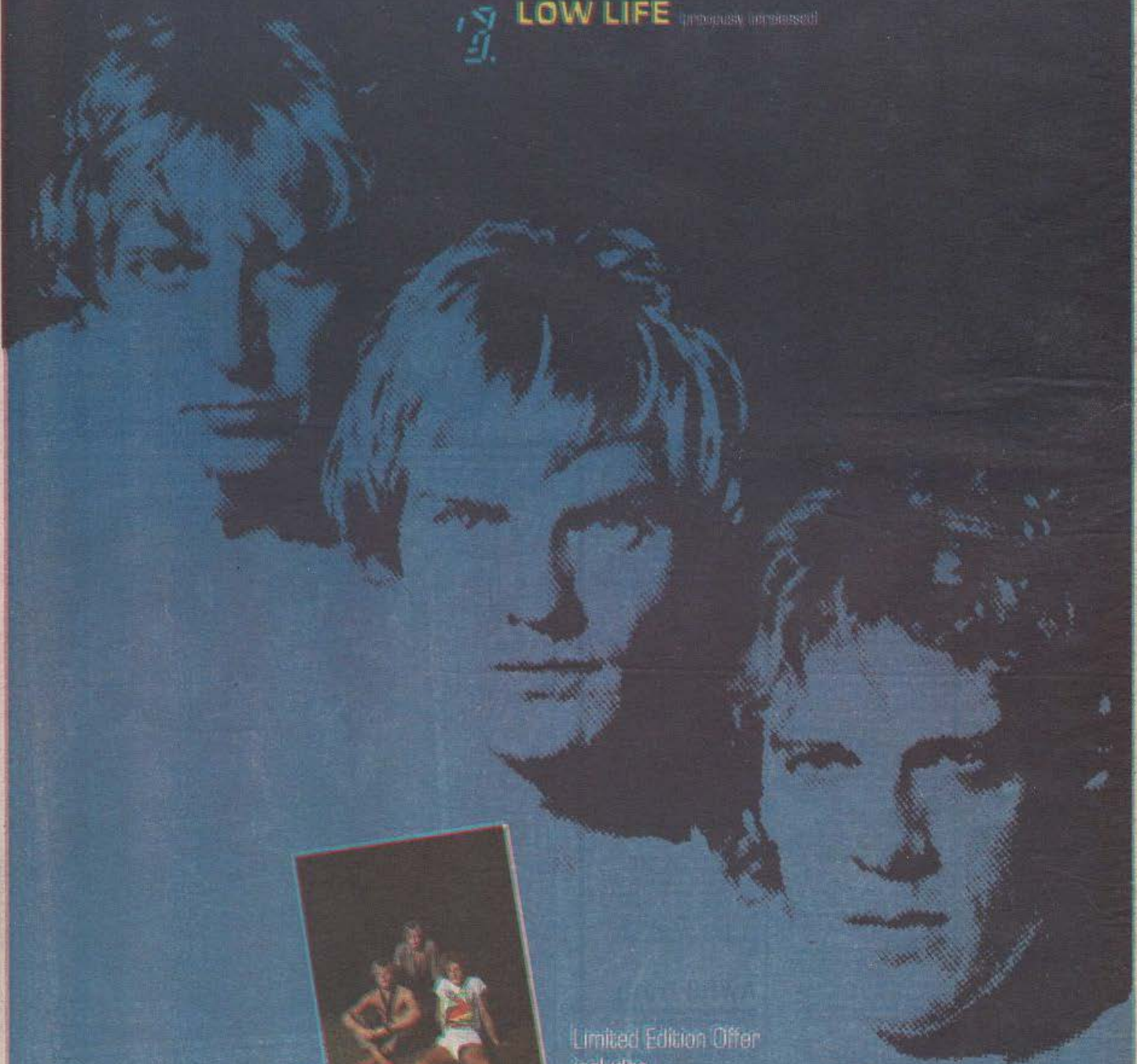
1978
1979
1980
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NEW SINGLE

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b/w

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