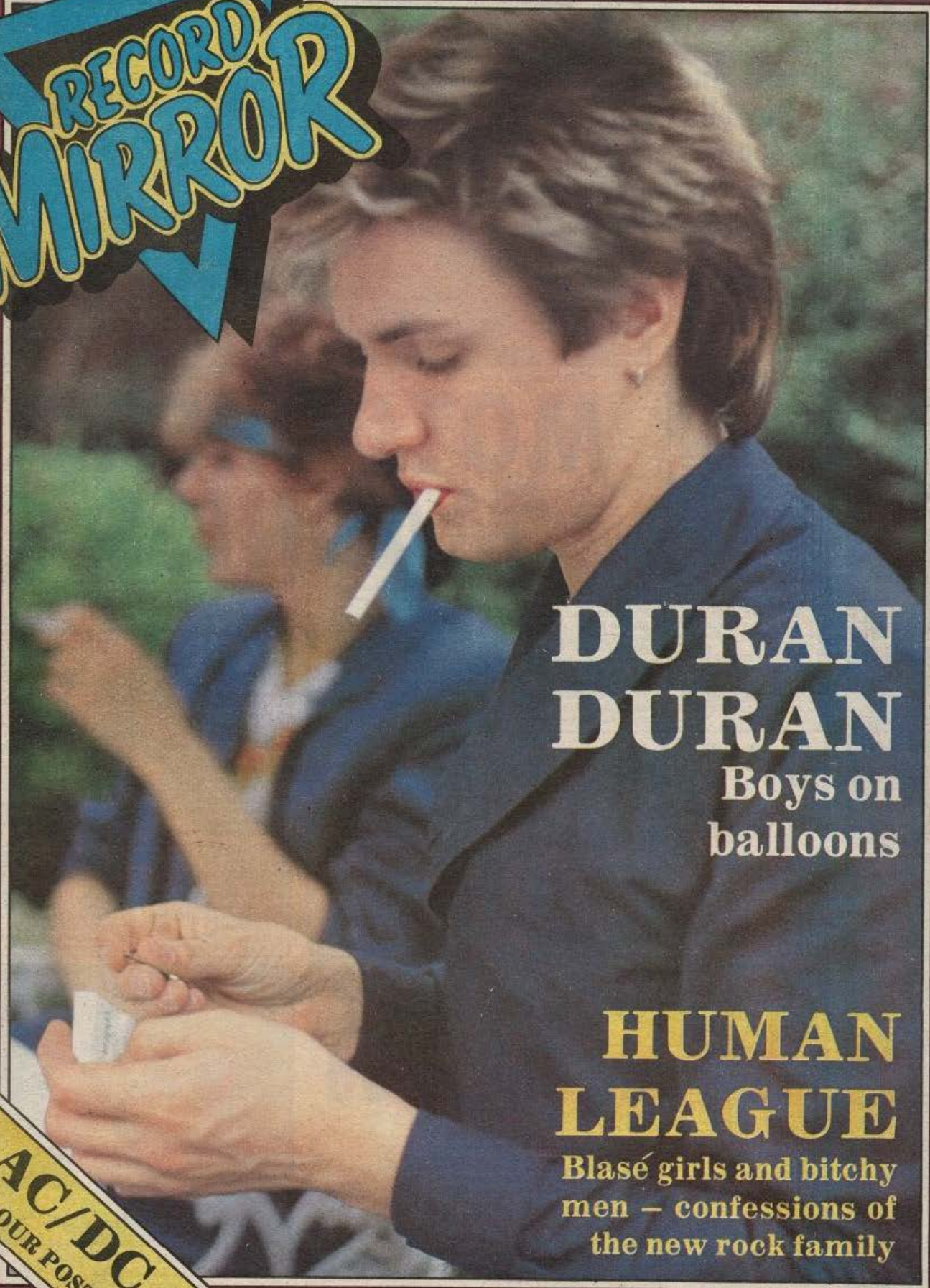


MOTORHEAD DATES • POLICE

# RECORD MIRROR



## DURAN DURAN

Boys on balloons

## HUMAN LEAGUE

Blasé girls and bitchy men – confessions of the new rock family

GODLEY AND CREME

AC/DC  
COLOUR POSTER

MADNESS SONGWORDS • JAM

Pic of Simon LeBon by Michael Putland



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## Plant and Powell super group?

LED ZEPPELIN singer Robert Plant and leading drummer Cozy Powell, look likely to form a new super band.

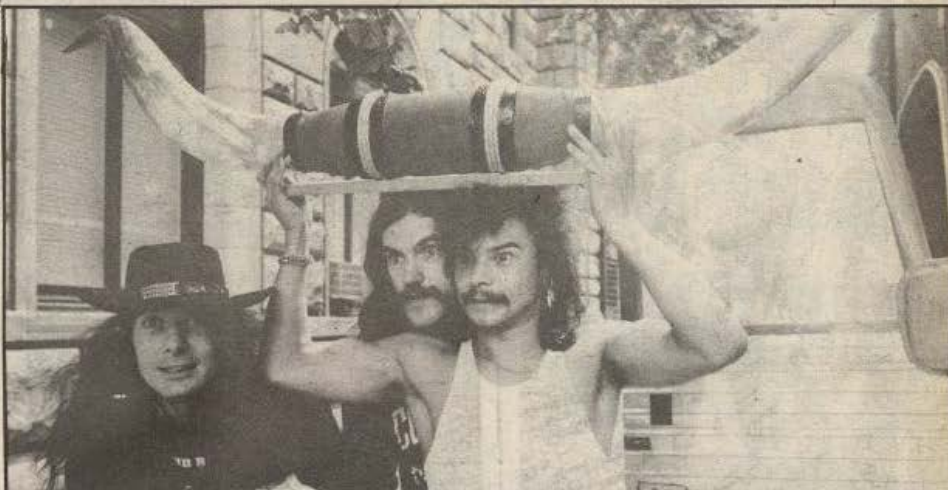
Despite official denials that they're planning a project for 1982 Powell and Plant have been in the studio together for months with an as yet unknown guitarist and bass player. Sources close to Plant and Powell have revealed that the two other musicians are "quite well known."

After preliminary workouts it seems likely that the new band will be recording a new album early in the New Year.

Out of all the rumours surrounding the supposed Led Zeppelin team ups this one looks to be the most likely. For a time Cozy Powell was considered to be John Bonham's replacement and Powell and Plant have been friends for years.

A spokesman admitted: "They have been in the recording studio and they've been having a good time. There are no concrete plans for the future because Cozy is still a leading member of the Michael Schenker group."

She declined to comment that Powell might now be considering leaving the line up following his argument with Schenker and a cancelled concert.



MOTORHEAD: Horny as ever.

# MOTORHEAD MADNESS

METAL MAYHEM will rule Spring! HM monsters Motorhead are on the road in March for their first proper tour in 18 months.

The band crash onto the road for a massive 23-date tour which the band say will be the "biggest, nastiest, loudest most over the top yet seen."

Because of their overseas work in Europe and America, Motorhead have only played four live dates this year.

They were their legendary Port Vale gig and gigs at Leeds and Newcastle where they recorded their chart-topping 'No Sleep 'til Hammersmith' live album.

And the group — currently on tour in Europe — also play a special Christmas show on December 23 at the Belfast Wickla Hall.

Anyone who might be looking for an idea for Christmas presents can buy their friends (or enemies!) tickets — they go on sale today (December 17).

Support on all the dates will be Tank, who are produced by Motorhead's Fast Eddie.

The band kick off at the Aberdeen Capitol Theatre on March 17. Then they play: Glasgow Apollo 18, Edinburgh Playhouse 19, Leeds Queens Hall 20, Deeside Leisure Centre 21, Newcastle City Hall 22, 23 and 24, London Hammersmith Odeon 26, 27,

## 23 DATE TOUR

28 and 29, Cardiff Sophia Gardens April 1, Crawley Leisure Centre 2, Portsmouth Guildhall 3, Poole Arts Centre 4, St Austell Cornish Coliseum 5, Bristol Colston Hall 6, Leicester De Montfort Hall 7 and 8 and Birmingham Odeon 9, 10 and 11.

A new single is also due out at the same time, and the group are working on an album "concept" during January and February.

The LP is due to be released in March... but details will not be known till then, with the group pledging secrecy.

● HOW TO BOOK: Tickets for Aberdeen, Glasgow, Edinburgh, Newcastle, Bristol and Birmingham all cost £4.50, £4 and £3.50 and are on sale today. But Bristol tickets will not go on sale until March 6.

Portsmouth, Poole, St Austell and Leicester all

cost £4.50 and are available from box offices.

Deeside tickets are all £4.50 and are available from the box office, Liverpool and Chester Penny Lane Records, Manchester Piccadilly Records, Stoke on Trent Mike Lloyd Records and Blackburn St George's Hall.

Leeds tickets are available from the box office, Bradford HMV, Sheffield Virgin, Manchester Piccadilly Records, York Sound Effects, Hull Gough & Davy and Leeds Barkers.

Cardiff tickets are available from the box office, Cardiff Spillers and Virgin and Swansea and Port Talbot Derricks.

Crawley tickets are at the box office, Brighton Virgin, Croydon H&R Cloak, Redhill L. Cloak, Crawley H&R, Cloak and East Grimstead Minstrels Gallery.

All tickets are available now except Bristol.

## UK Subs new LP "shock"

PUNK FLAGBEARERS the UK Subs bring out a new album in January... but it will not all contain the hardcore songs.

A spokesman always had in the past. The group's leader Charlie Harper told RECORD MIRROR that LP will "shock" a lot of people.

"One side is pretty straightforward UK Subs stuff," he said. "But on the other we've done lots of experimental electronic music, really different from anything else we've played."

"It was just something we wanted to do at the time, just to try, you know. But we're not going to do that forever, we'll still be doing the hardcore punk stuff, this was something to shock a few people."

The album is entitled 'Endangered Species' and is released in January. It includes their recently released single 'Countdown'.

This month, the band come back from Europe to do three live dates at the Birmingham Cedar Ballroom December 19, Leeds Festival 20 and Sheffield Marples 21.

Their Sheffield date is a charity gig for the Children's Hospital there, and everyone must bring a toy to get in, although the band have reduced the admission price to £1 to compensate for the cost. As a support the Subs have drafted in the Dutch band Trockner Kecks and The Stunt Kites who have promised to put on a nativity play!

## Depeche on the road

DEPECHE MODE go out on their second proper tour early next year.

It will mark their first live performances without songwriter and keyboard player Vince Clarke who left the band last week.

But the band are to go out as a four piece, drafting in an extra player to enable the same sort of sound as they have on records to come across. The extra man has not been announced, but he will not be a full-time addition, with the group remaining as a three-piece and drawing on some of Clarke's songs.

A new single also comes out in January, but the group have yet to decide on a title. A spokesman would only reveal, "the single will be a little different to what they've played before. I think it will be a nice surprise."

Tour dates kick off at the Cardiff Top Rank on February

2. Then: London Hammersmith Odeon 13, Portsmouth Guildhall 14, Exeter University 15, Hanley Victoria Hall 18, Leeds University 19, Newcastle City Hall 20, Glasgow Tiffany's 21, Hull The Tower 22, Norwich East Anglia University 24, Canterbury University 25 and Oxford



DEPECHE MODE: Vince Clarke not replaced.

Polytechnic 26. There are no age restrictions at any of the shows except at the Cardiff Top Rank where the normal restrictions

apply. The band have also pegged ticket prices to a maximum of £3.50, although at most gigs top prices are £3.



# UB40 NEW YEAR TOUR

TOP REGGAE band UB40 move straight into action in the new year with a massive January tour.

And yet again the band will live up to their political reputation by pegging tickets at £2.50



CHEATERS: fight for the hip flask.

## Cheaters on ice

R - R - R - ROCK And Roll sh - sh - sh - shivered into action last week despite snow building up everywhere in sub - zero Britain.

But it wasn't easy. Groups have been struggling to get their tour vans through ice - ridden roads. And fans have had difficulty getting to concerts.

Last week R&B band the Cheaters — who spend months on the road — slogged up from London to their native Manchester — a journey that took them nearly six hours.

"It was pretty bad getting there," said guitarist Mick Brophy. "A lot of the time we were driving through three inches of snow, and there were car accidents all the way up there."

"The fastest we could travel was between 30 and 40 miles an hour, but we were often down to a real crawl."

Audience numbers have not gone down for the band's gigs, though. But Brophy said that he knew a

lot of Japan fans who couldn't get to their Manchester show because of the weather... even though they had already bought £4 tickets.

But despite the Arctic temperatures, r - r - r - rock and roll is still sh - sh - shuddering on!

## Tygers released

THE TYGERS of Pang Tang release a new single next January.

It is entitled 'Do It Good' and comes out on January 8. The track comes from their 'Crazy Nights' album but is backed with the new song 'Flip Away'.

The group also play a couple of one - off live gigs at Thetford Breckland Sports Centre on December 19 and Colwyn Bay Pavilion 29. Their gig there is in aid of mentally handicapped children.



UB40: dole card reductions?

for unemployed people who have the UB40 dole card from which they take their name.

Tickets for other fans are all pegged at £4 or less for all their 23 dates — including four nights in London and three in their native Birmingham.

A new single comes out at the same time, but the group have yet to decide which song to put out.

"The band have been in the recording studios laying down tracks for the single," said a UB40 spokesman. "But they still have no idea which one to release."

Some of the tracks will also be included on their fourth album, which will be released "before the

summer".

The tour kicks off at the Newcastle City Hall on January 19 and 20. They go on to play: Edinburgh Playhouse on 21, Glasgow Apollo 22, Dundee Caird Hall 23, Manchester Apollo 26 and 27, Sheffield City Hall 28 and 29, London Hammersmith Palais 31, February 1, 2 and 3, Poole Wessex Hall 4, Brighton Conference Centre 5, Bristol Colston Hall 6, St Austell Cornish Coliseum 9, Leicester De Montfort Hall 11, Hanley Victoria Hall 12, Coventry Apollo 13 and Birmingham Odeon 14, 15 and 16.

Tickets are £4 for all dates except Edinburgh, Glasgow and Dundee where they cost £3.75.



POLICE: Marquee secrecy

# Secret Police gig

THE STING in the tail! While thousands of fans haven't been able to get tickets for the current Police tour, the group played a secret gig at the London Marquee last Saturday.

Sting, Andy Summers and Stewart Copeland played to about 300 with the set that the rest of the fans are currently watching at huge arenas.

"They did a very, very secret gig for their most devoted fan club members," said a spokesman for the group. "They did it to thank them for being so loyal."

The band drafted in three horn players for the show to take on the brass sections

on the new album 'Ghost in The Machine' which Sting cannot play on stage.

● MEANWHILE THE band are opening up their own shop in the same building as their management company Faulty Products.

It should be open in late January as part of the company's new office in West London's Bienenheim Crescent. The shop is as yet unnamed but will be part of the Police's merchandising organisation called Dazzlebourne.

For sale will be T shirts, badges and souvenirs of the Police, and also other acts — including Chelsea and the Cramps — handled by the

company. And Police manager Miles Copeland has said they will also sell concert tickets direct from the shop.

● STING is also to star in a film version of the controversial Dennis Potter thriller 'Brimstone And Treacle' which was made for television and banned by the BBC in 1976.

Sting will also be writing new music especially for the film with the Police playing the music. The soundtrack should be released as an album by the group.

● Police ticket fiasco see page 6.

● TV documentary of the group, see page 22.

## Contents



Taking the vapours in Birmingham, DURAN DURAN have their balloon burst by CHAS DE WHALLEY. Doing it their way at the moment with yet another hit single, the boys modestly put it down to luck. Turn to page 4 if you want a real gas of a read.

### PLUS!

Yes, it had to happen! A magnificent three - page exclusive on the UK's most popular singles powerhouse the HUMAN LEAGUE. Discover what Phil and Joanne really think about each other. All is revealed on page 9.

### PLUS!

To stem the flow of letters, we present ANGUS YOUNG and BRIAN JOHNSON of AC/DC in (almost) living COLOUR. Pass Go, do not collect £200 and proceed to page 16.

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## Violent exploits

MODS AND punks clashed in London this week when fans left gigs by the Jam and the Exploited.

The trouble was alleged to have been fued by the Exploited's lead singer Wally encouraging fans to go out and "bash a mod" on the way home.

And fans did just that, according to reports — although the violence went

both ways. An exploited fan was beaten up on the way home on the tube and came out with a broken nose. And one of his girlfriends needed stitches after the fight.

The Jam were playing at the Michael Sobell sports centre in Finsbury Park, while the Exploited appeared at the Rainbow in the same area of the capital.

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Simon Le Bon shows his mum that he washed before dinner.

Pic by Santo Basone

**S**OMETHING IS HAPPENING here. And if you don't know what it is, you don't have far to look.

November has barely left us but already all along this busy Birmingham street there are white toy balloons tied to the lamposts just like Christmas. Close examination reveals each bears the same printed legend: 'Duran Duran Live At The Rum Runner Tonight'. They're like open invitations to a party. Or to a teenage riot.

The Rum Runner is Birmingham's hippest hive. The second city's answer to the Beat Route or the Blitz. And it's down an alleyway which, in the dark at any rate, looks like a film set from a costume epic like 'Oliver' or maybe 'The French Lieutenant's Woman'. Once inside the scene cuts up to date. Or at least to the Swinging Sixties and those ritzy, party sequences from 'Blow Up' or 'Midnight Cowboy'.

There are mirrors everywhere. Full-length plate glass and tiny mirrored tiles both. And deeply cushioned alcoves, literally holes in the wall, in and out of which swarm the ornate creatures of the night, the swashbuckling survivors of a young romantic Midlands. The Rum Runner is packed with them and although many look excessively "cooled out", seeing and being seen, there is a surprising lack of the cliquish-than-thou atmosphere a Londoner might expect to find.

In fact the Rum Runner seems to be quite a friendly place. But then most places appear that way when you're pissed out of your head — and by the time this evening is over there will be many to regret that they began their Christmas celebrations three weeks ahead of schedule.

Nick Rhodes, for one, must be heading for a hangover and a half. It's past three in the morning but still Duran Duran's rangy, lizard-like keyboard player is on the prowl. He may have little memory of it but he's scouring the tables for champagne bottles. Or rather for the champagne that goes in them. But after more than three hundred quid's worth has been washed down the throats of DD, their entourage and representatives of their record company, the press and Radio One, the honeydew fizz is suddenly in very short supply.

But Nick's face, still creased and folded with panstick and mascara, is set in mock determination as his search takes on the air of a camp crusade. Like the knights of old, however, he returns empty handed — except for a couple of cigarettes scrounged off a legless, laughing journalist, a full bottle of whisky with its label stuck on strangely upside down, and a helium balloon.

"Oh God", moans Simon Le Bon, Duran Duran's very

own singing heartthrob, already into his third costume change of the evening and looking for all the world like Elvis Presley disguised as Shakin' Stevens impersonating a drunk. "Take them away from him! He'll get outrageous".

But too late. Nick Rhodes opens the neck of the balloon, takes a big gulp and as the helium gets to his vocal chords it sends his voice up over three octaves and he begins to chatter like Bugs Bunny: "What's up, Simon!"

Was Hollywood ever like this?

*"I reckon that individually we must all be extraordinarily lucky people. I know I am. I've always had a lucky streak but never like it's been since I joined this band."*

**T**HE STORY OF Duran Duran reads a little like a film script after all. Rags to riches in little more than a year. 14 months ago they played their last gig at the Rum Runner, after a residency that felt like it lasted a lifetime. So much has happened to them since you'd expect to find them with their heads in the clouds and their feet hardly touching the ground.

Three big hit singles (with a fourth 'My Own Way' on the way), one hit album, tours of Great Britain, Europe and the United States all behind them. Ambitions realised at 20 and 21 many work an eternity for but never achieve. Fortune has indeed smiled sweetly on Simon Le Bon, Nick Rhodes, John Taylor, Alan Taylor and Roger Taylor. And don't think that they don't know it.

"I reckon that individually we must all be extraordinarily lucky people. I know I am. I've always had a lucky streak but never like it's been since I joined this band."

Simon Le Bon speaks extremely matter-of-factly and brings an intelligent perspective to a conversation which belies the image of both himself and the band perpetrated by some of the dialectic merchants working the music papers. He may appear foppish in comparison to the austere, khaki raincoat brigade, while he prefers to preach the politics of fun rather than anarcho-syndicalist funk. But he seems eminently sensible, is obviously well educated and although he knows himself to be a handsome fellow he doesn't make a meal of his good looks. Not in private anyway. In short he may be blonde but he is certainly not dumb.

Of Nick Rhodes, sitting next to him, you can't be so sure. He speaks like Jasper Carrot, with an almost stage Brummie accent which I'm not so sure if he doesn't ham up for the benefit of the press. He looks a little sly and probably says things more for their effect rather than because there's any lasting truth in them. Nevertheless, wild though he is, he's not dumb either.

"You can create your own luck, you know," he says, echoing the sort of self-determinist theories RM's Mike Gardner used to spout round the office until Spurs started losing. "We've always put an awful lot of thought into Duran Duran. To try and prepare the ground properly. Like we could have made an independent single early on, which would probably have our credibility with the rock press a lot of good. But we always knew that the sound we wanted required a big studio and a good producer so rather than go off at half-cock we decided to wait until the time was right."

"If you approach the business like that, then you're much better prepared to grab the opportunities when they arise and not look back on them afterwards and say 'If only we'd done . . . like too many groups do.'"

Of course the more cynical readers will now be thinking back over Duran's meteoric career and wondering whether these guys took a temperature test, checked out the climate and then cold-bloodedly rode the young romantic wave all the way to the top. After all, while Spandau Ballet were busy turning the musical and social habits of London upside down early in 1981, Messrs Le Bon, Rhodes, Taylor, Taylor and Taylor simply mirrored the process up there in the Midlands.

They claim it all to be one huge coincidence. And, knowing the way these things tend to work they're probably right. Every member of Duran Duran professes too great an appreciation for the great performers of their youth — Bowie, Ferry, Harley — as well as contemporary heroes like Grace Jones and the Human League to be playing music inherently foreign to their taste buds.

"Everybody always compares those two scenes in London and Birmingham a year ago when they should really be contrasting them." That's Simon Le Bon's complaint. "Like in London, it was all very exclusive and elitist and relied very much upon fashion and money. But up here, in clubs like the Rum Runner, it all came from the music first. It wasn't the cliquey, dressed-up self-performance business it was in London. That was the major difference."

"Anyway, it was all really only a label the press put on it," interrupted Rhodes. "They had to say something about all those people wearing 'silly' clothes. Afterwards anybody who wore a frilly shirt was called a young romantic even if they played like Led Zeppelin. I wish



# HEROES ON HELIUM

**DURAN DURAN** find life a gas in more ways than one. Eternally intrepid **CHAS DE WHALLEY** takes it all with a pinch of salt (or something).

they'd bury the term myself. Because we're already moving on. Like when David Bowie shocked everybody with the 'Young Americans' album, we've got some major changes coming up. You won't catch us wearing tablecloths, because we never did anyway!"

**T**HAT CONVERSATION TOOK place before the soundcheck and both Simon and Nick impressed themselves upon the taperecorder as basically sincere young men. But when, some four hours later they stepped out under the lights on the Rum Runner's tiny stage, the word "hypocrites" very nearly formed on my lips. Pretty wasn't the word to describe them. They were strutting like peacocks, over-dressed, over-coiffeured and with make-up that was almost inches thick. Their pouts and poses would have got them into a lot of trouble in Soho, that's for sure.

And if there were those who suspected that the young romantics are nothing but seventies glam rockers in disguise and that the likes of Duran Duran or Depeche Mode are little better than Kenny or Chicory Tip... well, what could such antics do but confirm the very worst.

But then Duran Duran began to play and were forgiven everything. They were little short of brilliant as they tempered great melodic and harmonic ideas into an infectious dance beat with an edge as hard as an industrial diamond and twice as sharp. No wonder so many veteran EMI staffers claim that Duran Duran are reminiscent of the early Queen. At the Rum Runner they certainly looked lead up for the Big One.

"I want to be Number One in the album charts simultaneously in America and Britain," laughed Nick Rhodes afterwards as the celebratory champagne began to take effect. "1995 — here we come."

"I really want to shake up America," countered Simon Le Bon. "Musically they're in the Dark Ages. They think they're the centre of the world out there and that everybody else revolves around them. When you get there you feel like slapping them in the face and shouting 'Look around you. There are other things that matter too.'"

Duran Duran recently returned from a six week tour of the United States and actually did better than most of the much-touted British do left alone in the New World. In fact in the UK Band Most Likely To Make It In 1981 Slakes they took a bronze medal to the Psychedelic Furs' silver and U2's gold. But they still didn't sell enough records to satisfy Nick Rhodes.

"We sold out all the dates we did but we never broke out of a cult status. You can't do that unless you get played on FM radio out there. We got lots of college stations playing



*There is absolutely no truth in the rumours that Duran Duran keep the north's hairdressers in business.*

us but FM is a closed shop unless you're Reo Speedwagon, or Springsteen or Meatloaf."

"Personally I like Springsteen," said Le Bon. "But when you hear one track on the radio and then, four records later they play another one. That's when I don't like him. But it'll come. America's just a question of banging your head against the wall until it begins to chip away."

"You get a headache, mind. But then the Anadin arrives

and you go zzzzzgh through it." Nick Rhodes threw his arms out and gesticulated wildly to illustrate his point but Simon Le Bon got the last word in.

"Basically speaking if you've got something in mind you shouldn't give up until you get it. Otherwise you don't stand a chance. That's how Duran Duran think and it's true of anything, not just music."

And a better piece of advice you won't find anywhere.



ONE LINERS ...

ALL I want for Christmas is ... a 30-foot yacht, says Kid Creole, known to his friends by the unlikely nickname of August Darnell. The Kid is sick and tired of jetting around the world (no hum, the rigours of an artist's life, eh?) and would like to be able to sail in future ... a new pair of goggles and a bobble hat, says Siouxsie, not because she's dumping the voodoo dolly look, but because she's spending her Xmas bolts shi-ting ... a new drummer, cry Orange Juice, who played a short support set when Artee Camera appeared at the Venue last week. For that occasion they employed a stand-in, but no permanent replacement for the departed Steven Daly is yet set ... some Mothercare gift vouchers, plead Feargal and Ellen Sharkey, now the parents of a seven-pounds-plus baby boy named (it says here) Sean — must be the Irish equivalent of a boy named Sue ... a new hotel to stay in, moan Echo and the Bunnymen. Seems they can't turn round in their usual London hideaway without tripping over Martin Fry and his ABC cohorts, to say nothing of the Human League ... right, let's say nothing of the Human League, except that both Phil Oakey and the audience of their Brighton gig seemed to be having a good giggle at Joanne's terpsichorean efforts (dancing, thicko) and that the poc' dears are, at the time of writing, stuck in Cork without their equipment (nasty) and almost undoubtedly wishing they were elsewhere ... talking of Brighton, our eagle-eyed spies on the Sussex coast report that the window display of 'Prince Charming' LPs in one local shop window have large price stickers strategically placed on the Art visages; some wag of discerning taste deserves a pat on the back for that one — as does 'Roots', Hazel O'Connor's charming tinted-person keyboards player, who's giggling with Steve Harley while his mistress — er, boss, that is — is off the road. The lad's electronic ivories blew up during his first gig with his new gaffer ... rumour has it that Debbie Harry and Chris Stein will be here in the new year with Chic, who will be playing at that time; Blondie themselves will tour around Easter — you heard it here first, kids ... Banshee John McGeoch, an unlikely sort of knight in shining wossnames, came to the rescue of a damsel in distress — and who



Once upon a time in West Hampstead, there was a punk nonentity called William Broad who taught himself a pack of Wood Nymph, changed his name to Billy Idol and went on to become a blond punk nonentity with a silly name ... Meanwhile, downstairs in Wilko Johnson's flat, Jean Jacques Burnel of the Stranglers, who was kipping there, let a funny-looking Welsh punk called Steve sleep on the settee for a few days. Billy and Steve (Strange, of course) became close friends — our picture shows them sharing a joke in those happier days of 1977. Billy faded away, Steve faded to grey ...

could blame her, since she was in Los Angeles? — recently. The broad in question was being clobbered by some great Californian brute when our noble Scot spied the goings-on from the stage; he bashed the offender over his sun-bleached bonce with his guitar, and ended up being arrested and taken away in handcuffs for his pains. A court case is pending ... contemporaries of the Gang Of Four at Leeds Uni may remember a "theatrical" little type, known to all and sundry as "Little Markie" from down the road at Leeds Poly who had a speciality act in which he dressed up as a woman and/or clad him self in a rubber suit and rubbed — oh for goodness' sake imagine the rest for yourself. This is a family magazine — well, to get to the point, this dubious court jester was none other than — tantara — take a bow, Marc Almond, now Soft Cell superstar students (never were

Madness against MAD

(Mutually Assured Destruction)

SELF-PROCLAIMED apolitical band Madness have found a reason to put their name on a cause. Nuclear disarmament is the cause and Madness' companions include Bad Manners, another band who've always sworn shy of politics, despite a few of their fans' attempts to associate them with the British Movement.

Madness, Manners, and more obviously political bands like The Beat and The Au Pairs all agree on nuclear disarmament. And so each have given a track to the compilation 'Life In The European Theatre' with profits going to four organisations opposing nuclear weapons.

At a reception for the record, Chrissie Boy and Mike Barson explained their reasons for coming out the closet: "We're not into organised politics, but something like this, you can't afford to ignore. I saw this programme on American arms policy and they were talking to this bloke who's in charge of the button. He was saying that he has no idea who the bomb's going to hit and that his opposite number in Russia probably doesn't either. He was completely barmy. I don't know much about the facts or figures of nuclear



Chrissie Boy: a sit down protest

weapons but I do know that the whole idea is crazy." The album was organised by Chas Mervyn and John Mostyn both of whom have worked with The Beat. While sheer logistics make it unlikely that there will be a gig with all the bands involved, Madness are keen to appear to promote the record.

Meanwhile, record companies take a back seat — less willingly than the bands who are donating their royalties: "We had some difficulty with Stiff at first because of licenses abroad but in the end we just insisted and that was that. We thought 'Grey Day' would be suitable because

it's less nutty than some of our stuff. Funnily enough, it was written three years ago — in the heart of our nutty days."

Also present at the lunch was E P Thompson, the famous historian and guru of the new CND movement and representatives of organisations like Youth CND (who emphasised the importance of "fun" in getting their point across), Schools Against The Bomb and No Nukes Music, a collective whose next gig features Pigbag and The Raincoats at Brixton Town Hall, Friday December 18.

Thompson, a passionate enthusiast, thanked the bands for their support and explained the record's importance: "This movement is about human politics as opposed to State politics. This year millions of people have marched against nuclear weapons, in Bonn, Amsterdam, London and elsewhere. Nine-tenths of them have been young people. Pop music communicates by sound and symbol below the level and machinations of ordinary 'politics'. It could be decisive in helping us get the message across."

Don't stay underground. Pop, protest and survive. After all, when there's no planet, there's no pop. Or anything else for that matter. MARK COOPER

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**GUTEN MORGEN Hamburg!** Our competition winners burn the midnight oil with Tank and Motorhead

## ALL TANKED UP!

**NO SLEEP** from Hammersmith That was the motto for our lucky **RECORD MIRROR / TANK** competition prizewinners, Peter Brazier and Elizabeth Spall, when we whisked them from outside the famous Odeon to Hamburg last weekend to see and meet the band.

In the competition we asked you to answer three simple questions about Tank and from the hundreds of correct answers we picked two names from a hat. Both Peter, an injection moulder from Margate, and Elizabeth, who works for a Forces club in London, have been avid followers of the band

since they were formed 18 months ago and have seen lots of their performances in this country.

Tank have been so successful with the audiences in Europe, who've given them a wild reception, that Motorhead have booked them to appear on their British tour which sets out next February. And Motorhead's 'Fast' Eddie Clarke, who gave the band the Heavy Metal seal of approval when he produced their debut single/EP, 'Don't Walk Away', is also going to be producing their upcoming 1982 debut album.

**SIMON TEBBUTT**

## POLICE BRING THE BLUES

**THE POLICE** have hit trouble over the organisation of their winter shows — following a lambasting for their concerts last year in a marquee on Tooting Common.

This year the band have kept fans waiting for eight weeks before they knew whether they would have tickets or not for their three concerts at the London Wembley Arena.

And it is due to the group themselves that the promoters have been fighting to get tickets released although they have not been able to get tickets printed in time to meet orders promptly.

"Normally we wouldn't make an announcement until the tickets are ready to go out," said the boss of the promoters Straight Music, John Curd. "But this time the Police decided to reveal the gigs on the radio so we had to set up distribution for tickets before they were printed."

"We were greatly over-subscribed to be honest. And there was another problem of the Police deciding to open their own shop to sell tickets and taking 3,000 away from our allocation for mail order."

Police manager Miles Copeland (brother of Stewart) admitted that they did take the tickets, but John Curd knew that was their intention.

"The group did not want all the tickets to be by postal application only," he said. "They wanted the people who would queue all night — the real hard-core fans — to have the chance to get in because of their loyalty."

"They wanted to balance the tickets between mail-order and normal ticket buying over the counter."

What neither party has yet revealed is the money they made on the interest with the money banked for a month before tickets went out... 22,000 tickets were actually sold at between

£4.50 and £5.50 as well as all those applications which were unlucky and were only receiving refunds last week.

Miles Copeland has said that the money is going to charity... not to the band anyway — which will be spent on promoting employment for youth.

But this doesn't placate the scores of fans who have rung this office asking what has happened to their applications.

Nicholas Turner from Bow in East London said that he is disgusted with the way he has been treated.

"As soon as I read the announcement of ticket details I sent off, and thought I would have a good chance of getting tickets," he said.

"It took eight weeks before I received a cheque back as a refund. Having waited that long, I thought I must have tickets and did not try to get them from other sources. If you can't get tickets by writing in straight away, then how on earth can you get them?"

"I feel particularly ripped off as last year I queued all night for the Tooting concert when there was a rush the next morning and I still couldn't get tickets."

"Following that I rushed to a ticket agency who said they'd sold out. Outside the doors were touts with a great wad of tickets, and I ended up paying them £15 each for mine. This year I won't even get to see the Police."

Copeland says that it is impossible to make perfect conditions for concerts when so many people want to see a band, although he and the group "try" he claimed.

"When you've got a band this big, everybody gets screwed," he admitted. "Even though we put a lot of thought into it, these things happen at concerts. At every gig, kids get excited and one faints every 30 seconds, but all we can do is our best."



**OK smartarses!** Name the one group who have made the top five with their debut single, performed no less than THREE sell-out dates at the gigantic Wembley Stadium, and have made frequent appearances up and down the length and breadth of our sceptred isle and Europe in the past eight months and were formed in 1985?

Yes! It's that chirpy cockerel chorus from White Hart Lane, Tottenham Hotspur FC, who added a well deserved silver disc for 250,000 sales of 'Ossie's Dream (Spurs Are On Their Way To Wembley)' to their glittering array of prizes that includes this year's FA Cup and Charity Shield.

But not content to just be among the favourites for most of this year's domestic football competitions, the European Cup Winners Cup and supplying players to England, Scotland and Argentina's World Cup hopes, the cocky cockneys are attempting to take over the album charts league from the likes of Adam Ant and Queen with 'The Tottenham Hotspur Party Album'.

### MONDAY

**N**OW THAT ageing rock star Andy Summers has revealed he is as randy as a rabbit on speed, I am plagued with calls from young maidens all over the land demanding his address. The man whose face has more lines than Clapham Junction Station claims he was the hero of the sexually explicit book, 'Groupie' and says 'I've never had much shame. I don't mind the whole world reading intimate details of my sex life.' Frankly I find the whining little toad utterly pathetic and I shall write to Mary Whitehouse and demand he should be removed from this land. Meanwhile I advise all of you to be ready with the old sick bag if you are foolish enough to read such a pile of old drivel.

### TUESDAY

**T**HAT SHAMBLING old ratbag Tenpole Tudor corners me as I sweep off to take tea at the Ritz and begs me to spare him a minute of my precious time. The tattered collection of cast-offs looks so miserable that I agree and we depart to some nearby café. It transpires that myopic little gnat Adam Ant has run out of historical (hysterical?) characters on which to base his collection of Jurid costumes, and is now clanking around in the same suit of armour that Bob Kingston was wearing on the cover of 'Let The Four Winds Blow'. He's a scoundrel and a blackguard, snivels young Tenpole, and I'm going to challenge him to a duel. What a jolly good idea I simmer, making a mental note to make sure that Adam 'loses' his contact lenses on the fateful day.

A chum tells me that the hideously loud-mouthed Stephanie La Motta has her beady little eyes set on young Julian Lennon, son of the late John. Being such a pathetic nobody, she has to fall back on the fact that her father was a boxer in Raging Bull to gain any interest.

### WEDNESDAY

**W**HY IS it that bands think they have to take lots of drugs and break the speed limit? (I'm talking about cars, dears.) The Shirling Mosses of rock, Duran Duran, ran out of lanes when they were tearing up the motorway to Cardiff the other day and ended up overtaking a car via the central reservation. Personally I wouldn't even let them run amok in the dogdems.

My thoughts are interrupted by the gravel-like tone of Rod Stewart moaning down the blower. It seems his statusque wife, Alana, is not at all pleased with Rod's incessant need 'forabevvy'. This, to those of you who live south of the border, roughly translated means that not-so-young Roderick enjoys going out for a drink or two with his mates, and doesn't intend giving up this enjoyable hobby for anyone. "My drinking with the boys is what Alana and I row about consistently," he bleats. "I've told her she can go out with the girls and get drunk but she's not very good at it. She went out one night to get drunk with a few friends, had four Perriers and was in bed by 10 o'clock." The peroxide one thinks that men can offer him more than Alana can, well that's all I see about that when she's had enough of the drunken lout and leaves him.



**by Greta Snipe**

### THURSDAY

**O**FF TO stately old Knebworth Hall for chubby Kim Wilde's 21st birthday party. Most of the 300 guests are tarted up in medieval gear, which isn't surprising really as quite a lot of them look as though they've been knocking about for the past couple of centuries. Kim corners me just as I'm heading for the banquet table and starts to regale me with tales of babies and other such messy subjects. Kim — who could do with a fortnight at a health farm to help shift that flab — is looking forward to becoming a mother and isn't at all worried that it might bring her career to an untimely end. "I have a very maternal streak," she burbles, "I have a lot of faith in my future and think motherhood will come very natural to me." At this point I become decidedly queasy, and leave before I vomit over her blonde head.

More sex and violence, which just goes to prove my theory that rock and roll is a very unhealthy business. The Exploited, who are currently touring Scandinavia, are experiencing the most peculiar demonstrations of affection from their fans. While playing a concert in Finland, one young lady jumped on stage and locked herself in a passionate embrace with the ugly lead singer. When bouncers tried to separate the pair, the young lady in question clung on all the more, so that when they finally yanked them apart away came part of the singer's tongue to which the fan had been holding onto with all her might. Pass the buckets, I'm going to be sick. Nothing like this every happens to clean living Cliff Richard, I can tell you.

### FRIDAY

**Y**AWN, YAWN. So Chrissie Hynde (whose face has more bunkers than Carnoustie Golf Course) and Ray Davies have finally

decided to come out of the closet and admit their love for one another. The usually reticent Chrissie is extremely forthcoming when it comes to talking about the ageing kink, likening their affair to the film 'Last Tango in Paris'. The mind boggles. "Obviously I'm besotted with him," she gushes. "You know when you're a kid in a roomful of adults and another kid walks in you notice him immediately? Chances are within 15 minutes you sneak off together. Well, that's how it was with us..." I've always had my suspicions about the infantile Ms Hynde and now they've just been confirmed. Back to the kindergarten with her, I say.

News reaches me of those ugly little pugs, The Human League. It appears that with a No! under their belts — as we say in the business — they have got too big for their boots. An irate fan from Somerset rings to tell me that the miserable northern crooners are to proud to sign autographs, and left 15 shivering fans out in the cold for two hours without as much as a smile. Strip them of their eyeliner, I say. Rob them of their pansticks. If they want to become the next Abba they had better mend their evil ways.

Personally, I've always thought that the only reason the ridiculous Phil Oakey wears his hair in such a ludicrous fashion is to hide some ghastly deformity and we all know there's no room of ugly people in this business. Mind you, I don't know why he stops at covering just one side of his ugly little face.

### SATURDAY

**A**N INVITATION arrives for Ultravox's Fancy Dress Christmas Party which is to be held in the London Coliseum on December 20. Although I must grudgingly give the boys a gold star because all proceeds are going to the English National Opera Jubilee Fund, I feel like taking it away almost immediately. Surely by now the diminutive (in more ways than one) Midge Urz must realise that I am sick up to the gills of bumping into the overblown Steve Strange at almost every event there is. Why, simply by mentioning the two words 'fancy dress' renders the simpering little boy to a mass of quivering jelly. The image of Steve in yet another ridiculously expensive outfit (see me coming) and outrageously stupid outfit isn't worth thinking about.

I have just been informed that someone faints at a Police concert every 30 seconds. Whether people faint out of pleasure or sheer boredom has yet to be established.



**ANDY SUMMERS: "never had much shame".**



## Back to the Sixties

**SINGLE OF THE WEEK** (wilful obscurity time)  
**SEIKO MATSUDA:** 'Kazetachinu' (CBS Sony). An absolutely gorgeous confection of sixties-style pop balladry, breathily delivered in her native Japanese by the delightful ingenue you see pictured right.

Melody, strings, hooks — it's all there, combining to create the sort of pop record you didn't think they made any more — unless it was tongue in cheek. There's no conscious camp about this gem, however; Seiko Matsuda plays it straight, and the result is more attractive than we have any right to expect after being sold the YMO-as-Jap-pop-as-Kraftwerk-derived-computer-studies myth for so long. Snap her up, you sleepy A&R men of old London Town, and let's have this delightful item released in the UK pronto.

### NEXT BEST NEW ORDER:

'Everything's Gone Green' (Factory Benelux 12in). The song is already available in the UK, but this Belgian import 12in sounds bigger, far more muscular and impressive than the 7in I reviewed on its release. B side boasts two songs, 'Mesh' and 'Cries And Whispers', and the whole thing is sufficiently powerful to overcome the doubts of those less than enthralled by ghosts of Christmas past. (That last line), incidentally, is no reflection upon the tasteful Crepuscule Xmas LP of the same name. Look out for a review as soon as I've got past the Aztec Camera opener — 'Hot Club Of Christ', can you beat it? — and listened to the whole thing.)



SEIKO MATSUDA: attractive but straight



Reviewed by SUNIE

**KIRSTY MACCOLL:** 'You Still Believe In Me' (Polydor). Kirsty delivers a sepulchral sixties song with such breathy awe and fervour that she might be hymn-singing. A studio-bound sort of sound, but not without charm.

**DAVID BYRNE:** 'Big Blue Plymouth (Eyes Wide Open)' (Sire). Excellent extract from the Head chief's solo LP, featuring some weird and very wonderful backing vocals and an altogether more accessible feel than one might have expected. Less cloying than the Tom Tom Club, less academic than the funk orchestra and more satisfying than either.

**DIANA ROSS:** 'Tenderness' (Motown). Why do fools buy this rot? Having lost the anorexic beauty to Capitol, Motown resort to plundering the Ross! Chic material for a "new" single release. A trio of fab hits has already been culled from that source, however, and 'Tenderness' is as dreary a piece of barrel-scraping as I've heard all year. A non-record.

**SIMON AND GARFUNKEL:** 'Homeward Bound' (CBS). It's too easy to smirk at such lines as "all my words come back to me in shades of mediocrity, like emptiness and harmony" ... much to easy. Lovely tune, severely dated lyrics, and nostalgia by the armload. It being the

season of goodwill to all men, we'll smile benignly upon this relic of a bygone era, and move on.

**LINDSAY BUCKINGHAM:** 'Trouble' (Mercury). The really bizarre things about AOR (Amazingly Ordinary Rubbish) records such as this is that sappy old Lindsay, whose day job is being part of that happy, fun-loving combo Fleetwood Mac, probably believes that he is making a contribution to ... well, to something, to rock? Oh, how these old men dream. Boring and irrelevant.

**ROSE TATTOO:** 'Assault And Battery' (Carrere). Chugalug heavy rock that owes more to the Faces than real HM style (?). "Ah, just a workin' man" bellows the singer. Oh really? Darling, how simply fascinating. The definitive critique of these colonial rockers' output comes from our sere sage Mikus Niculus, who declares: "They're Australians: they just don't know any better."

**UK SUBS:** 'Countdown' (NEMS). Horrendous dirge detailing the imminence of some cataclysmic fate: exactly what, I'm not sure. Nuclear war? riots in the high street? A Mandrax shortage? Search me, but any of them would be preferable to having to listen to this gruesome blathering.

**DIANA DORS:** 'Where Did They Go' (Nemis). The song is a sort of 'My Way' for washed-out women; I seem to remember Sandie Shaw doing it at the tail-end of her career, though mind you, she was nowhere near as far over the hill as fairy Adam's godmother. Old-lady Di ponders her past, and wonders where her days of wine and roses have disappeared to. Gorn! with the bloom of youth, my dear. And, of course, with the onset of obesity.

**BY CHANCE:** 'Soul Kitchen' (Crammed). Old Doors song gets a retreat, with contemporary whine-voice and funk bass. A very dodgy enterprise indeed, tampering with the works of the great; By Chance end up sounding like A Certain Ratio half-asleep, and for goodness' sake don't take that as a compliment. Anyway, what does the world want to know about The New Doors? Who are they? Where are they from? What are their hairdos like? Does their singer

really boast a bird nipple? Only time (and those who are in on this ludicrously in joke) will tell ...

### MODERN ROMANCE:

'Can You Move' (Atlantic). Silly follow-up to their last smash, 'Saturday Night In The Casualty Ward'. The Leyton Buzzards as was try their hands at rap, and predictably turn out to be all thumbs. They sound no more attractive plagiarising Kurtis Blow than they do throwing up their grass skirts and displaying their frighteningly unoriginal salsa, but doubtless there's a market for this sort of thing. The second-hand market down the road, chief-record stall's third on the left, past the greengrocers.



ROSS: scraping the streets and the barrel

**ANTI-NOWHERE LEAGUE:** 'Streets Of London' (WXYZ). Yeah, whatever happened to the Dickies? Frantic punk version of Ralph McTell's dippy old protest song, much redeemed by the fact that the ANL's tongues are clearly stuffed into the pin-studded cheeks.

**ST PAUL'S BOYS CHOIR:** 'Let It Be' (Mean). So ghastly is the little monsters' rendition of McCartney's maudlin classic that the Dean of St Paul's sacked the choirmaster as soon as he'd heard the first few bars. Cripes, he should have hung on for the guitar solo — there's no telling what he might have done. The boys are in fine voice, of course, but I prefer their smash 'This Is The Age Of The Train': more social relevance.



# THE HUMAN LEAGUE

By Miranda Brown

THE HUMAN LEAGUE have spent this year becoming the new Royal Family of pop. From cultdom, obscurity and school, the League have formed into a chart conspiracy plotting the return of showbiz and the perfect pop concoction. Here they are already on their third hit and not even drunk! *Miranda Brown* asks Oakey and co. how life at the top is treating them and what plans they're making to stay there.

Not content with this intrusion into private life, we follow up with an intimate question or two from *Sonia Dacie* who gets Phil and Joanne to spill the beans on each other. *Record Mirror* put the two together, hide behind the bedroom door and watch while the two confess their love and more. Shameless, huh? We knew you'd love it.

THE HOTEL is filled with European men with tape recorders. One after another they file into room 215 and place their niftily stylish gadgets on the centre table. Their mission? To discover and report back on the why and wherefore of the Human League represented by League head Phillip Oakey and second assistant Adrian Wright. They want to know why the duo have moved from cult fashion to the top of the charts. And will it spread?

In England the Human League have hit the heights. Oakey's schizophrenic haircut and face with its Liz Taylor colouring intensified by white powder and red lipstick, stares out from subway walls. The band have released the chart-topping album 'Dare' and a series of increasingly more delightful singles, the latest 'Don't You Want Me' reaching the Number One position. Phillip is revelling in success. Even Adrian, sardonic Adrian is grinning from ear to ear.

The previous evening, The Human League played the Rainbow Theatre, the first London performance in their current sell-out tour. Oakey cut a dashing figure although his voice was admittedly in less than its usual magnificent form thanks to a bad cold. He's only human.

Flanking him on either side were the equally fallible girls, Joanne and Susanne dancing and wriggling like a pair of twenties flappers. Encircling the trio were Adrian, Jo Callis, Ian Burden and Mike Douglas, all four engrossed in individual electronics. On the stage backdrop, slides switched and moved in perpetual motion, meshing and counterpointing with the now familiar music. The audience danced, watched and were entertained.

The show marked the anniversary of the present-day model of the band just over a year ago. The original Human League — Phil, Adrian, plus Martyn Ware and Ian Marsh had called it quits after months of bitchy fighting and a second album 'Travelogue' that fell far short of the promise of their '79 debut, 'Reproduction'.

The break-up had come at the worst possible time, the eve of a three week European tour. Retaining the name, Phillip and Adrian had the choice of throwing the towel in, going it alone, or doing something desperate and dramatic. They opted for the latter.

Padding their talents — an unmistakable voice and an elegant slide show designed prior to the break-up, Oakey added two dancing girls and back-up singers, a keyboard player he encountered at a friend's home days prior to the tour, and a series of backing tapes. It was a bluff they somehow pulled off.

"I was terrified, absolutely terrified," Oakey now admits

freely. "That tour nearly reduced me to an alcoholic. I was drinking bourbon every night to try and forget what we were doing because I thought it was a vast con. I've always hated backing tapes. The old group used them a lot and I hated them from the very start."

Oakey is unable to resist twisting the knife in his former partners' backs whenever the occasion arises. The original Human League manager, Bob Last, is still involved with both parties, an odd position he agrees but claims, with the increasing success of them

# LIFE IN DIVISION ONE

all, that the animosity is gradually dissolving. That everyone can put up with this arrangement suggests a perverse enjoyment perhaps in the public sparring.

And as is often the case with divorces, better things have come out of the break. Nowadays Martyn and Ian are happily fulfilling their business and musical fantasies a la The British Electric Foundation while Phil and Adrian have realised their dream of hitting the top of the pops.

A primary cause of the break-up was a misunderstanding on roles,

something the new Human League are careful to avoid. The band has a leader but works as a co-operative. Adrian explains, "Phillip is in charge but he understands what I'm on about and he can relate to everybody else. That suits me because I'm not good at talking to people and I don't like communicating things."

"Adrian and I disagree a lot artistically," continues Phillip, "but I know if he says he'll do something I don't need to think about it again, he'll do it and that is worth so much. Now there's seven people in the group you can

do that with. It's not so much friendliness as trust. It makes being in the group a real pleasure, that's something this tour has brought home to me."

As well as the girls and Phillip and Adrian, the current group consists of ex-Revillo, Jo Callis and keyboard player, Ian Burden both hastily recruited for last year's tour and now formerly instated. Then there's Mike Douglas who the group added as a fill-in two weeks prior to the current tour and is fitting in so nicely he might just stay too.

"All the boys write, the girls haven't done anything yet," says Phillip. "Me and Adrian are actually the second songwriters, the real songwriters are Ian and Jo. Ian's a bass guitarist, very reggae influenced. His heroes are Sly Dunbar and Robbie Shakespeare, and then there's Jo who used to be in the Revillos. The four of us write together and it's very much team-work with everyone working their hardest... But me and Adrian own the name and sort of direct the image."

Does that cause any problems? "Jo's been the leader in other groups," admits Phillip, "And he's very talented, one of the most talented people I've ever met in my life. I think he'd like to be seen a bit more because he's writing the backbone of the songs. Of course, the press come up and talk to me and the girls. It must get him down but he copes."

It is not just the fresh blood that has caused the band's change of fortune. The name and original goals have remained the same but attitudes have changed dramatically.

"The difference," says Phillip, "is the songs. It's as simple as that. We're writing pretty pop songs that are properly finished off. What we're about is tunes and to a lesser degree rhythms and lyrics, but really tunes just the same as Abba or Michael Jackson or even Rod Stewart. We don't play electronic music, we play pop music that happens to be done on synthesizers."

"In the old group we wanted to be pop right from the start but there were four people who all had different ideas about how to go about doing it. And we were very

CONTINUED OVER PAGE



THE LEAGUE LINE-UP: Phil Oakey, Adrian Wright, Joanne and Susanne, Ian Burden and Jo Callis.

Pic by Simon Fowler



FROM PAGE 9

naive. We thought it was easy to write a pop song but it's not, it's a difficult thing to do. You need to learn, to listen to other people's pop records and work out clues on how to do it . . .

"Jo can walk up to any instrument and bash out a terrific tune but he's been playing guitar since he was 12. Ian has had to work at it but he's so determined. He was determined to be a great bass guitarist, got himself a bass guitar, some records, and worked on it, then he decided he wanted to work out how to write a pop song so he went and got some pop records and listened to them. He's not as instinctive as Jo but, he's just as good a songwriter."

The songs on 'Dare' are mostly about love but they don't see them as escapist. They're not, as Phillip points out, about "Indians or anything" and are "pretty adult in their own way." As manager Bob Last comments, "All the songs confront the more awkward aspects of love."

"But the next album won't be all pop songs," says Phillip. "It's got to be deeper and have a bit more feeling in the lyrics which is something



Pic by Simon Fowler

PHIL and the girls after they'd introduced him to Max Factor.

we deliberately avoided on 'Dare'."

Another important element in the success of The Human League is the influence of producer Martin Rushent who has guided the band and made some winning suggestions such as the use of the Lynn, the revolutionary drum machine used by the likes of Peter Gabriel and Steve Winwood.

With equal care the League observe their pop peers as the band reach the trickiest part of their career-success.

"I find it interesting," says Phillip, "that people make terrific records and the public stop buying them. I try to find the reason behind that, like Bucks Fizz — they have played the boy next door/girl next-door thing so much, no-one's interested in them."

The dangers of being this year's big thing is something they are carefully avoiding.

"Adam Ant has got another 14 poster magazines out this month. We've never had one because that instantly dates you."

"It's interesting," opines Adrian, "that he has to keep changing his image, the more successful he gets the faster the image must change. He's going to run out soon whereas Phillip has this one image that he's been nurturing for three years

which he subtly changes but because we don't have all this over-exposure it'll last a lot longer."

There is however, an obvious relationship between The Ants Mark II and The Human League Mark II. Adrian: "There's no point in being onstage and not being entertaining. We hate groups who just stand there and play." Adds Phillip, "I think we and Adam Ant are both admitting to the same thing but in different ways. It is showbiz and anyone who pretends it's not is just kidding themselves. If you don't have that attitude, you'll get used by a lot of people who want to design your image for you."

You could call the Human League the band of golden opportunities. According to original Human, Martyn Ware, Adrian Wright was asked to join because he happened to be living in their rehearsal studios and had access to equipment from art school. Nowadays Adrian is counted as one of the world's best side men.

He's a strange fellow is Adrian. A loner and an obsessive collector of books and toys, Wright's enamoured with artefacts from the 'sixties — anything related to JFK, TV programmes of the time and

## OAKEY

By Sonia Ducie

OK kids, that's the formal interview, now let's get down to some serious pillow talk. Don't you want me, baby? Do you, don't you, will you, won't you? And that's only the first question.

**YOU** have had quite a lot of criticism from the press that you are slanderous and aggressive; how do you see yourself?

Well, for two to three years I was a real Mr Nasty, but now I am very nice indeed, — although Adrian and I are the bitches in the band. Adrian wants to be dead you know, he's really miserable, he's always been like that. He's an only child — perhaps that has something to do with it. Joanne shouts at me that I am sexist — ever since I told her to tell this man that he was, she has labelled me with the name.

**How would you describe your stage performance?**  
I'm supercool; I don't do anything. I put no effort into my performance at all. I mean — I just open my mouth and the words come out — I just sing. I don't even dance — I look a right wally when I try to waggle my hips.

**Do you go out to discos?**

No! I'm 26! I'm too old for the nightclub scene. I FEEL ancient. I think discos are ridiculous anyway, if people need to go out and find a girlfriend / boyfriend THAT badly, then there is something wrong with them.

**Who else writes the songs?**

Jo Callis does — he has a vast history of writing brilliant music. The other members of the band only write songs if they can do them better than I can. I don't agree, actually, that anyone in the group is better than me unless they PROVE it. And then we might write something together.

**How long have you been going out with Joanne?**

About six months.

**Are you in love with her?**

Yeah.

**Is she in love with you?**

It's not the sort of thing I can ask her.

**Are you going to live with her?**

Well, I'm going to buy a house. But I don't live with her — she lives with her parents.

**Are you happy, because once you were married, weren't you?**

Yes. But I was divorced three years ago. But it feels great now. We're still very good friends. She's a good kid!

**What is your favourite Human League song?**

'Love Action.' 'Love Action' is about Joanne you know. The song was written about her. I don't think I have ever told the press before. It's all about Joanne.

**Any other favourite songs?**

Yes. I like 'The Sound Of The Crowd' — because I like the music. 'Open Your Heart' I think is embarrassing. — It's so sloppy, it could have been better. It lends itself for being an instrumental really, it's tailor made. I wouldn't be surprised if one of these days somebody does record it.

**I like 'Open Your Heart' because it sort of preaches eternal optimism, you know — 'There's No Future Without tears.'**

Oh no! That's just what I didn't want to hear. We spent two months around the table trying to find the last line to that song, and still it hasn't produced the meaning that we want it to have.

**Who is 'Don't You Wa- Baby' about?**

It's about the character in the film 'A Star Is Born' — the one that was made in 1954. 'A Star Is Born' — the one that was made in 1954.

about Lee Harvey Oswald — the man who assassinated President Kennedy.

**What about 'I Am The Law'?**

Ah. That's written about a comic strip magazine that was banned in this country. It is set in about the year 2,000 AD, when the police had vast powers over the whole population, when they could put someone into jail for five years for punching somebody in the face. Totally outrageous activities. It's about the fight back.

**Have you ever taken singing lessons?**

No. But I am thinking about taking breathing lessons to help me on stage.

**You should try yoga!**

Even I couldn't make a joke like that! (Giggles).

**What is your favourite record at the moment?**

That has to be 'Star Turn on 45(Pints)? It's a send up of the television series 'The Wheelappers And Shunters Club'.

**What are your favourite groups, and music?**

Well, I love Frank Zappa. I also like Maryn Gaye's music, and Japan. But I was talking to David Sylvain recently and I asked him if he realised that the Roxy Music lyrics/sound in 'Being Stranded', were exactly the same as 'Quiet Life'. He said that he'd never heard that song, — but I don't believe him. It's exactly the same right down to the last instrument.

**My favourite band though is Ultravox. I have a serious comment to make; I think those four guys are some of the nicest people I have EVER met. We have only actually been out with them twice: once when we all went out for drinks in Birmingham, and the other time was when they all offered to come over and give us tips before our tour of Europe. And then, they sent us a telegram of congratulations when 'Love Action' got to number one. I think they're great.**

**How do you stand with Virgin at the moment, do you have a good rapport with your record company?**

Well, I seriously doubt that we are making any money.

**What with three albums in the charts for the last few months, a number one hit, and three top selling singles recently?**

Well, it may be that Virgin just haven't paid us yet. Technically they don't need to you know for 15 months after the record is released. Perhaps they just say we owe money to keep us on — I don't know. But what happened was that a year ago we went from four to six in the band, and we were in debt for £100,000 so we had to work to pay that off.

**Do you know, — this year I have spent as much as I have earned, and yesterday I received a tax demand for a phenomenal amount. I'm just ignoring it — best thing to do really. It has been quoted in the papers that we each earn £43.50 per week — and that is the absolute truth. And the girls get £32.50. From the advance Virgin gave us we have to pay for living, equipment, etc, so these wages are all we can afford to pay ourselves.**

**Contractually, we are fine though. If we wanted to record dustbin lids . . . going together they would have to release it.**

**Do you think you have been exploited?**

Well, the thing is that we are nice people, and we will do anything for nice people, who are nice to us. . . . that's our problem!

**Have you ever doubted the band's success?**

No. Never. When the girls joined us we knew that we would have a number one hit within six weeks . . . but we didn't. . . . it took a little longer. But we have never doubted our ability. The public know what they want to hear. The public recognises quality. That's what we are about.

**Are you in the business for fun or money? Like some bands make one hit record and then retire from its success?**



Pic by Simon Fowler

PHIL: "My comb's in there somewhere" Oakey.

That's definitely NOT us. Money's nice, but it's you who decides what's right and wrong. Money's not worth it. Intellectuals are rich in mind but mostly poor in body. The record industry is the same.

**What ambitions have you for the League?**  
I'm a pessimist. But my ideal would be that we will be together as the Human League are now, doing the music that we like, in a year's time.

**Would you like to go to America?**  
We played there once at about the same time as Spandau Ballet, — a year ago, and we went down like a lead balloon. . . . I don't think British bands make it over there — well not many bands have been successful.

**Do you jog? Weight train? Keep fit?**  
No, but I've got a nice body. Iggy Pop and I had our shirts off sunbathing in Italy. I asked him the same thing that you asked me. 'Did he weight train?' He said 'yes', and I said that it showed because he had a fantastic body, and he said, 'you have too.' I was really knocked out — Iggy Pop actually said that I have a nice body.

**Perhaps he likes you?**  
Not necessarily. . . . He would have said something, because a guy called Ian Marsh used to be in the old League, and Iggy used to go around kissing him all the time and saying, 'I am gay you know'.

**What is your favourite food?**  
Macaroni cheese, and junk food. But generally I HATE food. I HATE eating. It is a complete waste of time, when you could be doing something else.



films — all reflected in his slides.

It was Adrian who insisted that he and Phillip retain the original name.

"I didn't want to be in a different group with another name. When this one stops, I'll be quite happy to have nothing to do with the music industry." Adrian wants to make movies, although he's surprised himself and everyone else by turning from a total non-musician to the talented songwriter of 'Boys And Girls' and 'The Things That Dreams Are Made Of', a song that in lots of ways, summarises the story of the Human League.

Susanne and Joanne were spotted by Oakey's former girlfriend in a Sheffield disco. Neither had previous experience and their audition consisted of Oakey taking them to the rehearsal studio, playing a note on the synthesizer and seeing if they could sing in tune. They could.

"There were four people we tried out," says Phillip, "these two and two others and there was no indication that any of them couldn't do it. Well I think there's probably two and a half million people out there who could probably do it just as well and who don't."

"Who all resent that they

aren't" interjects Adrian. "Yeah," continues Phillip. "People are so talented and they don't make the effort and their talents don't come out. If anyone wanted to form a group they could go out, walk into any nightclub and say, get 10 people and they would find seven out of the 10 who were excellent. They don't do it because they don't think it's possible."

Joanne and Susanne are not The Supremes, nor do they want to be. The girls were both still at school when they joined the group and therefore didn't receive payment for three months. Nowadays they still live at home with their parents in Sheffield. Their mums and dads sometimes come and see the shows, invariably hate them and then, much to the girls' chagrin and the rest of the band's delight, attend the pre gig parties.

The girls' inclusion was partly inspired by Abba and The Revillos, both of whom had girls in the group. They are one of many pop entities the League use as yardsticks.

Says Phillip, "A really good group tends to reflect society and what's doing well in society at the time, like the Beatles were sort of four young lads on the make. I think society's grown up a bit



Pic by Jill Gurmanovsky

PHIL checks for errant Carmen rollers.

since then and women are much more equal than they were."

It's late afternoon now and the seemingly endless line of interviews are almost completed. Room 216 is now filled with people. Manager Bob Last curled in a corner, Adrian and Susanne lazing on a bed, and Phillip restlessly moving around the room. He sums it up for the final time. "We don't want to be Abba but we want to write pop records. We don't like experimental stuff. It's a waste of time as far as we're concerned. We're much more interested in discipline and we're deadly serious."

The Human League are a band of contrasts and combinations. On stage so many disparate elements provide a visual feast. The contrast between the vibrant Phillip Oakey with his slightly tacky fashion accessories—pierced nipples and ears and long/short haircut and the conservative Adrian Wright are a staple feature of the band. Phillip has fallen in love with the dark-haired Joanne.

Will Adrian and Susanne, the two blondes get it together? And what about the other three members? The possible combinations are endless. Just think, Abba have only four members.

## JOANNE



Pic by Mike Lyle

**JOANNA:** *Contemplates the meaning of strife.*

Are you going to take a holiday, where would you like to go?

Well, I don't know WHEN we will go, but Joanne really wants to go on a skiing holiday. Her sister Alison went on one with the school last year to America, and I think that sparked off the interest.

What are you doing over Christmas?

I used to work as a porter in the "Children's Hospital" (Manchester. It has THE best Spina Bifida care unit anywhere), and on Christmas day I would really love to go there and see all the children. DO YOU KNOW that they literally have to pull volunteers' names out of a hat to do that job, because everyone is happy, and there is a really nice atmosphere. We are doing a matinee concert for about 400 spastics in December though, in Sheffield, I'm glad we can help. But as for seeing the children on Christmas day — I doubt that THEY would let me.

How would you say the girls are coping with the lifestyle?

Fine. They are arrogant. Well, not arrogant, but blasé about it. — they take it all in their stride, have done right from the beginning.

Who is the business man in the group?

That has to be Joanne. But both the girls really. Joanne is the instigator, she notices things and points out what should be done, and I act on it.

Who is your closest friend in the band?

Out of the boys I'm closest to Adrian — he's my best friend.

**H**OW did you join up with the band?

Well, Susanne and I used to go out four nights a week to this futurist nightclub called the 'Crazy Dazy', in Sheffield. One night, we were dancing and Phillip stopped Susanne and said, "I'm from a band called the Human League. We were just watching you and your friend dancing, would you like to do a tour of Europe with us?"

What did you say?

No! No we can't do a tour of Europe with you! And my mother said, 'No you can't go off around Europe with a pop group! It's out of the question.' And Susanne's mother said the same. Anyway, he asked us to come around to the studios the next morning. So we went along, and sang a few tunes, and Phillip said, 'That's fine.' And he wanted to talk to my parents, and Susanne's parents. So the next Sunday he came around for dinner and by the end of the chat they said that maybe it wouldn't be such a bad idea after all. Then, they all went around with Phillip to our school, and they just said, 'Yes, that's fine. Go out and do it.' So it all worked out.

Do you still go out to discos?

No. We can't anymore (quite perturbed by the question). But sometimes we have a dance at the studios. Anyway, Phillip (her boyfriend) doesn't like discos and nightclubs. Oh — but we did go and see the Revillos last week. We loved them, and I was tremendously impressed and inspired by the dancers — if I danced like they did for an hour I'd be dead!

Have you found the pace a strain?

No. I know I'm saying this but Susanne and I are really unaffected, because all this is going on around us and we just don't bother. You see some people say we are arrogant, but it's just that we are blasé because we have taken it completely in our stride, and accepted it. AND we are very protected. Especially by the four boys in the band. If they see any horrible people saying things, or trying to make us do things they don't think we should be doing they drag us away and say, 'Come here, no don't do that! Our parents support us too — they're great.'

What do you mean HORRIBLE?

Like one time when we were in London, and this man burst into Susanne's dressing room and said, 'I HATE you. I think you are rubbish. You can't sing and you can't dance. I don't know why they had to recruit two such stupid girls.' And it's really not very nice.

Do you have lots of competition in the band to slot in your ideas about the music?

Well, no and yes, they do listen to us sometimes. But generally we have to put up with 4 arrogant men who cannot accept that women know better than they do. How long have you been going out with Phillip for, and how would you describe him?

'Well,' she teases, 'He's arrogant, pig headed, sexist, and over confident. I guess we have been going out for about six months.'

Are you in love with him?

Oh YES.

It's funny because I was talking to Phillip last night and he said exactly the same thing.

Oh — I AM glad about that.

Is Susanne dating?

No. She isn't. I think she is really careful at the moment because she feels that if she chooses a boyfriend he might only want to go out with her because she's in a band. She really HAS to be careful (sympathetically). Really we're just finding our feet — there's no rush.

What sort of food do you like?

Chinese. Cakes, but I HATE hamburgers and that sort of thing. When we come out of the studios in Sheffield Phillip always teases me and says, 'You can go off and

eat by yourself,' so I usually end up buying a Swiss cheese and ham sandwich. But my VERY favourite food is my mum's and my nan's cooking. My mum does really wonderful Roast Beef and Yorkshire puddings! I like home food the best.

Do you have to diet?

No, never. The only thing I do to keep fit is dance.

That's all really.

Ah, but you are slim anyway.

Ooh I'm not! You should see me sometimes when I get up and look in the mirror and think, 'GOD, — what a fat lump.'

What clothes designers do you like?

I don't really know that much about individual designers, except I really loved the pink dress the Emanuels did for Susan Hampshire for the Academy Awards. I didn't like Lady Diana's dress though because I thought it had too many frills — I suppose I like French clothes the best — just straight — I up and down. Can you hold on a minute please? — Sorry about that. My sister Alison was just asking if she could borrow some of my clothes. She's at that age when all she wants to do is dress up and go out to parties. If I lose any of my clothes I just look in her wardrobe and they are always there. She denies it of course, — says, 'Mummy must have put them there by mistake.' And the funny thing is — she's into my makeup as well! (Patiently) The other day I found her and three of her friends tucking into my best make up that I had just bought. Ah well!

What are your favourite television programmes?

Well, I love Shakespearean plays when they are on; maybe it is because I was studying them when I was at school. My favourite's 'Anthony And Cleopatra' and 'The Taming Of The Shrew.'

Any funny anecdotes about the band?

It's really difficult when people ask you that because your mind goes completely blank. I guess the funniest thing — well something that really cheered us up when we had been working for hours in the studios was when Phillip put the 8-track cassette in the cassette recorder the wrong way around and it came out like 'Pinky And Perky'.

Have you any plans to live in London?

No. None of us like London. I don't like it at all. Whenever we've been there it's always such a hectic pace; everyone runs everywhere. The last time we were there we had people saying, 'Oh just come here and do this,' and there would be somebody else saying, 'Do that!' And we just used to go back to the hotel and flake out every night!

You have a UK tour coming up soon and then there may be a possibility of a European tour. Have you been rehearsing?

Yes. Susanne and I found that our voices had got a bit rusty because we hadn't practiced for quite a while, so we have been taking singing lessons from this lady, who is actually a trained classical singer, because the boys don't know anything. We've all been rehearsing for the last three weeks, and Susanne and I have been perfecting our dance sequences. We must go out and buy our clothes soon. As for the European tour, — our manager Bob is in America at the moment but I believe that we may be touring there in the New Year, and we will probably be adding on dates to our British tour too.

I read somewhere that you love Sheena Easton's voice, is that right?

Yes, — I think that she has such a strong voice. I really admire her because once when we were doing TOTP she went out and sang, "When he shines" live, — and it sounded SO good. Nobody does that on TOTP you know because it's all taped. I REALLY think she's wonderful.



AS WE'RE well into the festive season, can you come-up with any ideas for hangover cures? I need one.

Andy, Sutton

● Prevention is better than cure! You can avoid the uncomfortable after-effects of too much booze by making sure you don't drink on an empty stomach; steer clear of mixing beer and spirits, wine and beer, wine and spirits or any other hairy combination of grape and grain-based alcohol; and generally resolving to take it easy, especially if you have to drive home. If you're sticking with one type of drink work out your own limits. About half of what you think you're capable of consuming is a useful yardstick to contemplate amidst the festive fever.

And, if you're tempted to prove how macho you are by downing vast quantities of spirits in the course of an evening out, bear in mind that at least one well-known rock star has croaked it during the last year by trying the same. No-one wants to suffocate unnoticed in their own vomit behind a settee at a party as one Northern lad did last Christmas.

If you know you've had too much, make sure you down a couple of glasses of water to dilute the alcohol and speed it on its way, before you flake-out completely. This will ease the morning-after-the-night-before horrors.

Suggested hangover cures are many and varied, ranging from the "hair of the dog," (more of the same the next day), to prairie oysters, (beaten raw egg with Worcester sauce to settle the stomach), to sticking your head under the kitchen tap and praying. Hair of the dog only delays effects that'll hit you eventually, most people can't face the exotic yellow peril of raw eggs, however nourishing, and a sudden surge of cold water may make you even more aware of the way your head hurts.

It's tough at the time, but the best way of clearing the system is to drink lots of water and/or fruit juice, breathe the lungfuls of fresh air and take some exercise. You won't be completely alcohol-free for 24-hours afterwards, but plenty of non-alcoholic liquid will give you a wonderful clean-out.

## Check the

### lump

DURING A football match a couple of years ago I collided with someone and it really hurt. Since then I've noticed a kind of lump in my left testicle. This has me really worried. The trouble is, I know my doctor personally as he's a friend of my

# CURE FOR ALL EVILS



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 - 835 1147.

father, and don't like him much. What should I do? I'm 17. James, London.

● It's important to see a doctor for an examination as soon as possible. A lump or growth in the Scrotum may be due to a rupture or a cyst, and it's essential to take medical advice in case of other possibilities too.

As you're over 16, the age of medical consent, your doctor is not allowed to pass on any details of your appointment to your parents without your say so. There's no need to be worried about confidentiality. But, if you really can't bring yourself to see your GP, for other personal reasons, you can ask another doctor to take you onto his or her panel.

Alternatively, make an appointment to see a doctor at the Brook Advisory Centre, 233 Tottenham Court Road, London W1, (Tel: 01-323 1522). To set your mind at rest, don't wait any longer.

## What's in a name?

I WAS brought up by my foster parents and now consider them my real parents. Now I'm over 18, I've decided to change my surname to theirs. How can I do this? How will it affect my passport and any other official documents? Nicky, Cleveland.

● Legally, anyone can call themselves by any name they want to be known by, and you can simply adopt

your foster parents' surname now. But, if you want to change the name on your passport or open a bank account in the new name, you'll need to produce a document indicating your new official identity.

To acquire this, it's necessary to swear a statement called a "statutory declaration" before a Commissioner Of Oaths. See a solicitor who'll help you prepare the statement and point you in the right direction for a small fee.

For more information of ways of changing your name, read "What's in A Name," a National Council For Civil Liberties booklet, available, price £1.00, including postage and packing from NCCL, 21 Tabard Street, London SE1 4LA. (Cheques/postal orders to NCCL).

## Unwelcome guest

I'M GETTING into a real state because my boyfriend's best mate has made it clear that he fancies me and wants me to go out with him. He keeps trying to get me on my own at parties when he's drunk and is unpleasant and calls me names when I refuse. I also know he's been talking about both of us behind our backs, generally stirring things and telling lies about us.

I don't want to go out with him and am getting to dislike him more and more, but my boyfriend, who doesn't know he's been trying to split us

up, insists on having him hanging around. We always go to parties and concerts with this creep in tow.

We've tried to find him a girlfriend, but he usually puts girls off by getting drunk and behaving stupidly. I'm at my wits end. What can I do about him without hurting my boyfriend by telling him what his mate has been trying on? Jayne, Nottingham

● Why are you so reluctant to blow this fraught threesome wide apart? Ask yourself, and then take some action.

Clearly you don't want to hurt your boyfriend by shattering any illusions he may have about his friend, but perhaps you're also worried that if you do speak your mind, the guy in your life will stand by his mate instead of you. Or perhaps, despite the ongoing irritation factor, you also have a soft spot for your local worlds' most unpopular personality candidate or find him a touch attractive in return.

Either way, its about time you stopped feeling so responsible for both of them and let the inseparable duo know where you stand. Tell the past of the party circuit that your patience had run out and, when you say you're not interested, make sure the message strikes home. Have it out with your boyfriend too. There's no reason why you should have his bolshy buddy tagging along wherever you go together.

If you don't take positive action to sort things out soon, you'll be the one to leave the sinking ship instead.

## Negative Blood

DURING THE summer I gave blood and discovered that I'm in a rare blood group, O, Rhesus Negative which has me very worried. I've heard that your blood group is very

important when getting married.

Will there be problems because of my grouping if I want to get married and have children? Denis, Dublin

● In your case, there should be no problem blood group wise and you are worrying unnecessarily. Miscarriage or death in infancy can occur when the mother of a child is Rhesus Negative blood type, the father is Rhesus Positive, and the child also carries Rhesus Positive blood. But a fatal end - result can be avoided with medical intervention in many instances. If you want to discuss your blood type further talk to your doctor to set your mind at rest.

Just under 3 million people give blood each year in the UK alone, and this blood is used in a variety of essential ways; either for direct transfusions, in the case of serious road accidents or illnesses, or broken - up into its component parts, plasma, and red cell platelets in treatment of serious infections and diseases. If other readers are interested in offering this socially valuable service, get in touch with your nearest Blood Transfusion Centre by checking - out 'Blood' in the telephone directory. Anyone in good health, who has not suffered from jaundice in the past twelve months, doesn't have a track record of anaemia and is aged between 18 and 65 can volunteer. Pregnant women don't qualify. You'll be tested at a centre and issued with a donor card. Giving blood will take only a few minutes of your time, and saves many lives every year.

## Photo collector

MY HOBBY is collecting signed photos of tv stars, but while I have lots of American

personalities in my collection, I've had problems in obtaining photos through the BBC or independent television companies.

I've tried writing to the studios where the programmes have been made, but with no success. Can you point me in the right direction? Geoff, Shropshire

● Unless you happen to live near a television station and cultivate a working relationship with a friendly studio employee who'll pull a few strings here and there to help you get your collection, your best chance of acquiring a stunning array of signed pics is to put pen to paper once again and write to television companies throughout the land. Some, who tend to carry networked series and produce few programmes of their own will only be able to supply you with photographs of local station personalities, newsmen and the rest. Others, like Granada, ATV, London Weekend and Yorkshire Television, and good ol' Auntie Beeb try to supply pics wherever possible, but are unlikely to meet the needs of greedy collectors.

Individual television studios won't necessarily be able to supply signed pics of the stars of feature programmes and series currently appearing on the box as this material may have been recorded months before, but can put you in touch with an actors' or performers publicity agent who should be able to help. Always ask for this information when you get in touch, just in case the star of your choice has long since moved on.

● Here's where to write: Anglia (Lesley Francis, Viewers Enquiries), Public Relations Department, Anglia House, Norwich NR1 3JG; ATV (Audience Relations), ATV Centre, Birmingham B1 2JP; Border (Public Relations), Border Television Centre, Carlisle CA1 3NT; Channel (Public Relations), Television Centre, St Helier, Jersey, Channel Islands; Gramplan (Viewers Enquiries), Queen's Cross, Aberdeen AB9 2XJ; Granada (Publicity), Granada Television Centre, Manchester M60 9EA; HTV (Viewers Enquiries), Television Centre, Cardiff CF1 9XL; London Weekend (Viewers Correspondence), South Bank Television Centre, Upper Ground, London SE1; Radio Televis Eireann (Public Relations), Donnybrook, Dublin 4; Scottish Television (Public Relations), Cowcaddens, Glasgow G2 3PR; Southern (Viewers Correspondence), Southern Television Centre, Northam, Southampton SO9 4YQ; Thames (Viewers Enquiries), 306 Euston Road, London NW1 3BB; Tyne Tees (Public Relations), City Road, Newcastle Upon Tyne, NE1 2AL; Ulster (Public Relations), Havelock House, Ormeau Road, Belfast B17 1EB; Westward (Viewers Correspondence), Derry's Cross, Plymouth PL1 2SP; Yorkshire (Public Relations), Television Centre, Leeds LS2 1JS.

When approaching the BBC, your best bet is to write to The Producer of the individual programme at BBC Television Centre, Wood Lane, Shepherds Bush, London W12. The Beeb Picture Library, Room 104, BBC Television, 10 Cavendish Place, London W1, will also sell unsigned stills to viewers who make an appointment to arrive in person.

## ELO FAN CLUB FLASH

ANY MEMBER who has an outstanding complaint about merchandise or general club service should contact the club, now based c/o Annie, Fan Club Secretary, Jet Records, International House, 62/72 Chiltern Street, London W1. (Tel: 01-488 4444).

Meanwhile club people who haven't heard news of the band for sometime will receive an up-to-date newsletter and Christmas message from the band on record before the snow melts on Santa's sleigh.





## CLINT EASTWOOD & GENERAL SAINT:

**'Two Bad D.J.'** (Greensleeves GREL 24). VARIOUS ARTISTS: 'Whole New Generation of D.J.' (Greensleeves GREL 26)

By Mark Cooper  
SPECIAL REQUEST to all toaster fans out there in record land, here come some BAD D.J. Ring leaders are Greensleeves' West London's answer to Studio One, hit producer Henry 'Jungo' Lawes, mixing master engineers Scientist and Barnabas and, out at the forefront, tough-talking duo Eastwood and Saint.

Together this gang are working towards a redefinition of the DJ's art based round a new vocabulary (talk about good, RIGHT?). Putting together nursery rhyme verses, words and rhythm, in tongue-twisting teasers, the new DJs are humourists first, putting back fun (OINK!) in a tradition that had run out of rasta steam after the rise of the I-Roys and U-Roys.

The new boys are inspired by dead slack star General Echo and best represented by Lone Ranger (not included here but currently performing in this country), Ranking Dread, and Eastwood and Saint. 'Whole New Generation' features the latter two and the best of the rest all engaged in some terrible talking, boasting and bragging like there's no tomorrow and concentrating on the women ('Girls Of

Today' and 'Qualified Girls' for starters).

Saint and Eastwood are the stars with their hit 'Another One Bites The Dust'; they love a humorous story and know how to tell one (check 'Talk About Run' which deals with the two being disturbed by the dead while doing some loving in a graveyard).

Reggae is as fashion-conscious as rock and these two are riding a wave. How long it will be before 'Rights!' and 'Oinks!' get wearing I don't know. There's signs of hack work with the same on the compilation album but Saint and Eastwood are still safe, playing off each other like the best wristslappers. This music is crazy fun and there are no wittier wordsmiths around. Take note, RIGHT! +++ each.

## CHAS JANKEL:

**'Chasanova'** (A&M AMNH 68533)

RINGO STARR: **'Stop And Smell The Roses'** (RCA LP6022)

By Daniela Soave

THE TROUBLE with these latest efforts from Messrs Jankel and Starr is the end result is neither diabolical nor wonderful, merely mediocre; thus I am not inspired by wrath or rapture to write paragraphs of descriptive prose.

The compositions on both Jankel's and Starr's albums are neither good nor bad, they're simply there. Well played, well sung, well produced wallpaper music. 'Chasanova' chugs along in its funky little way and is really quite pleasant if you're concentrating on

something else, but not the sort of thing you'd choose of your own volition.

'Stop And Smell The Roses' is even sadder, in that the production is superb. Producers Ron Wood, Steve Stills, Paul McCartney and George Harrison have done a very worthwhile job for Ringo, and apart from the full sound it evokes a sense of happiness. It's just a pity that the songs are so unremarkable. Ringo's enjoying himself in the studio and that seems to be reason enough for him to release them. The most unforgivable thing is a dreadful rehash of 'Back Off Boogaloo', obviously an afterthought.

Still, at least I know what I'm giving my dentist for Christmas now. ++ each.

## METHODS OF DANCE. Various Artists (Virgin OVED 5)

By Gary Hurr

'METHODS OF Dance' falls heavily down one side of the dichotomy which has characterised dance-style 1981.

It makes no bones about its mislike. 'Methods of Dance' pays lip service to dance-music Part One. Commonly referred to — for want of a better term — as "electro-disco". You want a finer distinction? This album could make a suitable soundtrack for Club for Heroes, whilst Island's Mutant Disco stands more in line with Le Beat Route's soulful selection.

Most of the groups included here can stake some sort of claim as "pioneers". Who better than the British Electric Foundation to state a manifesto TWICE on the first side?

Purists could argue that eight of the nine cuts have already seen the light of day elsewhere — but what the hell. It's nice to have thirty-five minutes of disco segued action. Oh, and it's so good for parties.

But surely the pride of place in everyone's heart is the clever-clever imagery of Fingerprints with their 'The Beat Escape'. Public — 'why aren't Fingerprints stars?'

And then there's DAF, Japan, Human League (the one previously unreleased cut), Simple Minds... oh! I could go on forever and probably will! (Oh no you won't. Ed.)

'Methods of Dance' is faithfully representative of half of 1981. Play it and Play to Win!

## EMMYLOU HARRIS:

**'Cimarron'** (Warners K56955)

CARLY SIMON:

**'Torch'** (Warners K56935)

RODNEY CROWELL:

**'Rodney Crowell'** (WB K 56 934)

By Mark Cooper

THE ABOVE trio marks the return of the tasteful set in which formula has replaced feeling in homegrown American music. All three artists have established a comfortable hipness with those doomed to spend a lifetime recovering from the 'sixties. The roots of the music here are country, popular jazz and rock and roll, but these roots have been bleached and now present themselves as pearly white dentures.

All three artists surprised when they first added themselves, as late starters, to the American 'sensitive singers' department;



# Slade bells

SLADE: **'Till Deaf Do Us Part'** (RCA RCALP 6021).

By Robin Smith

OWE Slade a lot. Through two festivals they've lifted my spirits and made me forget about the rain in my boots and rising damp in my packet of crisps.

Slade are a much-needed tonic and it's amazing in the sorry days of 81 that Britain hasn't made that much more of them. Shakin' Stevens comes back with a bang, Alvin Stardust clocks up new hits as easy as dropping a black leather glove, but Slade still fall on chart action.

Maybe it's because they're spreadeagled between two stools, undecided whether to stay as old teenyboppers and appeal to Stacey and Tracey (now married with kids but with fond memories of the past), or whether to go out and capture the suddenly fashionable heavy metal markets.

Then again, many of Slade's more recent works just haven't had the same instantaneous irresistible quality of the glitter rock days... or that is until the release of 'Until Deaf'.

At last their collective stack heels are planted firmly where they belong, that old habit of writing classic material has been rekindled.

Holder's in fine fettle as he squats in the pulpit for 'Rock And Roll Preacher (Hallelujah I'm On Fire)'. Recorded with a minimum of

fuss, this track comes close to capturing the feelings of Slade live, Holder chortling wickedly through every line.

It's followed by traditional Slade on 'Lock Up Yer Daughters' the recent release that seemed destined to put them in the upper reaches of the charts, but never quite made it.

The little track though, forms the album's anthem, a roistering nearly messy piece of bawdy class, where they sound like the Brit equivalent of AC/DC. Funny that, have you noticed how Brian Johnson and Noddy Holder both have the same often awesome nasal tone?

'Ruby Red' and 'She Brings Out The Devil In Me' put a size nine boot through the door and there's plenty more positive noises on side two, opening with the frolicsome 'Night To Remember' followed by the ballad of 'M'Hat M'Coat' a sort of Queen meeting Bauhaus concept.

'It's Your Body Not Your Mind' should justifiably be the next stab at the charts, although I haven't quite decided where they nicked the keyboard bits from.

The remaining four tracks really kick up the dirt. 'Let The Rock Roll Out Of Control' should sound superb live. 'That Was No Lady That Was My Wife', is played with the energy of bashing two dustbin lids together. 'Knuckly Sandwich Nancy' is a classic in Slade humour and 'Till Deaf Resurrected' is a tribute both to themselves and their audiences.

Uncompromising ENTERTAINMENT guaranteed. +++ +

speciality, the personal and the sad.

Carly Simon has made a career of 'revealing' covers and an intimate delivery, both coupled with a life story that fascinates readers of 'Rolling Stone'.

Emmylou meanwhile is professionally chaste, all cheekbones and good taste with country music that her husband Brian Aherm has increasingly sterilised into a safe and mournful treatment.

Crowell used to be Emmylou's main writer and now produces his wife Rosanne Cash while going it alone. As a singer he is bland to the nth degree, a fact which once prevented him from getting anywhere Stateside, but has recently had the opposite effect as American music sinks into terminal torpor.

The three albums I have before me are perfectly

crafted, perfectly melancholy, and perfectly redundant exercises by artists whose modicum of talent was enough to create a style and whose imaginations were narrow enough to allow that style to become a formula.

Simon chooses the songs on 'Torch' from the great works of 'forties writers like Hoagy Carmichael and heirs to that tradition, like Stephen Sondheim. Her album is the most successful of the three simply because of these compositions. Simon may only be 'professionally' hurt but her songs aren't.

Harris' album is all subdued country with an emphasis on waltzes and the inclusion of Springsteen's 'Price You Pay', possibly the vaguest song yet penned by the man. Somebody should take her away from hubby Aherm's production and give

her a kick of that ole Gram Parsons' rock. While Parsons sought a synthesis of country and rock, Harris has abandoned the best of both for a middle of the road sentimentality and a perfect and empty tastefulness.

Crowell has had less time to discover a formula but he's working on it and settling for a half-assed rock shuffle mixed with wimpy but articulate ballads. Like the other two, Crowell is clean and tasteful, but, unlike the others, he doesn't have a professional charisma.

Taken as a group, these albums show that it doesn't help to be sensitive and literate if you've forgotten why you're making music to begin with. Music to take soapy baths to — careful you don't fall asleep and drown. ++ each with an extra + for Carly.

# BONEY M TAKE UP ARMS

## BONEY M:

**'Boonoonoonos'**

(Atlantic K50852)

By Ronnie Gurr

PERHAPS YOU, like me, were more than a little surprised to read about the impending release of a new Boney M single. A hymn to multilateral disarmament apparently. A supplication to the conservation of the world's resources, even. Perhaps you, like me, then hear 'We Kill The World (Don't Kill The World)'. Immediately you, of course, realised that Boney M's social awareness was still as firmly in hock as it was when they unleashed the truly vomit-inducing 'Beifast' on the cosmos.

'We Kill The World' surfaces on 'Boonoonoonos' — no idea what it means — and for those of you fortunate enough to have escaped this blight I'll extrapolate. It begins with the Boney bloke intoning "I see mushrooms, atomic mushrooms...". Then an outrageously cheery tune unwinds informing us that, whoop de doo, the whole world is doomed to die. Part two features a sickening bunch of American kids dribbling their way through an inept dirge. One wonders if Ronnie Reagan is a fan or indeed if he will be employing this trump-card in his SALT talks with the Russians. Best of all, however, is the fact that the whole work lasts

longer than four minutes so — great this — when the button is pressed, get the family round the hi-fi, pop on this and... All very painless.

Elsewhere it's the segues, the incessant handclaps, the bombastic Germanic ligs that posture as heavy handed reggae. Boney M-type people disappointed you will not be. On 'Ride To Agadir' one even gets a blast of the London Philharmonic Orchestra. Written by Mike Batt it tells the tale of Arab terrorists driving French infidels off their soil.

John D. Loudermilk's 'Sad Movies' is the obligatory love/unfaithfulness interest. 'African Moon' equals straight reggae the BM way. Jimmy's McCartney gone way wrong. 'Wataika' is Carl Denver and 'Wimoweh'; 'Consuela Biaz' rips off Abba's 'Fernando'. 'Goodbye' is another rebel song set apparently in the Wild West with the hero riding off into the Valley of Valhalla. A mite mixed up with the imagery I feel.

To conclude Haircut 100 should work with Svengali Frank Farian (and his brother Rasta) and Boney M should get involved with Chic. The end results would be so much more aesthetically pleasing but, realistically, probably nowhere near as crassly commercial. Please God that they use this for peaceful purposes. ++



# Albums

## POISON GIRLS: 'Total Exposure' (Xntrix XN2003b)

By Gill Pringle

REMEMBER the Poison Girls, who four years ago rocked the Sunday newspaper world with their violence and anger? Led by the grandmother of anarchy Vi Subversa, they achieved a certain amount of notoriety during the punk storm, but now the seas are quietened, it appears they are still desperately trying to shock us.

It seems ironic but wholly predictable that they should jump onto the latest state-battering cause, although the CND movement does seem a little too peaceable for this Crass-associated outfit. Total Exposure was recorded live in July during a CND tour, and is only worthy as a tribute to the band's former glories rather than as a tribute to future thinking. Featuring mainly their older rabble - rousing anthems like 'State Control', the album pays mere lip service to its sponsors.

During 1977, Poison Girls must surely have produced some of the most crudely expressive lyrics, articulating and spearheading the move towards anarchy. Today those same words seem bitter and tasteless. Treated as a period piece this album has its value, but it holds out little optimism for the future. The band's supposed change of heart, from violence to ban the bomb, is unconvincing. + + 1/2

## SOME MARVELS OF MODERN SCIENCE: Diagram Brothers (New Hormones)

By Jim Reid

AT a time when style, the expression of rather shallow pop polemics is all, this record has a strange curiosity value. Why, if I didn't know better I'd say it was quaint.

Diagram Brothers are from Manchester, and New Hormones is the record label that launched the Buzzcocks. These facts are relevant, because this record is so obviously the work of a group whose considerations lie right outside of "rocks" mainstream and London's more dubious stylistic flirtations.

'Modern Science' is a collection of oddball snapshots, sly placards at British life, and broad, clear and straightforward exposes of everything from the killing of baby seals to the neutron bomb.

The Diagram Brothers deal with serious issues, yet in such gentle, polite, peculiarly English manner. There is no cut or urgency to their words and music, merely a well intentioned rather wet collection of wrist-smacking argument.

Musically it's a mad scramble of spiralling, collapsing guitar work in truth more irritating than irresistible. Though the crazy splintered funk of 'Here Come The Visitors' and the catchy pop of 'Bikers' rise well above the general shambolic level.

I'd like to have been more encouraging. This is the type of record that could only have been made on an English independent, its heart is definitely in the right place, and some of the ideas almost work. Yet the whole project is attacked in such a complacent half hearted manner; lacking both wit and the purposeful application of intelligence.

The Diagram Brothers, and



# GET 'EM OFF

## CHIC: 'Take It Off' (Atlantic K 50845)

By Simon Hills

THE PURVEYORS of pure funk are back with a vengeance. Chic, who did so much to establish disco music as a hip force back in their 'C'est Chic' days have lost their direction over the past couple of years.

In the meantime, countless youngsters have been hammering out that groove thang while the veteran mentors of Chic in Bernard Edwards and Nile Rodgers have taken a back seat.

This album should change that, and compensate for the duo's lack of direction and their lacklustre production work on Debbie Harry's 'Koo Koo' album. At last they've found a new basis for their ultra smooth sound that's moved away from the lush string arrangements and deep production that's adorned their work in the past, by being succinct, and drawing on a brass section instead.

'Take It Off' boasts much sparser arrangements which lean back and let themselves be carried on the stunning ultra-tight bass work of Bernard Edwards, Nile Rodgers' guitar is not just a rhythm instrument now, either. While the bass slides along more easily than a roller coaster over the peaks and hollows of the songs, the guitar spits riffs and

groups like them are far too content to linger on the sidelines; the centre is open and ready to be seized.

## THE MONKEES: 'The Monkees' (Arista DARTY 12)

By Simon Tebbutt

A SOUNDTRACK to the sixties. That's the way the cover blurb describes this double album compilation of just about every Monkees

song recorded and that's the problem.

Manufactured in the shadow of the Beatles, the almost Fab Four do reflect their era, and reflect it perhaps even more faithfully than their brilliant and quirky mentors because, along with the idyllic sound and the youthful optimism, they reflect the fact that there was a hell of a lot of crap flying around too.

I'm not denying there was talent in this outfit, I know

the band were only brought together for a wacky American TV series but Mike Nesmith was an original musical force and the band's songwriters and west coast session musicians were top class. It's just that, like the naive poems you wrote as a kid, so many of these songs are either embarrassing in their lyrics or just plain boring in their sound.

There's a lovely nostalgia but they somehow never ring true. The Monkees were

# IN THE RIGHT VEIN

## SCOTT WALKER: 'Scott Walker Sings Jacques Brel' (Philips 6359 090)

By Mark Cooper

SCOTT WALKER was always most at home in the vein of the operatic and the tragic. The Walker Brothers were best when they followed Spector by turning misery into a form of triumph, personal despair into universal conviction. Thus Scott's misery was perfectly capable of convincing him that the sun wasn't gonna shine anymore.

Scott left the Walker Brothers and chart-hysteria for an introspection that became ever more obsessive, ever more exclusive. On the way his main influences were the Nelson Riddle, Frank Sinatra ('Only The Lonely', etc) and Jacques Brel who died in 1978. Brel, a Belgian, came from the French Chansonier tradition which was always more literate and more sophisticated than American folk poetry. His songs find their closest companions in the mini-operas of Brecht-Weill.

Brel's world is sordid and seamy, peopled with street characters who, in their French fashion, anticipate the writing of Tom Waits and Bruce Springsteen, with this difference, that Brel's world, for all its romanticism, is a familiar of an existential despair unknown to the Americans. In these songs Walker found a perfect vehicle for his narrative gift for carrying a song with a variety of emotion, from the lyricism of 'Sons Of' to the harsh and self-protective cynicism of 'The Girls And The Dogs', one of the most articulate pieces of misogyny ever written.

This is a timely collection of the best of Walker's interpretations of Brel, including all the classics, from 'If You Go Away' to 'Amsterdam'.

All these songs tell a story, often one that centres around the 'sordid' lessons of a whorehouse and it's Scott's gift to tell each story individually while giving the impression that ultimately it's the same story he's always telling. And what that is you should buy this album and work out for yourself. + + + + +

never really mature in the way the Beatles were.

The dig at the complacent, Affluent suburbia of the American sixties. "It's a pleasant valley Sunday / Here in status symbol land / Mothers complain about how hard life is / And the kids just don't understand" along with the scorn at small time, small town values, "There's just no percentage in living in the past / It's time you learned to live again at last / Come with me, leave yesterday behind / And take a giant step outside your mind," are lines which might have thrilled you as a child in those times but you now find excruciating.

That said, there are some of the best and most memorable songs of the sixties on this album. Forget the youthful folly or wallow in it: 'The Monkees' is worth buying just to harmonise down memory lane with the beautiful 'Daydream Believer', 'Last Train To Clarksville', Neil Diamond's 'I'm A Believer', 'The Theme From The Monkees' and 'Pleasant Valley Sunday' itself. Someone buy it for Christmas. + + + + +

## GRAND FUNK RAILROAD: 'Grand Funk Lives' (WEA K 99191)

By Mike Nicholls

PITY.

## A COLLECTION OF AFTER HOURS PREOCCUPATIONS: 'The Fruit Of The Original Sin' (Crepecule 035)

By Mike Nicholls

A CLUE: Crepecule is Factory's Belgian cousin. Another clue: A participant here, one Winston Tong, confesses: "I am making it up as I go along. It has become apparent that there is no other way of working."

I open the curtains and everywhere's covered in snow, just the setting for negotiating this little lot —

dilettantes from Scotland, Manchester, Belgium and elsewhere sharing a little "artistic" spirit of their own.

The wintry, wistful guitar of Vini Reilly; Marine's shy 'A Man And A Woman' theme before their more assertive 'Animal In My Head' and cocktail lounge effrontery from the French impressionists and Soft Verdict. A means to an end, apparently.

The next section is entitled "a rhythm" and is basically Dullsville '78 revisited — Manicured Noise clones like DNA and the Swamp Children — before a sharp change of gear brings us level with Richard Jobson. Now The Skids' 'Joy' is the first folk music of the eighties but here there are more ballads of etiquette including the atmospheric 'India Song'.

This is followed by an interview with novelist Marguerite Duras in French, with soft piano accompaniment. This "purpose" section ends with The Name who provide the most fully realised piece of music over the four sides, whilst the home run is almost rockist — Orange Juice, more Reilly and a touch of dark humour from the influential William Burroughs.

And a season later ... everyone smiles as you walk past the flowers that grow so incredibly high. + + +

## 10CC: 'Ten Out Of 10' (Mercury 6359 048)

By Robin Smith

ONE OR maybe even two out of ten, but this album is worth nothing more than that. From being two of the cleverest writers around Eric and Graham have become two complacent old bores.

Quite stunningly bland. 'Ten Out Of 10' features some more of that overused white man's reggae shuffling virtually behind every song and digital recording which has dissipated any spirit which might have been there in the first place. Douse yourselves down and wake up with a cold shower immediately. +



# A LIFE IN THE DAY OF

## Lol Creme and Kevin Godley

**“**IF WE'RE working on an edit of a video we get up at seven o'clock in order to get into London by nine because the traffic is so terrible. If you get up at eight o'clock you don't get there till 10.30. You can't win, really, because setting out at seven means you get into London at eight and you have an hour to kill. Confused?

It's not unusual for us to start work on a new storyboard at the same time as editing a video, but usually we work in Surrey down at Lol's house. He has a recording studio there so we can do sound whenever we want.

Graham usually arrives round at Lol's around 11 o'clock and we get down to work. Chrissie, who works in our London production office, usually comes down in time for lunch to discuss what we've been doing, and we normally go on to Surrey Sound studios to pick up some equipment we keep there. Then we do overdubs on whatever tracks we're working on.

Our office is in Chelsea. On Monday we're meeting someone who wants to work on a short movie. If it comes together we'll soon be working on a thriller on ice. We met John Curry in Los Angeles and the next stage is to discuss the script.

Usually we book an editing studio from nine until nine. We like to work straight through, only stopping for a meal, which takes less time if we're eating on our own. Business lunches take up a lot of time. We rarely get finished by nine o'clock, though. Usually there's some cock-up or another and we have to continue till 2am. That means creeping into your house a few hours later so you don't wake the wife and kids.

It's all go. We never seem to get over jet lag. Today our business manager is coming round and Lol was woken early this morning by a call from LA from the office. They wanted to talk about locations.

Just now we're working on a video for some songs on Ringo Starr's new album. Paul McCartney approached us to do them. We're working on the storyboard

just now. How do we get an idea for a video? We listen to the song, meet the artiste and then we have a bullshit session. We buy a layout pad and draw a bunch of squares on pages and pages and pages. Then we think about scenes for each part of the song. We get totally ridiculous, saying things like let's have 200 camels farting in a cave, hmmm, no that would be too expensive. How about one camel instead?

From these ridiculous suggestions we usually get an idea. Actually, the original spark doesn't take that long. We usually have it fairly quickly and it gives you a clue to the story. For instance, for the Toyah video of 'Thunder In The Mountains' we thought of the chariot first and from there came the idea for the cities and escape. We wanted to invent a chariot which looked amazing and from there came the plot and the atmosphere.

Once we've got the idea we have to go through the music and go through the sound effects. We like to dub extra sound onto the videos. Once we have the idea for the storyboard we sketch each scene in roughly, noting where the music fits. Then we do really proper detailed pictures. Not a lot of people do such detailed drawings, but we find it saves a lot of time on the shoot. You know exactly what you want by just glancing at the finished storyboard, whereas if there were simply very rough sketches you'd have to explain everything in great detail so all the crew knew what effect you intended to achieve. Actually, it might be a good idea to do a book of our storyboards in a few years time!

Next we have to find a free studio to shoot the video. All the studios in Britain are booked solid till after the New Year, which means we'll have to go to Dublin or LA to shoot the Ringo one. It'll most probably be LA because we need sunshine and Dublin is a little short of it at this time of year! We also need a prison camp scene, and there's a prison camp set in Los Angeles, all points in its favour.

There's a really huge air hanger in Weybridge which is approximately a quarter of a mile square. It's used as a film studio now and then and it would be ideal for a video. It's too big for the project we're working on at the moment, but it would be ideal for car chases. It's the kind of place you'd book to film an episode of 'The Professionals'.



**KEVIN GODLEY** (left, above) and **Lol Creme** (right) first sprang to fame with 10cc at the beginning of the seventies with hits such as 'Donna', 'Rubber Bullets' and 'The Dean And I'. They left 10cc to pursue a solo career, invented a new musical instrument called the Gizmo and released an album 'Consequences', both of which failed to make any impact. Lately they have released two Top 20 singles, 'Under Your Thumb' and 'Wedding Bells', and have received much praise for their production work on rock videos, including those by Toyah and Visage. Godley, 36, lives in St Anne's Hill in Keith Moon's old house with his wife and seven cats, while Creme, 34, lives in nearby Leatherhead with his wife, cat, dog and young son. Both read the Daily Mail.

I wish we'd known about it before we shot the Toyah video, because that was really time consuming. We had to shoot the chariot scenes in a North London airstrip and do the rest down in Shepperton studios. We wasted three hours travelling.

Our days really vary, which is why we can't give you a blow-by-blow account of a typical day. The past four weeks we've been up and down the whole of England, as well as Europe and California doing interviews and promotional appearances for press and television, mostly to do with the single.

It was fairly difficult to learn the dance routine we devised for the 'Wedding Bells' video. It was more difficult to direct, as well, seeing as we were in it. Lol suggested it, he suddenly said how about doing an old Tamla routine and I got all excited and said yeah we can dress up and then Lol said yeah we can dance... oh no, because Lol can't dance. We only had one day to film it, which added to the fun.

If we're working on a shoot we get food in. The trouble with caterers is the food always tastes like badger stroganoff. If we're working over at Lol's, Kevin will go over to his house for dinner around six o'clock. He comes back at half past eight then we work through till we collapse at two o'clock.

One day we shot a John Entwistle video in the morning, did 'Top Of The Pops' live for 'Under Your Thumb' and then went out for a bite to eat in the evening with Toyah. Another time we did a Joan Armatrading location shoot which we started at 9am and finished at five. Then we went on to do 'Round Table' at the BBC. When we left the studio there were two large gentlemen waiting for us at the door. 'Are you Kevin Godley?' they asked Kevin. 'Can we have a word with you in private?'

They told him that Cheadle Hume police station had been in touch with the London branch and that on April 23 of this year Kevin had demanded £3,000 with menace from a chemist's shop. At this point Kevin lost all his colour!

It turned out that some guy had been using Kevin's

name. He'd met a girl at a party who'd got the sack or something like that. The bloke phoned up her employer and said: 'I'm Kevin Godley and unless you give this girl £3,000 compensation I'll come round and break both your legs.' The funny thing was that at the time Kevin was flat on his back with a

slipped disc, and he couldn't move because he had a plank strapped to his back. He had to go to Cheadle to clear his name in the end.

We lead a very varied life. We work on videos, we've just had our book published, and sometimes we produce other artists - the latest being the Boomtown Rats in Ibiza. Whether we've been

working on a particular video, or in the studio working on songs, or simply working on ideas, we usually break up around two in the morning, to begin the next working day a maximum of nine hours later.

**”**

ON SALE DECEMBER 17.

# KERRANG!

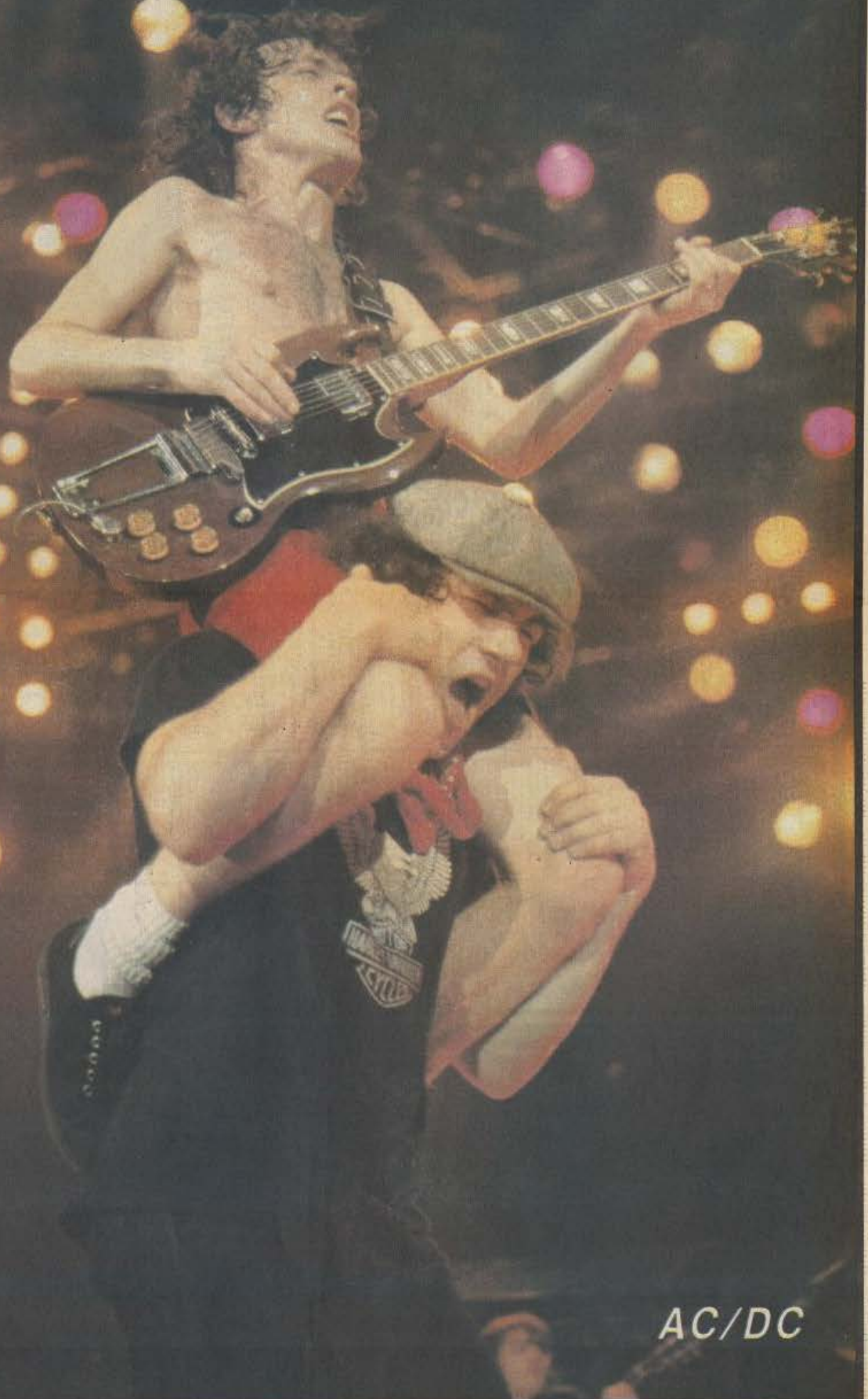
Motorhead in colour plus interview. Judas Priest's Rob Halford talks about the rejuvenation of the band.

50 'A Quiet Night In' albums to be won. Featuring Motorhead, Hawkwind, Uriah Heep, Girlschool and Angel Witch.





ROCK  
MIRROR



AC/DC



## THE DAMNED King George's Hall, Blackburn

By Alan Entwistle

TONIGHT IT'S the turn of The Damned, and the most attractive aspect of their show is the kaleidoscopic light show cast on to a backcloth behind the band. Really quite effective this. Otherwise, even though they were one of the earlier Punk bands around, The Damned are still just one of many. They share the same outlook and have the same approach to their music as countless other leather and stud clad bands, and they have absolutely nothing new to offer.

It's difficult at a concert like this to shake off the vision of old - age pensioners trailing off to the old - time dancing halls each weekend to recapture the memories of their younger and happier days. Freeze - frame, and watch all the twenty - year - olds pogo in - time to The Damned's dusty record collection.

Better back in the attic with the rocking - horse and your stamps - of - the - world collection you always used to treasure. This is no time for history, just think of tomorrow.

## RICK WAKEMAN Southampton Gaumont

By Oliver Gray

I'D TOTALLY forgotten that this sort of thing existed and was still accepted within the 'rock music' spectrum. Music totally devoid of any feeling or any purpose, music which wouldn't intrude on a TV documentary about the emotional life of snails, and whose sole effect in a live context is as a cure for insomnia.

There's no doubt about whose show this is. The drummer and guitarist have been banished to far corners of the stage so that nothing can possibly prevent us from being awestruck by Rick's fingers carering with vacuous virtuosity to and from every extremity of his elevated supermarket full of keyboards. We suffered along with three of Henry's wives and a multitude of seemingly endless droning segments from such momentous albums as '1984' and 'Journey to the Centre of the Earth'. And Heavens, those lyrics! Each pompous piece was introduced by a series of obvious dirty jokes about subjects such as farting

and belching, and despite the supposed technical skill of the musicianship, its apparent smoothness was compounded by the guitarist and bassist actually making mistakes, for goodness sake! Apart from which, they'd all squeezed their paunches into highly embarrassing glittery uniforms (and kept changing them).

I can't go on, but it's worth saying that even bands inclined to excess have the redeeming feature of inventive backup musicians, and yer 'nouveau' keyboard types do have some songs among the bombast. Rick Wakeman should prepare himself for 1984 by building a fallout shelter and incarcerating himself.

## NINE BELOW ZERO Hammersmith Odeon, London

By Simon Hills

COCKNEY SPARRERS Nine Below stick two fingers up to the "movement with no name" and plough through a set that consists of old R&B covers, some of their own self-styled soul and lots of determined grit.

Guitarist and lead singer Dennis Greaves, in a polo necked jumper and black and white striped trousers circa 1966, gave even a quick nod to the disco craze.

All tongue in cheek, he posed, danced and twirled under a strobe while new bassist showed his stuff, the fans looked at each other in amazement and Nine Below Zero proved that they can do it too, if you want it.

Their fans don't. The group from the Old Kent Road have built their following by word and mouth alone, and everyone at the Hammersmith Odeon was there to see some hard-hitting R&B with a raw energy and blunt excitement that Greaves and his crew never fail to provide.

Sunday night saw them run through their own favourites 'One Way Street' and the self-penned 'You Can't Please All The People All The Time' — more disparate and weaker than so much of their material. And their new single 'Why Don't You Try Me Tonight', a heavy handed version of the classic made known by Ry Cooder, showed that Dennis Greaves has a voice to reckon with.

Yer rhythm and blues band of Nine Below Zero stature work on building an atmosphere that needs dry ice to cool it down, not to pad out a barren stage of the Odeon's proportions. Guaranteed good dancing, but a bit more heat needed at this gig.

## DAVID LINDLEY AND EX-RAYDIO

The Venue, London  
By Mike Gardner

DAVID LINDLEY is an anachronism. A misplaced timewarp. His style is pure lethargic Los Angeles. He has made a considerable reputation as a sidesman to the likes of Jackson Browne and Ry Cooder and there can be no doubting his virtuosity over both the steel guitar and violin.

But his decision to invest his talent in a sound that owes a lot to the Little Feat New Orleans shuffle and a gentle West Indian feel could have worked had he the personality, inspiration and energy to stop it becoming little more than a pleasant diversion.



Sting demonstrates his new deodorant to the Wembley throng.

# Still the kings

## POLICE / JOOLS HOLLAND Wembley Arena, London By Robin Smith

BIG STING is watching you. Glowering out of glossy pages, philosophising in Sunday papers and talking about baby care and the intimate details of his sex life.

1981 has been the year when he and the Police became household words, when mothers and daughters both fantasised about the peroxide hunk of beefcake. So what more statements could the band possibly make? What could they do to make this show anything else than an obligation? A cosy way to round off the year and go into tax exile.

A hell of a lot, I assure you. After a year of massive exposure, I was expecting the rot to set in, for contempt and complacency to read across the face of the Police. What with the ticket rip off stories about the shows, the omens didn't bode well — but on their opening night at Wembley the Police provided a feast of entertainment and the capacity crowd (The first real sell out I've seen here for a long time) carved it up.

Never a sterile replay of old hits, the Police had a three piece rhythm section all the way from New Jersey, and the songs took on a fresh set of values and immediacy.

Steve and Carol from Surbiton gibbered excitedly at one another as the lights went down and the lads jogged across the stage, all bright smiles and tanned bodies like a collective Cliff Richard. Sting swayed on the upright bass for 'Message In A Bottle' setting a pace that very nearly ran away with him. All in all a pretty mind boggling start though, and they settled down for an understated yet passionate version of 'Every Little Thing She Does Is Magic'.

And then followed 'Spirits In The Material World' full of enigmatic vocals and a languid brass outro before the pitch

shifted to the cudgelling near-salsa version of 'The Bed's Too Big Without You'.

'Demolition Man' was really Summer's possession with a freshly dreamed-up solo and they followed it with 'One World Is Enough For All Of Us', as vital as the album version. Brilliant timing meant that 'Invisible Sun' was next, with the controversial banned video on a big screen at the back.

Far from being a political statement on who's right or who's wrong, the footage seems to be in sympathy with the tragedy of the situation, particularly as the shots are in grainy cold black and white. What a brag of a drummer Stewart Copeland was, never overloud but full of verve and subtlety.

Roxanne turned the lights on again. Sting full of pride and passion mounted atop a particularly ball grabbing rhythm section.

"What shall we play next?" asked Sting, like a little kid and all the girls in the audience swooned. Yes, yes, yes, obviously it was 'Don't Stand So Close To Me', the most dramatic song that night and 'Walking On The Moon' a classic of basic Police material.

Thousands belloved themselves hoarse for this homecoming, but there will be those hacks who will continue to unfairly criticise the Police. People who won't admit in their hearts that they must have just a little bit of ability and emotion. Some critics will hound the Police like a pack of wolves, while expounding a world of bleak Pop Aural dirges. Blue Ronde, the Silts and Rip Rig And Panic. God save us all.

All I know is, I had a bloody good time at this concert. Good luck to the Police, monster egos and all.

And let's not forget Jools Holland, the man who had the daunting task of opening the show. Perpetually optimistic, Holland fought for attention and got it through a selection of swing and blues that grows on me the more I hear it. All this boy really needs for the big time is that elusive hit single . . .

## THE JAM Michael Sobell Sports Centre, London By Gill Pringle

BY PREVIOUSLY set standards this wasn't a particularly memorable gig, yet the sense of occasion which filled the air meant it will be remembered well into 1982. Jam fans come over as an earnest, in the main thoughtful bunch, and, as the band interspersed the set with their newly-recorded numbers, it was almost as if the entire audience had been taken into confidence. Appreciative nods and nudges greeted every unfamiliar number, as the secrets of the forthcoming album were slowly revealed.

It need hardly be said that the Jam have come a long way since the mod days that pushed them into the forefront five years ago — the parkas and the haircuts fall by the wayside in the face of all they have grown to stand for. Dreams, depression, hope, disillusion . . . a multitude of teenage agonies. It's a responsibility the Jam don't take lightly, and it was a happy audience that was turned out into the snow, 10 pm this Saturday evening.

Fresh from recording their eagerly - awaited sixth album, the band took a chance by opening with a new number. Of course they must know it wasn't really a risk. Weller's lyrics and the band's competence and belief meant that anything less than interesting would be impossible.

All subtleties were lost in the echoing acoustics of this huge impersonal auditorium. The overall impression was that February's release will see the band getting close to their schoolyard Motown influences than ever before. In Weller's own words "Eat you heart out Kevin Rowland".

About six new songs were slotted into the set, most with the addition of a two-piece horn section. It's also noteworthy that the encore included Smokey Robinson's classic 'Give Me Just A Little More Time'.

The remaining numbers were fairly predictable — 'Little



Jam: Modern souls.

Boy Soldiers', 'Funeral Pyre', 'Tube Station', 'Pretty Green' and a splendid 'That's Entertainment', to name but a few of the songs squeezed into a set and two encores.

I've never yet been to a bad Jam show, but there can be no doubt that this one suffered owing to the venue. Just a little too hygienic, and with only Pepsi Cola on sale and balloons bobbing in the air, it came close to the teddybears picnic.

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**HAMBI AND THE DANCE**  
The Moonlight Club, London  
By Gill Pringle

LADY LUCK has passed over this group, stopping only to give Hambi an echo chamber, which sadly he is using and using and using. Now that's a shame, because Hambi can sing very well.

Tonight a scarf is draped around his neck in passing acknowledgement to the romantic movement, and every chord the band plays is in homage to some other bygone day. Their songs, including the current single 'L'Image Craque', are likeable enough but too weak and soft-centred. There were several moments when the music did take over the senses and that was a pleasant feeling. However, that just wasn't enough.

Hambi And The Dance hang their coats on the same pegs as many other Mersey bands — only all at the same time, leaving the final product far from individualistic. I don't think this verdict will ruin Hambi's faith in any way. He's determined to achieve some success with his music, and if it's not with this band, it's sure to be with another.

# Teddyboys picnic

**SQUEEZE**  
Hammersmith Odeon, London  
By Chas de Whalley

**L**AST TIME I saw Squeeze were some five years ago in a tiny pub in North London. They were little better than a third division rock band with an international keeping it together on drums. Now, of course, they're in a league of their own and after slotting all those singles away and with all those American tours behind them, you'd expect them to have picked up a trick or two.

Mind you, they didn't have a lot to say to the audience. In fact the one criticism that can still be levelled at Squeeze is that they don't project that much character on stage. Chris Difford is desultory to say the least, while Glenn Tilbrook can be as bland as his pink jacket. So it was left to the music to do the talking and it brought the audience to their feet from the beginning and kept them there through two lengthy encores. Squeeze pulled out their hits like wideboys flashing fivers down the boozier. Particularly outstanding was a hard-rocking version of 'Goodbye Girl' and a new song 'Black Coffee In Bed' which featured such a masterful Memphis groove efficianados expected to see Paul Carrack back on the keyboards.

Instead there was new boy, ex-Sincero Don Snow who played with as much flair, but rather more synthesiser, as any of his predecessors. Between them Snow, bassplayer John Bentley and the outstanding Gilson Lavis on drums proved themselves the masters of all the musical styles — heavy metal, rockabilly, country, soul and sixties pop — moulded into the kitchen sink drama which is the trademark of the Difford and Tilbrook writing team.



Squeeze; ready for promotion.

**HOT GOSSIP**  
Bristol Locarno  
By Fred Williams

**T**HE SIGHT of so much carefully exposed female flesh doing such carefully debauched things (watch for the pelvic thrust — I nearly got a black eye) is calculated to raise the male... er, blood pressure, and mine duly rose. What does have a distinctly cooling effect is the trio of young men, also dressed in either bits of string or pretty dresses — whether this just marks a desire to confirm to the majority or indicates something more serious, I couldn't say, but they sang along to 'Leader Of The Pack' with smiles on their faces and lights on their legs.

Also included in Hot Gossip's Greatest Gasp were Devo's 'Whip It', when they didn't; Lou Reed's 'Walk On The Wild Side', when they did; and Linton Kwesi Johnson's 'Lorraine'... I'd always thought that was a really sensitive song until I saw what Hot Gossip do with it...

It's strictly a spectacle, there's no room here for audience participation or even communication, except on the most primitive level; but I'll tell you one thing — boring, I wasn't!

**THE CURE**  
The Dome, Brighton  
By Sunie

**T**HE CURE have been derided by some, particularly since the release of the quizzically titled 'Faith' LP, as gloomy, introspective, angst merchants, beating their middle-class woes to a similarly inclined audience of students and pseudo-intellectuals.

This is, of course, grossly unfair. Were it true, their live performance could never draw such an excited, genuinely warm response as it did at the Dome, from a large and distinctly untormented-looking crowd. Musically and lyrically, the Cure deal in subtle creations of tone and mood rather than more obvious dramas; but the end effect is never grey, more a mutedly colourful panorama, full of ingenious and intensely

human detail. Facts? Well, they've chucked the first-LP stalwarts, and culled most of the set from 'Faith' and 'Seventeen Seconds'. Robert moves behind a keyboard for 'Charlotte Sometimes', which gains a new power in live delivery. Their lighting is superb, no unnecessary flash but a stunning show of stripes and shadows that does much to enhance the impact of the three black-clad figures, almost immobile but for bassist Simon Gallip's Buell-derived moves. 'Play For Today' has both the audience on the floor and Steve Severin in the wings up and dancing, but the greater enthusiasm is saved for 'A Forest', whose introduction, with Gallups' figure silhouetted against a backdrop of flickering light, is a moment of masterfully executed excitement. The haunting, mournful delivery of the 'running towards nothing / again and again and again...' line, too, is unforgettable. Momentum keeps up to the end (just about) with a new and rather undisciplined song, ending with Gallip throwing his guitar to the floor for no apparent reason and all three quitting the stage. After a distinctly lengthy pause, during which I opine that they're leaving

us wanting more — a sound move but all too rare — they return, for an overly long and self-indulgent encore, capped with 'Killing An Arab' (for auld lang syne, I suppose) before the final bows are taken.

Existentialism you can dance to! The Cure are a mass of fascinating contradictions. Despite their bleak, serious image, for example, they're second only to Madness in the running for best British singles band. No space here for pondering answers; the obligatory final line sum-up can only suggest that you seek the Cure in whatever town it's next available. You won't have to go as far as Lourdes.

**VIC GODARD AND SUBWAY SECT**  
Club Left, London  
By Jim Reid

**O**NE OF the more idiosyncratic performers to emerge from the early punk rush, Godard has stretched his imagination, pushed and pawed at his influences and constantly re-evaluated his words and music; yet always remained one to watch.

Vic is a nightclub entertainer, put him in the Marquee and he'd be lost. The music is a gentle touch, the creation of an ambience, while the band swings nice and easy and Godard simply croons; bow tie, face glistening; a study in cool.

It's a late night music: a crowded club, a pile of drinks on your table, and a soundtrack to woo lovers or pace the crazy talk of early morning conversation. The songs are classic: 'Anything Goes', 'Just In Time' and Godard's own and sublime 'Stop That Girl'; songs which burn and melt, songs with an appreciation for the craft of the lyricist.

Trouble is; there is a touch of complacency creeping into Godard's act. For someone whose favourite vocalists are Sinatra and Bennett his singing is remarkably flat; while the band, having conquered the art of the Swing, remain content to simply ease along, rather than push and expand their musicianship. With the release of a new single, 'Stamp of a Vamp', the launch of a Club Left 'fanzine', and a small provincial tour this month; Vic Godard and the whole scene surrounding the Club Left are about to reach a wider audience. It's a pity that this opportunity comes at a time when Godard needs an injection of fresh spirit and vitality into his music.



Mac: out of the black.

# Show of strength

**ECHO AND THE BUNNYMEN**  
Hammersmith Palais, London  
By Mark Cooper

**I**T SEEMS as if the Bunnymen have been away a long time. Touring the world from America to Australia and transforming themselves into the mightiest band in the land in the process. What once was a whimper is now a bang. Authority has replaced the timid air of uncertainty that occasionally hung over the band and the stage has become their own proud land. Good News!

The Hammersmith Palais presents its own problems, a floor covered in slush and a lack of views. Opening band The Wild Swans coped remarkably well, considering their inexperience. While the source of their schooling is still too obviously the Liverpool of the headliners, the Swans' own brand of lush, poetic rock promises well, only requiring what the Bunnymen have now acquired.

They've got it almost exact. They came out firing

'With A Hip', firing to the fore with the kind of strength and desire which has always been in the songs but not always on the stage. The Bunnymen began at the top and got better, stretching the pressure to the logical limit and then pulling the knot tighter, tighter — until they were shining so hard you'd have thought they'd exploded!

The Bunnymen have become a hard and heavy rock band, hard enough for Donnington, hard enough for the headbanger next to me to lose himself in sweat. This sort of force invites abandonment, not idiocy, but delirium. Yet the Bunnymen have achieved all this without any reliance on the clichés of Donnington. Muscular and vital, crashing and falling and rising again, the Bunnymen do it all and do it now without recourse to the tedium of predictable macho or the fetishism of guitars, without the bump and grind of the rock and roll circus!

Handling the tricks of stagecraft, from a netted backdrop to silhouetted lighting, the Bunnymen now use effects that once used

them. Seizing the stage and playing 'a best of' set, the Bunnymen showed how well they now know each other. Forced on by de Freitas' exuberant drumming, Les Pattinson's rooted, almost funk bass and the guitar interplay of Mac and Will Sergeant, the Bunnymen create a maelstrom of exact sound, a magic carpet on which Mac's voice can fly.

Tired and broken though that voice sounded on occasion, for much of the time it soared. Mac now takes centre stage and allows his songs all the drama they contain. That voice still turns cries of anguish into mere pouting on occasion, and its very excellence still invites Mac to use it for effect instead of passion. But that's a fine tension for any band as good as this, intent on fame.

Dancing like a scarecrow at the set's end, Mac looked loveably in need of rescue. Snatches of rock history ('gotta be rock and roll music' etc) wandered in and out of his rap while the audience staggered back, drained and exhausted. The great pretender is now the rightful heir.

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# Turn On

## PUNK'S LAST STAND

**T**HE CHRISTMAS On Earth punk festival this weekend (December 20) will be the Damned's last punk gig, say the band.

They claim that punk will be non-existent after Christmas, although their tour has consisted of a predominantly punk audience. Now they are celebrating their fifth anniversary the group say that they want to try something new.

"The Damned were obviously crazy at the beginning but they are five years' older now," said a spokesman, "and they want to start doing more serious things."

Christmas On Earth takes place at the Leeds Queens's Hall and features 15 groups, including The Exploited (pictured right), UK Subs, Bow Wow Wow and the Anti-Nowhere League.

Special coaches have been arranged to leave London Victoria Station at 8.30 am and will return at midnight. Tickets for the festival itself are all 4.50 and the coach prices will be a special rate.

Meanwhile, the Damned — who have hit the charts with their Friday The Thirteenth EP and Best Of... — have retrieved their equipment which was driven away last week after an argument between Rat Scabies and a member of the road crew.



## NEWS EXTRA

**HAIRCUT 100** and Aztec Camera are among the bands lined up for the new ICA Rock Week. It is the sixth event of its kind and will also have comedians in the bar and vocal harmony acts in the foyer. The full line up for the event runs with: Modern English, The Lemon Kittens and The Parts on December 29, The Higsons, Electric Guitars and Gene Loves Jezabel 30, Haircut 100, Buzz and China Crisis 31, Maximum Joy, The Past Seven Days and The Chameleons January 1, Aztec Camera, King Trigger and Artery 2 and 23, Skidoo, Mark Springer (from Rip Rig & Panic) and Dislocation Dance 3. Tickets are available from the ICA, The Mall, London SW1 (tel: 930 3847) and there will be a bar extension on New Year's Eve.

**TEARDROP EXPLODES!** London dates have been cancelled — although the group will be playing there on their own tour which will be announced next week. Meanwhile the remaining Liverpool dates cost £2.00 for Club Zoo members and £2.50 for non-members. Membership for Club Zoo is £1 and available from Club Zoo Membership, 18 Leamington Road Villas, London W11. Cheques or postal orders should be made payable to Club Zoo. For information on the dates contact 951-227 1024 between noon and 6pm. The band also play matinee shows in Liverpool on December 21 and 22.

**CLUB LEFT** — opened by Clash manager Bernie Rhodes — has completed its 1981 season and will re-open on January 14 next year. The club in London's Wardour Street is also going to open its own recording studios in Camden Town for people "who have something exciting to contribute."

**OZZY OSBOURNE** has now had to cancel the remains of his tour because of nervous exhaustion on top of his gastric problems which meant five dates had to be cancelled last week. Doctors have insisted he takes a complete break before starting his American tour in January. Ticket holders can get refunds from where they bought the tickets.

**MICHAEL SCHENKER** band members Gary Barden and Paul Raymond have left the group. MSG, which still features Cozy Powell and Chris Glen are currently auditioning for new members.

**ELVIS COSTELLO** fans can see the singer in Paris on January 10 with an all-in package which goes on sale this week. It costs between £75 for two nights and £119 for three nights and interested people should send a deposit of £50 if they want to go to Hearnweave Ltd. PO Box 281, London N15 5LW.

## TOURS

- **THE ANGELIC** Upstarts go on the road for a few dates just before Christmas. They play: Grimby Community Centre December 18, Derby Rainbow Club 19, East Retford Porternhouse 21, London 100 Club 22 and Hull Tower Theatre 23.
- **THE CLIMAX** Blues band embark on a massive tour in the new year. The group — who have just released their 'Lucky For Some' album play: Stoke Keele University 20, Nottingham Rock City 21, Newcastle Polytechnic 22, Sheffield University 23, Norwich East Anglia University 24, Manchester Polytechnic 28, Birmingham Polytechnic 29, Lancaster University 30, Reading Hexagon Theatre February 1, London Venue 2, Guildford Civic Hall 3, Glasgow Queen Margaret Unit 6, Dundee University 7, Edinburgh Playhouse 8, Stafford Borough Hall 11 and Cardiff University 12.
- **THE EURYTHMICS**, who comprise ex-Tourists members Annie Lennox and Dave Stewart have added two

dates to their current tour. They play: Nottingham Babel Club December 20 and Blackpool Jenkinsons 23.

● **THE SCORPIONS** have added an extra date to their February tour at Newcastle City Hall on February 13. Tickets are on sale now at £4 and £3.50.

● **THE INMATES** — who are supporting Elvis Costello for his dates — play a New Year's Eve party at London Dingwalls the London Venue on January 9. The group release a new album entitled 'Heatwave In Alaska' in the New Year.

● **GARY NUMAN's** old cohorts play their only date this year with Tubeway Patrol at the Retford Portnerhouse on December 18. The group features ABA boxer Nick Cruiser on vocals.

● **UFO** have added several dates to their New Year tour. They now play Derby Assembly Rooms January 21, Bradford St George's Hall 22, Preston Guildhall 23, Cardiff Sophia Gardens 24, Gloucester Leisure Centre 27 and the London Hammersmith Odeon 27 and 28. The group release their new album in January entitled 'Mechanix'. Tickets for the dates should be available soon — check venues for details.

● **CARLENE CARTER** plays a one-off special at London Dingwalls on December 22. The singer — whose band includes ex-Squeeze keyboard player Paul Carrack — also features in a Johnny Cash TV special which will be shown here next year.

● **AFRAID OF MICE**, who've just released their debut album of the same name, play two gigs in their native Liverpool at the Warehouse on December 17 and 18.

● **POISON GIRLS** play three Irish gigs just before Christmas. They play Dublin Lourdes Hall December 16 and Belfast Anarchy Centre 15 and 20. Admission is £1 in Belfast and £1.50 in Dublin.

● **RICHARD STRANGE** plays a gig at London Heaven on December 21. Also featured are the all female dance troupe Aegis with Dexy's saxophonist Dave Winthrop joining him as well.

## RELEASES

- **THE ACCLAIMED** Belgian label Disques Creuscule brings out a Christmas compilation album this week. It features acts including Aztec Camera, The Durutti Column, Paul Hague, A Certain Ratio and Cabaret Voltaire. Also included in the album are six Christmas postcards.
- **THE DEAD KENNEDYS** are re-releasing their controversial 'Too Drunk To F--k' single as a 12-inch this week. It is in a new sleeve and has been re-cut.
- **COMEDIANS INCLUDING** Rowan Atkinson, Ronnie Barker, John Cleese and Harry Secombe all appear on a double compilation album in aid of the Prince's Trust this week. It is called 'We Are Not Amused' and includes 31 tracks the stars' most famous sketches.
- **SINGLES FROM** Brian Brain and Lovely Previn have been delayed until next year because of the 'Christmas rush'. Brain's 'Jive, Jive' and Previn's 'I Can't Hold On' are now to be released in January.
- **VIRNA LINDT**, Shake Shake, Tot Taylor and Mari Wilson all appear on a compilation album of their singles released this week. It is entitled 'The Compact Christmas Pack' and is available by post only from: The Compact Organisation, 67 Onslow Gardens, London N10. The offer lasts until the end of January when the singles will be deleted.
- **SWEET SAVAGE** release their debut single this week. It is a double A side entitled 'Take No Prisoners' / 'Killing Time'.
- **AN ELECTRO** Dance band called Ballistic Kisses release a 12-inch single this week including three tracks: 'Black And Broke', 'Domestic Servants' and 'Five O'Clock World'.
- **SONGS FROM** the film 'Arthur' are released on a compilation album of the same name this week. It includes songs from Stephen Bishop, Christopher Cross and Bart Bacharach which featured in the film which stars Dudley Moore, Liza Minnelli and John Gielgud.

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

## THURSDAY 17

- BEDFORD**, Civic Hall (82691), The Crucix / The Kpooz
- BIRMINGHAM**, Golden Eagle, Hill Street (021 566 6576), Ricky Cool
- BIRMINGHAM**, Odeon (021 643 6101), Japan
- BLETCHLEY**, Compass Club, Killer Wales
- BOLTON**, Galety, Bradshawgate (23486), JG Spoils / Mr Rington
- BORNDEN**, Robin Hood, Stamford, The Polka Dots
- BRIGHTON**, New Conference Centre (203131), Toyah
- BRISTOL**, Stonehouse, Behind Bunch Of Grapes, The Hybrids / The Club Waiters
- BURNLEY**, Centre Spot, Brunshaw Road, Notsensibles
- CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Secret Affair
- CHELMSFORD**, Chancellor Hall (85846), Caroline Roadshow
- CHESHAM**, Underground, Elgiva Hall, The Cobras / Zoo Radio / Lazy
- COVENTRY**, General Wolfe (88402), Olway And Barrell
- DARLINGTON**, Turks Head (83191), The Toy Doll's
- DERBY**, Assembly Rooms (23111), Thin Lizzy / Sweet Savage
- DUNDEE**, Barracuda (28373), The Cheaters
- EASTBOURNE**, Congress Theatre (30383), Bucks Fizz
- EASTCOTE**, Clay Pigeon (01 868 8386), Mentors / Molten
- EDINBURGH**, Odeon (031 667 3805), Stray Cats
- EDINBURGH**, Nile Club, Playhouse (031 665 2064), Palace
- EDINBURGH**, Odeon (031 667 3805), Stray Cats
- GALASHIELS**, College of Textiles: Powerhouse Boogie Band
- GRAVESEND**, Red Lion, Crete Hall Road, Northfleet (86127), Naked / Carnage
- HEATH FARMOUTH**, 151 Club, Vital Discorder
- HATFIELD**, Forum (75217), Suzi Quatro
- IPSWICH**, Gaumont (58411), Gary Glitter / The Gas
- LEEDS**, Gmpton Arms, Compton Road, Neferata V
- LEEDS**, Warehouse, Somers Terrace (468287), Havana Let's Go
- LIVERPOOL**, Masonic, Body
- LONDON**, The Angel, Lambeth Walk (01 735 4309), Discowalk / Roman Holiday
- LONDON**, Barons Court Tavern, Barons Court (01 305 4064), Ginger
- LONDON**, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), Reaction / The Odd Hit
- LONDON**, The Canteen, Great Queen Street, Covent Garden (01 405 8589), Johnny M
- LONDON**, The Uptown Rhythm Boys
- LONDON**, Casino, Toxted (01 873 7018), Excalibur
- LONDON**, The Circus, Boulevard Theatre, Brewer Street (01 437 2661), Anthony More / The Inevitable
- LONDON**, City University, Spencer Street (01 253 4396), Sisters Of Spill
- LONDON**, Dingwalls, Camden Lock (01 287 4867), Louis Lofsky / Tristan Palmer / Sammy Dread
- LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 365 0526), Siam / Aunty And The Man From Uncle
- LONDON**, Hammersmith Odeon (01 746 4081), Duran Duran
- LONDON**, Hogs Grunt, Production Village, Cricklewood (01 450 8969), Rio And The Robots
- LONDON**, Hope And Anchor, Islington (01 359 4510), Motor Boys Motor
- LONDON**, Kings Head, Fulham High Street (01 736 1413), The Drivers
- LONDON**, Old Queens Head, Stockwell Road (01 237 4954), Up / Set / C&I Oute
- LONDON**, 101 Club, St John's Hill, Capham (01 223 8309), Masked Orchestra
- LONDON**, Pagoda, Green Lanes, Slove Newington (01 228 5930), The Wangfords / Exa Palm
- LONDON**, Rainbow, Finsbury Park (01 283 3148), Squeeze / A Flock Of Seagulls
- LONDON**, Rock Garden, Covent Garden (01 240 3861), The Mothmen
- LONDON**, The Shaftesbury, Shaftesbury Street (01 253 4561), Harfoot Brothers
- LONDON**, Theatre Royal, Drury Lane (01 838 5676), Adam And The Ants
- LONDON**, The Venue, Victoria (01 828 9441), Aswad
- LONDON**, Wembley Arena (01 902 1234), Genesis
- LONDON**, Whiskey A GoGo, Wardour Street (01 437 5534), Blurt
- LUTON**, Madhaters (22685), Click Click / Agent Orange / Blazing Red / The Platinum Five / Manic Rhythms
- MANCHESTER**, Grey Horse, Romley, The Goors
- MANCHESTER**, Henry's Bar, Fireclown
- OXFORD**, Old Fire Station, Dub Vendors / The Difference
- OXFORD**, Pennyfarthing (46077), De La Soul
- PLYMOUTH**, Ark Royal, Fore Street, Devonport, Mercedes
- ROCHDALE**, Crawford Arms (46306), Thirteen Candles
- ROTTON**, The Railway, Demma Delight
- ST ALVEST**, Cornwall Coliseum (Par 4504), Cliff Richard
- SALISBURY**, Technical College (23711), Bad Manners
- SHEFFIELD**, Big Trees, E-Plus
- SLOUGH**, College of Higher Education (42293), The Boreas / The Mo - Dettes / Roddy Radiation And The Tearjerker
- STOKE**, Kings Hall (47481), The Exploited
- SOUTHSEA**, Rock Garden, Crazy Cans
- WAKEFIELD**, Unity Hall (8655) Magnificent Everything / Third Estate / Screaming Ab / Dab
- BRIGHTON**, Lion Hotel (2004), Troyan
- WATFORD**, Balloys (39848), The Dooleys
- WESTON SUPER MARE**, Hobbits Hole, Richmond Street, Treitors Gate
- WESTON SUPER MARE**, Old Pier (18328), The 45's
- WOLVERHAMPTON**, Angles, Centley House Hotel (789712), Red Beans And Rice
- WOLVERHAMPTON**, Civic Hall (21359), Saxon / Lionheart
- WORKSOP**, The Dragon, Dinnington, Genesis
- WORTHING**, Balmoral (39232), Union Jacks

## FRIDAY 18

- ABERDEEN**, Victoria Hotel, The Cheaters
- ALDRERSHOT**, West End Centre, Queens Road, Amity
- ASHTON UNDER LYME**, Spread Eagle (861 300 5732), Thirteen Candles
- BIRMINGHAM**, Golden Eagle, Hill Street (021 545 5403), Blitz / The Partisans
- BIRMINGHAM**, Odeon (021 643 6101), Japan
- BLACKBURN**, Holy Souls Hall, Sidekix
- BRADFORD**, Queens Hall, Morley Street, Notsensibles / Southern Death Cult / Chronic / Requim
- BRIGHTON**, Dome (862127), Bucks Fizz
- BRIGHTON**, Lewes Road Inn, Lewes Road, The Deltas
- BRIGHTON**, New Conference Centre (203131), The Police
- BRISTOL**, Colston Hall (287758), Nils Lofgren
- BRISTOL**, Trinity Hall (864472), Vic Godard And Subway Sect / Lady Blue / John Birton
- CAMBRIDGE**, Sound Celler (86253), Mondo
- CHADWELL HEATH**, The Greyhound, High Road (01 599 1533), Jackie Lynton's Christmas Show / Chaos
- CLEETHROPES**, Pier Hotel (81433), Fireclown
- COVENTRY**, General Wolfe (88402), Way Of The West
- COVENTRY**, Shony Stanton Social Club, The People
- GLASGOW**, Queen Margaret's Union (041 324 1365), Powerhouse Boogie Band
- GLASGOW**, University (041 339 8887), Dr Feelgood
- GRAVESEND**, Red Lion, Crete Hall Road, Northfleet (86127), Desolation Angels
- HORNCASTLE**, Town Hall, Crazy Cans
- KETERING**, Windmill Club (217), Resistance / Cassettes / Nation 3
- KINGSTON**, The Swan, Mill Street, The Docs / Skinhead Reggae Disco
- LEEDS**, University (39571), Stray Cats
- LEICESTER**, Electric Theatre, Sinfectoria Street (530970), Furthurthies
- LEWES**, Community Centre, Emma Sharpe And The Features (Anti Nukes)
- LONDON**, The Angel, Lambeth Walk (01 735 4309), Emotional Spies / Mouse And The Underdog
- LONDON**, Barracuda, Baker Street (01 902 2002), Second Image
- LONDON**, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), Manufacture Records
- LONDON**, Britton Town Hall (01 274 2722), Pigbag / The Raincoats / Psychotics (No Nukes)
- LONDON**, Dingwalls, Camden Lock (01 287 4867), Mari Wilson And The Imaginations
- LONDON**, Dominion, Tottenham Court Road (01 580 9562), Hot Gossip
- LONDON**, Dublin Castle, Parkway, The Drabattyles / Sound Of Music
- LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01 365 0526), Supercharge 81 / Walter Miller's Little White Lies
- LONDON**, Hogs Grunt, Fulham Palace Road, Hammersmith (01 365 0526), Supercharge 81 / Walter Miller's Little White Lies
- LONDON**, Halls Moon, Herne Hill (01 737 4860), OK Jive
- LONDON**, Hogs Grunt, Production Village, Cricklewood (01 450 8969), Sharp Practice / Tropicana
- LONDON**, Hope And Anchor, Islington (01 359 4510), Red Beans And Rice
- LONDON**, Kings Head, Fulham High Street (01 736 1413), The 45's
- LONDON**, Institute Of Education, Student Common Room Bedford Way (01 638 1500), Sisters Of Spill (Woman Only Gig)
- LONDON**, Marquee, Wardour Street (01 437 5533), Secret Affair
- LONDON**, Old Queens Head, Stockwell Road (01 237 4954), Naked Lunch / John Vincenta Lonely Heart
- LONDON**, Pagoda, Green Lanes, Slove Newington (01 228 5930), Juice On The Loose
- LONDON**, Prince Consort, Burntwood, Burntwood
- LONDON**, Rainbow, Finsbury Park (01 283 3148), Hawkwind
- LONDON**, Rock Garden, Covent Garden (01 240 3861), The Stargazers
- LONDON**, The Ship, Plumstead Common, Vagabond / H&C Create H&C
- LONDON**, Theatre Royal, Drury Lane (01 838 5676), Adam And The Ants
- LONDON**, Two Brewers, Capham High Street (01 622 3621), Talk Like That
- LONDON**, The Venue, Victoria (01 828 9441), The Blues Band
- LONDON**, Wembley Arena (01 902 1234), Genesis
- MALVERN**, Phoenix Club, The Dancing Did / Finish The Story
- MANCHESTER**, The Angel, Chapel Street, Salford, The Things
- MANCHESTER**, Denton Youth Centre, Prestwick Street, Denton (061 336 4881), The Chameleons / Twilight Zone / Zoo
- MANCHESTER**, Portland Bars (061 236 814), The Permanents



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



ULTRAVOX: get out your fancy dress togs for the band's charity gig at the London Coliseum on Sunday

**NEWBURY**, College of Further Education (42824), The Minor Details / Mind Tunnel / Headgames  
**NEWCASTLE UPON TYNE**, City Hall (20077), Slade / Spider  
**NEWHAVEN**, Newhaven Youth Centre, The Lifesize Model / Export  
**NOTTINGHAM**, Rock City (412544), Suzi Quatro  
**PLYMOUTH**, Ark Royal, Fine Street, Devonport, Canyon  
**READING**, Central Hall, John Holt  
**REDDITCH**, Valley Club, Football Stadium, Dark Star  
**RETFORD**, Porterhouse (704881), Tubeway Patrol  
**ST ALBANS**, Horn Of Plenty (38520), Night Prowler  
**ST AUGUSTINE**, Cornwall Coliseum (Par 4054), Cliff Richard  
**SUNDERLAND**, Mayfair (843827), Prophet  
**SWINDON**, Oasis (32404), Bad Manners  
**WALSALL**, Town Hall (75759), The Exploited  
**WATFORD**, Balloys (39848), The Dooleys  
**WORKINGHAM**, Angles, Cantley House Hotel (788912), Jeep  
**WOLVERHAMPTON**, Gifford Arms, Sab Zero  
**WOLVERHAMPTON**, Lafayette (26265), Sub Zero  
**WORTHING**, Balmoral (36232), Union Jacks

**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01-289 1533), Chemical Alice's Christmas Show  
**CHICHESTER**, Rock Society, Overhill  
**COVENTRY**, General Wolfe (88402), Urge  
**CREWKERNE**, Victoria Hall, Chalce  
**CUCKFIELD**, Kings Head, Suspect  
**DUNSTABLE**, Queensway Hall (51111), Hawkwind  
**EAST KILBRIDE**, Olympia (22286), Saigon / Factory Poems / Actors Studio  
**ESW VALE**, The Lovel, Cimbo Paronni  
**EDGEWARE**, The Sparrowhawk, Giengall Road, The Elephants (Friends Of The Earth Benefit)  
**EDINBURGH**, Astoria (031-461 1662), Reggie And The News  
**EDINBURGH**, Playhouse (031-665 2084), Juran Duran  
**EXETER**, St Nicholas School, The Gift  
**GILLINGHAM**, King Charles Hotel (Midway 48351), Dr Feelgood  
**GLASGOW**, Apollo (041-332 9221), Toyah  
**GLASGOW**, Crown Hotel, Wishaw, The Strings  
**GRAVESEND**, Red Lion, Crane Hall Road, Northfleet (66127), Demig  
**HEREFORD**, Market Teyem (58235), The Avocado  
**IPSWICH**, Gaumont (53841), Gillan  
**LEAMINGTON**, Bath Place Halls, The People / Neville Staples / Jah Baddis  
**LEEDS**, Florde Grene (40084), Crazy Cavan  
**LEICESTER**, Electric Theatre, Sandacre Street (530978), The Bureau / Mo - Dettes / Reddy Radiation And The Twerfers  
**LEIGHTON BUZZARD**, Youth Club, Part 1 / Chronic Outbursts / Condemned / Absconded  
**LIVERPOOL**, Checkmate Club, Chequers, Seel Street (051-227 1024), Frantic Elevators  
**Nash Sandwich**  
**LONDON**, Angel, Lambeth Walk (01-735 4309), Baby 'N' The Monsters  
**LONDON**, The Angel, Lambeth Walk (01-735 4309), Baby 'N' The Monsters  
**LONDON**, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-602 6351), Section 8  
**LONDON**, The Canteen, Great Queen Street, Covent Garden (01-405 6589), Juice On The Loose

**LONDON**, Dingwalls, Camden Lock (01-267 4967), Hank Wangford Band  
**LONDON**, Film Co-Op, Camden (01-722 1726), Wa Pa Cha (Undercurrents Magazine Benefit)  
**LONDON**, Green Man, Euston Road (01-589 8615), UK Subs / Acified  
**LONDON**, Greyhound, Fulham Palace Road, Hammersmith (01-385 0526), Mickey Jupp / Empty Vessels  
**LONDON**, Hall Moon, Herne Hill (01-737 4580), Remipedes  
**LONDON**, Hampstead Town Hall (01-453 7171), Streetwalker  
**LONDON**, Hogs Grant, Production Village, Cricklewood (01-450 8969), The Feelers / The Rio Grande Hot Tango Orchestras  
**LONDON**, Hope And Anchor, Islington (01-358 4510), True Life Confessions  
**LONDON**, Jacksons Lane Community Centre, Archway Road, Highgate (01-340 5226), OK Jive / O'ah  
**LONDON**, Kings Head, Fulham High Street (01-735 1413), Red Beans And Rice  
**LONDON**, Marquee, Wardour Street (01-437 6603), Secret Affair  
**LONDON**, New Albany Empire, Douglas Way, Deptford (01-491 8016), The Raincoats And Friends  
**LONDON**, Old Queens Head, Stockwell (01-737 4904), The Cardinals / Souls Valiant  
**LONDON**, Pegasus, Green Lanes, Stoke Newington (01-226 5930), Big Chief  
**LONDON**, Penhouse Club, White Horse Street, Strange Persuasions / Volcanoes  
**LONDON**, Rainbow, Finsbury Park (01-253 3148), Trapeze / Atomic Rooster / Chicken Shack  
**LONDON**, Rock Garden, Covent Garden (01-240 3361), Talisman  
**LONDON**, Rox, Royalty, Southgate (01-856 4112), Way Of The West / Outer Limits  
**LONDON**, Stapleton, Grouse Hill (01-272 2519), Dave Ellis Band  
**LONDON**, Theatre Royal, Drury Lane (01-436 5678), Adam And The Ants  
**LONDON**, The Venue, Victoria (01-429 8441), The Blues Band  
**LONDON**, Wembley Arena (01-662 7241), Genesis  
**NEWBURY**, Arts Workshop, Beacon Hill Six / Red Factory / Love In The Future  
**NEWCASTLE UPON TYNE**, City Hall (20077), Lindisfarne  
**NEWCASTLE UPON TYNE**, The Mine, Benwell, Appletwigg Cutter  
**NORTHAMPTON**, Old Stock Lion, C-Saim  
**ORPINGTON**, Civic Hall (23967), Long Tall Shorty  
**OXFORD**, Pegasus Theatre, The Difference  
**PERTH**, County Hotel (2335), The Cheaters  
**PLYMOUTH**, Ark Royal, Fore Street, Devonport, Metros  
**RETFORD**, Porterhouse (704881), Eurythmics  
**RICHMOND**, Duke Of York (01-940 7313), Ginger  
**ST AUGUSTINE**, Cornwall Coliseum (Par 4054), Cliff Richard  
**SHEFFIELD**, Lysium (754944), Stray Cats  
**SNECKESS**, Festival Pier (2258), Gary Glitter / The Gas  
**STROUD**, Leisure Centre (6771), Bad Manners  
**WEST RUNTON**, Pavilion (203), Suzi Quatro  
**WEYMOUTH**, Rock Hotel, Abbotsway Road, The Deltas  
**WORKINGHAM**, Angles, Cantley House Hotel (788912), Final Frontier  
**WOLLASTON**, Nags Head (Wellington Road 864204), Fallen Angels

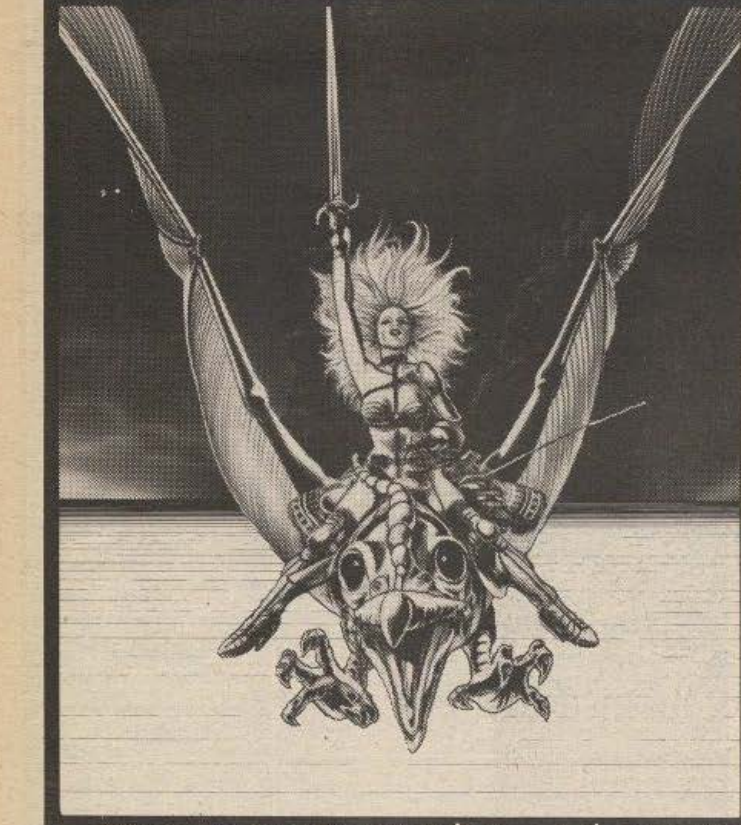
**SUNDAY 20**

**ABERDEEN**, Copper Beech (26487), Berlin  
**ABERDEEN**, Fusion Ballroom (21135), Altered Images  
**BEDFORD**, Horse and Groom, C-Saim  
**BELFAST**, Whittall Hall, Queens University (45133), Orchestral Manoeuvres In The Dark  
**BIRMINGHAM**, National Exhibition Centre (621 704 414), Genesis  
**BLACKBURN**, Bay Horse New Inns, Fishion (48443), Gypsy  
**CHADWELL HEATH**, Electric Stadium, The Greyhound, High Road (01 599 1533), Manufactured Romance  
**DARLEY DALE**, Northwood Club, Fireclown  
**DERBY**, Assembly Rooms (31111), Ralph McTell  
**EDINBURGH**, Illal Club, Playhouse (031 665 2964), African Star  
**EPING**, Blacksmiths Arms, Thorowood Common, Muckran Wakes / Dave Peabody / Sam Stephens and Ann Lennox Martin / Les Barker and Mrs Ackroyd / Chameleon  
**FALMOUTH**, Laughing Pirate (31928), Metros  
**GLASGOW**, Dial Inn (641 332 1842), The Strings  
**GRAVESEND**, Red Lion, Crane Hall Road, Northfleet (66127), Outrageous Flesh / Carte Blanche  
**HARROW WEAUD**, Middlesex And Herbs Country Club (01 854 3647), Bootleg Beatles  
**HATFIELD**, Polytechnic (01 361 5080), Powerhouse Heavy Metal Roadshow Christmas Party

**SATURDAY 19**

**BATH**, Moles, Vic Godard And Subway Scot  
**BIRMINGHAM**, Fighting Cocks, Mosely (021-449 2554), Escha / 821 / Formula  
**BIRMINGHAM**, National Exhibition Centre (021-780 4141), The Police  
**BIRMINGHAM**, Norton Hall Community Centre, Salfrey (021-326 2942), Prediction / The Nightingales  
**BIRMINGHAM**, Odson (021-643 8101), Slade / Spider  
**BISHOPS STORTFORD**, Rhodes Hall (31746), Caroline Roadshow  
**BRIGHTON**, Done (882127), Nils Lofgren  
**BRIGHTON**, New Conference Centre (202131), Japan  
**CAMBRIDGE**, Sound Cellar (89933), Slam / Pure Thought

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**HEAVY METAL**  
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 BASED UPON CHARACTERS BY RICHARD CORBEN, ANGUS MCKIE, DAN O'BANNON, THOMAS WARKENTIN  
 AND BERNI WRIGHTSON. ADAPTED BY LEONARD MOGEL. SCREENPLAY BY IVAN REITMAN  
 DIRECTED BY GERALD POTTERTON. COSTUME DESIGNER ELMER BERNSTEIN  
 EXECUTIVE PRODUCERS: (COLUMBIA PICTURES) (COLUMBIA PICTURES) (COLUMBIA PICTURES)

FEATURING SONGS BY  
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<b>NOW SHOWING</b>	<b>COLUMBIA</b> SHAFTSBURY AVENUE	<b>classic</b> HAYMARKET	<b>classic</b> TOTTENHAM CRT. RD.	<b>classic</b> CHELSEA	<b>ODEON</b> KENSINGTON	<b>ODEON</b> SWISS COTTAGE	<b>ODEON</b> WESTBOURNE GROVE
<b>SUNDAY JANUARY 3</b> GLASGOW La Scala	<b>SUNDAY JANUARY 10</b> BIRMINGHAM (Queensway) Odeon LEEDS Odeon	<b>THURSDAY JANUARY 21</b> BLACKPOOL Odeon BRIGHTON Odeon	<b>SUNDAY JANUARY 24</b> HANLEY Odeon IPSWICH Odeon	LEICESTER Odeon NEWCASTLE Odeon NOTTINGHAM Odeon PORTSMOUTH Odeon	<b>SUNDAY JANUARY 31</b> BRISTOL Odeon EXETER Odeon LIVERPOOL Odeon	MANCHESTER Odeon SHEFFIELD Gaumont (CINEMA DETAILS CORRECT AT TIME OF GOING TO PRESS.)	



# Turn On

## FROM PAGE 21

LEEDS, Queens Hall, The Damned / Bow Wow Wow / The Exploited / UK Subs / Anti Pasi / Black Flag / Anti Newthens League / Chelsea / Vice Squad / Chron Gen / Trocener Kicks / Charge / Lams / Insane / QBH  
 LEICESTER, De Montfort Hall (7632), Japan  
 LIVERPOOL, Empire (01 708 1155), Duan Duran  
 LIVERPOOL, Royal Court (01 708 0330), Stray Cats  
 LONDON, The Angel, Lambeth Walk (01 735 4091), Hairstrip One  
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), Hidden Charms  
 LONDON, Barbessa Arts Centre, Lavender Hill (01 223 8413), Bob Taylor And His Full Frontal Rhythm Boys (Lunchtime)  
 LONDON, Coliseum (01 638 3161), Ultravox (Fancy Dress Christmas Party), (English National Opera Jubilee Appeal Fund)  
 LONDON, County Terrace Tavern, New Kent Road, Elephant and Castle, Avenue  
 LONDON, Dominion, Tottenham Court Road (01 580 5562), Nils Lofgren / Grand Prix  
 LONDON, Dover Street, Wine Bar, Dover Street, Green Park (01 629 9813), The London Asaphes  
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 365 0526), Guy Jackson and The Wibble Brothers  
 LONDON, Hammersmith Odeon (01 748 4081), Slade / Spider  
 LONDON, Hogs Grant, Production Village, Crickeford (01 450 8069), Salamander  
 LONDON, Hope And Anchor, Islington (01 358 4510), Babylon Rebels  
 LONDON, Kings Head, Fulham High Street (01 736 1413), New Pranksters / Blood Donor  
 LONDON, Lycium, The Strand (01 836 3715), U2  
 LONDON, Neleons, Wimbledon, Natural Scientists  
 LONDON, 100 Club, Oxford Street (01 636 0833), John Picard (Lunchtime Jazz)  
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Ivory Coasters  
 LONDON, Railway, Tottenham Lane (01 340 1020), Talk Like That  
 LONDON, Rock Garden, Covent Garden (01 240 2861), New Pranksters / Blood Donor  
 LONDON, St George's Theatre, Tufnell Park Road, Middlefield Folies Orchestra  
 LONDON, Tofrington, North Finchley (01 445 4710), The GB Blues Company with Root Jackson  
 NEWCASTLE UPON TYNE, City Hall (20007), Lindisfarne  
 NORTHAMPTON, Romany, Nation 2  
 PLYMOUTH, Ark Royal, Fore Street, Devonport, The Heat  
 PLYMOUTH, Ark Royal, Fore Street, Devonport, Cayson (lunchtime)  
 POOLE, Arts Centre (7692), Gillan / Budgie  
 PRESTON, Moonraker, Dennis Delight  
 REDCAR, Coatham Bowl (474428), Dr Feelgood  
 REDHILL, Lakers (01645), Sahara Beach  
 THYTON, Railway, Thryton Candles  
 SLOUGH, Alexandras, Bath Road, Kenny Porter Band  
 WOKINGHAM, Angles, Castle House Hotel (789912), 25th Street

## MONDAY 21

BIRMINGHAM, Holy City Zoo, Mood Elevators  
 BIRMINGHAM, National Exhibition Centre (021 760 4141), Genesis  
 BIRMINGHAM, Odeon (01-643 6101), Duran Duran  
 BLACKBURN, Bay Horse New Inns, Rixton (48443), Exit Visa (CB Christmas Bop)  
 BORDEN, Robin Hood, Standford, Frax Sidebottom / Sonny Black / Frank Swinton / Blues Session  
 BRIGHTON, New Regent (27200), Mearnsrock / Emma Sharp And The Features  
 CARSHALTON, Cottage Of Content, Messenger  
 CARSHALTON, Crackers, Wrythe Lane, Avenue  
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01-599 1533), Deep Machine / Duet  
 CHESTER, Deasde Leisure Centre (813731), The Police  
 CROYDON, Fairfield Halls (01-688 9291), Ralph McTell  
 DUBLIN, Stadium (763371), Orchestral Manoeuvres In The Dark  
 DUNSTABLE, Queensway Hall (602386), Dr Feelgood  
 EDINBURGH, Coasters, Altered Images  
 EDINBURGH, Cockburn Bar, Cockburn Street, Last Uprising / Exit 23  
 GUILDFORD, Cine Centre (67314), Chris Costello  
 LIVERPOOL, Club 200, Pyramid, The Teardrop Explodes  
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway, (01-602 6351), The Frankie  
 LONDON, Bouncing Ball, Peckham (01-793 3247), Marillion  
 LONDON, Dingwells, Camden Lock (01-267 4967), John Cooper - Clarke / Martin Baserman Band  
 LONDON, Dominion Theatre, Tottenham Court Road (01-580 9562), Adam And The Ants

LONDON, Hammersmith Odeon (01-748 4081), Gillan / Budgie  
 LONDON, Heaven, Under The Archers, Wilera Street, Charing Cross (01-839 3852), Christmas Extravaganza / Nightvision Video  
 LONDON, Hogs Grant, Production Village, Crickeford (01-450 8069), Monkey  
 LONDON, Hope And Anchor, Islington (01-358 4510), The Swinging Lareels  
 LONDON, Kings Head, Fulham High Street (01-736 1413), John Spencer / Johnny G  
 LONDON, Le Kll, Greek Street, Vendetta  
 LONDON, Lycium, The Strand (01-836 3715), U2  
 LONDON, Marquee, Wardour Street (01-437 8653), The 43's  
 LONDON, Old Queens Head, Stockwell (01-737 4904), Neon Blondes / Fear Of Falling  
 LONDON, 101 Club, 51 Johnes Hill, Clapham (01-223 8309), Killer Wives  
 LONDON, Pegasus, Green Lanes, Stoke Newington (01-226 5930), That's Cooking  
 LONDON, Rock Garden, Covent Garden (01-240 2861), SHIF Alcatraz  
 LONDON, Ruskin Arms, East Ham (01-472 0377), Excalibur  
 LONDON, Theatre Royal, Drury Lane (01-336 3676), Japan  
 LONDON, The Venue, Victoria (01-828 9441), East Quatre  
 LONDON, Walmer Castle, Peckham (01-705 6338), Activated / Urban Dissidents  
 LONDON, Xclusive Club, Margaret Street, Combo Passe  
 MANCHESTER, Apollo, Ardwick (061-273 1112), Toys  
 NEWCASTLE UPON TYNE, City Hall (20007), Lindisfarne  
 NOTTINGHAM, Windmill, Neil Jones  
 PORTSMOUTH, Soups Parade Park, Southsea, The Time / Astral Bodies  
 PRESTON, Moonraker, Dennis Delight  
 SHEFFIELD, Marples, UK Subs / Trocener Kicks / Stunt Kites  
 STAFFORD, Bingley Hall (66060), The Human League  
 SWANSEA, Top Rank (53142), Gary Gitter / The Gas  
 WALLAGE, Dale Inn (01-436 9847), Rockin Horse  
 WARRINGTON, The Vortex, Lymm, Troys  
 WATERFORD, Verulam Arms (21035), Teed The Wet Sprocket / Clientelle / Rubber Chest International Year Of The Disabled Benefit

## TUESDAY 22

BELFAST, The Pound (29990), The Trial  
 BIRMINGHAM, Golden Eagle, Hill Street (021-643 4503), Pinkies  
 BIRMINGHAM, National Exhibition Centre (01 760 4141), Genesis  
 BIRMINGHAM, Odeon (021 643 6101), Duran Duran  
 BOLTON, Railway Inn, Bromley Cross, Autote  
 BURNLEY, Nelson College, Earthyhmics  
 BURY, Derby Hall, Market Street (061 781 7107), Harlem Spirit  
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Purple Hearts / The Scissors  
 DERBY, Blue Note (02599), Vic Godard And Sibway Sect  
 DURHAM, Brewers Arms, The Stingrays  
 GLASSGOW, Tiffany's (041 332 0922), Aired Hinges  
 GRAVESEND, Red Lion, Crane Hill Road, Northfleet (66127), Xenon X  
 LEEDS, Queens Hall (31961), The Police  
 LIVERPOOL, Club 200, Pyramid, The Teardrop Explodes  
 LONDON, The Angel, Lambeth Walk (01 735 4091), Apocalypse  
 LONDON, Dominion, Tottenham Court Road (01 580 9562), Adam And The Ants  
 LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 602 6351), The Galscrashers / Short Commercial Bar  
 LONDON, The Canteen, Great Queen Street (01 405 6588), Johnny M And The Uptown  
 Rhythm Boys  
 LONDON, Dingwells, Camden Lock (01 267 4967), Carolee Carter And The CC Riders  
 LONDON, Overton, Barrowada, Baker Street, Portman Square (01 903 2652), Incognito  
 LONDON, Peckham, Clarendon Hotel, Hammersmith Broadway (01 602 6351), The Frankie  
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 365 0526), Tandori Cassette / The Helicopters  
 LONDON, Hammersmith Odeon (01 748 4081), Gillan / Budgie  
 LONDON, Hogs Grant, Production Village, Crickeford (01 450 8069), Free Hand  
 LONDON, Hope And Anchor, Islington (01 358 4510), Reverb And Barb  
 LONDON, Loons Baitri, Hornsey Street, Combo Passe  
 LONDON, Lycium, The Strand (01 836 3715), An Ory And The Blockheads  
 LONDON, Marquee, Wardour Street (01 437 8653), Troys  
 LONDON, New Golden Lion, Fulham Road (01 383 3842), Talk Like That  
 LONDON, Dominion, Tottenham Court Road (01 580 9562), The Blisters  
 LONDON, New Albany Empire, Douglas Way (01 891 8016), The Searchers / Electric Bluebirds  
 LONDON, 100 Club, Oxford Street (01 636 0833), Long Tall Shorty  
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Roulette  
 LONDON, Railway, Tottenham Lane (01 340 1107), Dave Ellis Band

LONDON, Rhythm, Whiskey A Gogo, Wardour Street (01 437 5034), Nick Phtas  
 LONDON, Rock Garden, Covent Garden (01 240 2861), That's Cooking  
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7011), Pascha / The Survivors  
 LONDON, Theatre Royal, Drury Lane (01 336 3676), Japan  
 LONDON, Upstairs At Ronnie's, Frith Street (01 428 0747), Idiot Ballroom / Blue Midnight / Dick Heier / Murphy Federation / Reallimitations / Merry Zap Zap / Rock N Roll Pentis / Sir Alla Sound  
 LONDON, The Venue, Victoria (01 828 9441), Dave Edmunds  
 MANCHESTER, Phoenix (061 273 3753), Mr Z  
 NEWCASTLE UPON TYNE, City Hall (20007), Lindisfarne  
 NEWCASTLE UPON TYNE, Soul Kitchen, Casablanca Club, Haymarket, The Jazzaters  
 NOTTINGHAM, Rock City (412644), Stray Cats  
 LONDON, Dominion, Tottenham Court Road (01 580 9562), Adam And The Ants  
 SWANSEA, Langland Bar, Seafront  
 SWINDON, Brunel Rooms (31384), Whacker Eric

## WEDNESDAY 23

ABERDEEN, Valhallas, Boys In Darkness  
 AYLESBURY, Friars Vale, Hall (69448), Gary Gitter/The Gas  
 BIRMINGHAM, Golden Eagle, Hill Street (021 643 4503), Beality  
 BIRMINGHAM, National Exhibition Centre (021 760 4141), Genesis  
 BIRMINGHAM, Odeon (021 643 6101), Duran Duran  
 BLACKBURN, Bay Horse New Inns, Rixton (48443), Wamm/Johnny Harper And The Choirboys  
 CAMBRIDGE, Sound Cellar (69833), Chime/Pure Thought  
 CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Plain Characters/Track Worker  
 CORBY, Ralliers Bar, In-Line  
 DERBY, Rainbow Club, Alvalton (73131), Owen Searcher  
 GRAVESEND, Red Lion, Crane Hill Road, Northfleet (66127), Wipe Out  
 HARROW WEAVER, Middlesex And Herts Country Club (01 954 3647), Havana Let's Go  
 KIDDERMINSTER, Town Hall, Sub Zero  
 LIVERPOOL, Club 200, Pyramid, The Teardrop Explodes  
 LONDON, The Angel, Lambeth Walk (01 735 4091), Rocky Cool  
 LONDON, The Canteen, Great Queen Street, Covent Garden (01 405 6588), Johnny M And The Rhythm Boys  
 LONDON, Dingwells, Camden Lock (01 267 4967), Wilko Johnsons Solid Senders/The Vets  
 LONDON, Dominion, Tottenham Court Road (01 580 9562), Adam And The Ants  
 LONDON, Gossips, Dean Street (01 533 0947), The High Tide  
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 365 0526), The Boys And The Tearjerkers  
 LONDON, Hammersmith Odeon (01 748 4081), Japan  
 LONDON, Hogs Grant, Production Village, Crickeford (01 450 8069), 25th Street  
 LONDON, Hope And Anchor, Islington (01 358 4510), Juan Foote 'N The Grave  
 LONDON, Kings Head, Fulham High Street (01 736 1413), Screaming Herries/King Kurt  
 LONDON, Lycium, The Strand (01 836 3715), Bow Wow Wow/Jimmy The Hoover  
 LONDON, Marquee, Wardour Street (01 437 8653), The Searchers  
 LONDON, New Marlins Cave, Margery Street, Kings Cross (01 837 2097), The Caninbas  
 LONDON, Old Queens Head, Stockwell (01 737 4904), Resultz/Smags  
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Electric Bluebirds  
 LONDON, Rainbow, Finsbury Park (01 263 3148), Chris Costello And The Attractions  
 LONDON, Rock Garden, Covent Garden (01 240 2861), White Brothers  
 LONDON, Theatre Royal, Drury Lane (01 336 3676), Toyah (Under 18s only - 6.00pm)  
 LONDON, Upstairs At Ronnie's, Frith Street (01 428 0747), Accelerator  
 LONDON, The Venue, Victoria (01 828 9441), The Bureau / Mo-Dettes / Roddy Radia- tion And The Tearjerkers  
 MANCHESTER, Duke of Wellington, Swinton, Rockin Horse  
 MANCHESTER, Eden, Ralliers (061 236 9786), Vic Jozard And Subway Sect  
 MILTON KEYNES, Woughton Campus, The Crew  
 NEWCASTLE UPON TYNE, City Hall (20007), Lindisfarne  
 NORTHAMPTON, Romany, Soldier  
 OXFORD, Old Five Station, Fleetham Four / Abuse  
 SHANKLIN (00W), Shanklin Theatre (2739), Overkill  
 STAFFORD, New Bingley Hall (58060), The Police

**MONUMENTS MEN**  
 THE NEW ALBUM  
 INCLUDES THE HIT SINGLES  
 '(SOME BODY) HELP ME OUT'  
 AND 'MULE (CHANT NO. 2)'  
 AVAILABLE NOW

**GALLIPOLI**  
 THE NEW ALBUM  
 INCLUDES THE HIT SINGLES  
 '(SOME BODY) HELP ME OUT'  
 AND 'MULE (CHANT NO. 2)'  
 AVAILABLE NOW

## MOVIES

**Gallipoli with Mel Gibson and Mark Lee.**

AUSTRALIA'S biggest film to date, GALLIPOLI comes across like a cross between an Antipodean CHARIOTS OF FIRE and OH! WHAT A LOVELY WAR. In the Outback (cue sand, cue aborigines) during 1915 young Archie is being trained to champion sprint status by his crusty old Uncle Jack. Rather than run for money in international athletics however Archie would rather give Johnny Turkey a run for his money on the shell-shocked front of the Dardanelles where Anzac troops are doing the glorious dance of death to the machine - gunners waltz.

Planning to enlist after an athletics meeting in Fremantle, Archie meets up with his opponent Frank, a worldly-wise cynic, whom he tips off the post and persuades to join him to join up. Journeying together across a scorching desert they reach their destination where Archie manages to join the Light Horse Regiment by virtue of his natural horsemanship and false moustache while Frank, who could grow a beard faster than he can mount a horse, has to make do with the Infantry. Pausing momentarily in the fleshpots of Cairo for a little relief (cue well-baked tarts and anti-British jokes) they meet up again at the front where their destiny waits at the finishing tape wielding more than just a starting pistol.

Director Peter Weir has made some good films on a low budget, including PICNIC AT HANGING ROCK, THE LAST WAVE and THE CARB THAT ATE PARIS but the extra finances of Gallipoli haven't done much for his film-making. While the emphasis is placed on the two central characters they remain hardly more than national ciphers - embodying the "new" and the "old" identities of the of the Continent rather than developing like real people.

Consequently, the sense of dramatic irony we are supposed to feel at the conclusion is lost and it's far too easy to walk away from GALLIPOLI with the feeling you have watched just another classily-looking, propagandist war film.

Too many details and extra characters crop up unnecessarily about whom we remain unenlightened and worse, care for not a jot. Compared with Beresford's magnificent BREAKER MORANT for example, GALLIPOLI tells us nothing about the effects of war on young men, gives us very little information about the attitudes of the time and despite being colourfully photographed remains resolutely black and white in aspect. While another horror double bill surfaces with SCANNERS and THE HILLS HAVE EYES to fill the gap left by the absence of any really festive blockbuster this year, a true life horror contaminates the screen with CHRISTIANE F, German director Ulrich Edel's depressing journey through teenage drug addiction and prostitution.

The film of the book of the news story of the taped memoirs of a 15-year-old girl, it is a two and a half hour nightmare of Christiane's briefing for a descent into Hell. From disco to drugs, from Cola to coke and from junk food to junk, our heroine crawls through a twilight world of Berlin in the late seventies with a candour that'll have even the most cynical onlooker squirming at the sheer ghastliness of it all. A very effective odyssey, if a little light on Festive Cheer.

## TV/RADIO

IT'S THE BBC who mainly weigh in with the pre-Christmas goodies this week, swamping many of the local stations with stuff you won't want to miss.

On THURSDAY, Paul Gambaccini traces the career of Carole King, arguably the most important female singer/songwriter of the past 15 years.

MONDAY finds Alan Freeman in action on Capital Radio in the evening, with a selection of well balanced classic rock songs as well as some of his new lawns.

TUESDAY and it's 'Janis Ian Part Three' on Radio Beaton and about the only highlight of WEDNESDAY is John Peel introducing his Festive Fifty.

BBC's other major offering of Thursday night is the 'Old Grey Gristle Test' with Nils Lofgren.

FRIDAY is pretty naïf, although if you must, there's 'Hold Down A Chord' about playing guitar on BBC 2 and 'Roundable' will feature the enormous chie and dulcis Scottish tones of BA Robertson and everybody's favourite smoothie Noel 'Swapshop' Edmonds.

SA'URDAY features more wacky goings on from 'Tiswas' and more growelling from Noel on 'Swapshop'. Over on Radio One they've staged a triumph by having Adam Ant along for 'My Top 12'. Later on Kool and the Gang can be heard 'In Concert'. BBC 1 will be showing 'Police In Montserrat' in the afternoon.

SUNDAY and Jimmy Savile features hits from 1962 and 1971 in his 'Old Record Club' show at 1pm.



ODDS 'N' BODS

BRANDI WELLS 'What Goes Around Comes Around' / Watch Out! are already on PRT - distributed UK 12in promo back-to-back (Brandi incidentally was in Slick of 'Space Base' fame) ... 'D' Train 'You're The One For Me', a dramatic chart riser this week (note it's the instrumental that's the hot side), will be out here late next month, but amazingly the Jones Girls' big-selling import album is unscheduled ... Richard 'Dimples' Fields' ultra soulful 'She's Got Papers On Me' will be edited for 7in only issue as flip to 'I've Got To Learn To Say No' on January 8th - surely a full 12in could have been a smash? - while the same date sees a 3-track 12in from Earth Wind & Fire of 'I've Had Enough' ... 'Sparkle' / 'Let's Groove' (Remix) ... 'Mirage' (As From Now) is on 121 - 125 bpm while label 12in at any rate ... Kraftwerk 'The Model' ... 'Computer Love' (EMI 12in) has been relaunched with a new picture sleeve, which should please Leicester's HMV shop at least! ... Aneka Japanese Boy is on remixed US Handshake 12in, Laurie Anderson 'O Superman' in the States is on both 33 1/3 rpm 7in and 45rpm 12in, while Herbie Hancock 'Magic Number' has been remixed for US 12in promo ... US Warner Bros has started a slightly rock orientated Video Club subscription rental scheme for American discos to hire at \$8 dollars for 8 months their specially compiled promo - only various artists video tapes, which do include black acts, with 5 second gaps between numbers so the video can run as a complete 30 minute programme or be individually cued ... Rush release in fact next month start their own similar video promotion service, which will be kept to a maximum of 100 sub-criters ... CBS entertained a couple of DJs last Tuesday lunchtime to launch the 'Second Suite' and 'Ace Of Clubs' albums, Bournemouth's Steve Glover and Wigan's Greg Wilson both arriving late after learning the hard way that it had been snowing in the South - East! ... Second Image at Mayfair Gullivers last Wednesday were much improved if only really exciting on a rap number and in a call-and-answer audience participation part which ended with the tongue-twisting bit from 'The Lone Ranger', their encore then culminating as a jam with Heatwave's Keith Wilder, imagination's Errol Kennedy, Carl Douglas, and the cool and soulful Lloyd Charmers ... Gulliver's two special parties with dirt cheap drink on recent Mondays were such a success that now every Monday the drinks are 50p ... Liverpool's first all-dayer for two years at the Warehouse recently saw Mike Davidson, Frank Cookson, Gary St Clair and Gary Allan spinning solid funk for 12 solid hours to a good attendance with - and this is the story, really - no trouble at all ... Steve Dennis, undaunted by criticism of the Edgastown Faces DJ Convention, is planning another for next year with the promise, "And now ... Something Completely Different!" ... Paul Anthony has moved to Wolverhampton's new de-luxe Eye's in Showell Road, where with two lighting engineers he handles the large rooms two dancefloors, while Dave Tea jocks the small room ... Chris

Stewart & Roger Allen hint that Londoners could broaden their soul radio 'Horizon' by tuning to 94.4 FM on Sunday evenings after 7pm ... Roger Squires' London shop is busy advertising legal CB discs on Capital Radio ... Sheffield DJ Jim Kershaw will be presenting his own 'History Of Reggae' over six weeks on Radio Hallam in the new year, the first show in the series concentrating on the calypso and mento era with lots of rare oldies ... Blackburn's Martin Platts, whose real ambition is eventually to beat the Trans-Amerasia running record of 46 days 13 hours, clarifies that on his John O'Grants to Lands End run his accompanying four roadshow DJs will not be there to run as well, but to raise funds while he's running ... Nigel Porter of Leicester has a theory that his home town's music scene at such major venues as the university, polytechnic, and DeMontfort Hall, as well as at many small clubs and pubs, while Leicester DJs tend to toe a safe management line without establishing any character of their own - it also takes ages for records to catch on there, and old Motown singles still outsell many of today's lesser hits! ... James Brown contrary to reports of his death during his recent visit here, was in fact born in May 1928 ... Anthony Godden (Earis Court) points out the similarity of Kim Wilde's 'Cambodia' to Pet Shop Boys' 'Welcome Back' ... Alan Donald (Rothsay) says the Pretenders 'I Go To Sleep', Springfield / Warwick sound notwithstanding, was on Cher's first solo album - admittedly right in the era it still reeks of ... Alan incidentally has an AML Continental jukebox for sale, and will put up anyone trekking out to buy it (call 0780 - 3556 / 4673) ... Alan Coulthard (Marble Arch Dial 3) will price for the two second-hand Technic SL-1500 turntables (the digital variable speed readout model), call him on 01-485 8744 (room E57) - he also says two copies of Alton Edwards synched two beats apart gives a dynamic effect ... Gladys Knight's 'Reach High' is sensational out of Mike & Brenda Sutton ... Sally Marsh (Burgess Hill) sez forget Froggy (she's actually less polite than that), the best mixer in Britain is Steve West at Basingstoke Martines! ... John Grant really did retire permanently from jocking in the North West - he's now, honestly, the harbour master at Newhaven! ... Lee Taylor, languishing at Scheveningen's Kurhaus Club in Holland, sends love to Michelle ... Weetie & Co 'Rock Your World', belatedly hitting the chart (it's the one with Beggar & Co rip-off chants), actually works out at 116 (intro) - 118 - 116 - 116 - 117 (break) - 116 - 117 - 118pm ... Blue Rondo A La Turk, still strong in the clubs, had an amazing short Top 75 file ... PRT distributed product like Grandmaster Flash can't be reviewed as I don't have it ... Sandy Martin (Swindon Brunel Rooms) is now, oh gawd, learning the bagpipes specially for New Year's Eve! ... Lu Bailey (Leicester) was the first to send a Christmas card - to her and all the other subsequent kind senders, very many thanks indeed ... Davy King (Ballymena Reglan), who presumably knows, says Santa must be Irish because with all the doors and windows about he still comes down the chimney! ... KEEP COOL!

UK NEWIES

COOL & THE GANG: 'Get Down On It' (De-Lite DEX 5). Nicely timed to be a Christmas chart-topper, this terrific heavily thudding infectious 110 - 111bpm 12in funk bumper is also in certain circles sung as 'Suck My Helmet' ("oh all right then") and accompanied by a downwards pointing gesture during the title line chorus A consistently huge request in hip clubs for ages, it's now flipped by the atmospheric moody slow original studio version of 'Summer Madness' ... KID: 'You Don't Like My Music' (Excaltar EXCL 515). Appalling re-edited 118bpm vocal version of 'Hupendi Muziki Wangu?' replaces the original instrumental's magic with awful zingy Liquid Gold - type over obvious Wally appeal however, the 3-track 12in is flipped by the great weirdly intro percussively building madly catchy jauntily bounding 119bpm instrumental original (terrific out of Bohannon) and the mundane chanting 119bpm 'It's Hot (Take It To The Top)' ... J WALTER NEGRO & THE LOOSE JOINTZ: 'Shoot The Pump' (Zoo Yaw 12WIP 6765). All about the dangers of letting off fire hydrants to gush cooling water into New York's sizzling summer streets, this second cousin to Kid Creole is a great slightly salsa - style semi-rapped 121bpm 12in rattling and thudding jigger with lots of dialogue and effects all wrapped up in a gimmicky pictorial sleeve. Right, that's the import review from three months ago which had such underwhelming effect until this got out for free to raise reaction, Bah! ... TC CURTIS: 'Bodyshake' (Groove Production GP 1127). Patterningly intro purposeful 119 - 120bpm 12in instrumental thudder with wheezing synth and brassy blasts builds an ominous power just by rolling right along at a constant intensity, the chirr-backed vocal version however being worth avoiding ... FOUR TOPS: 'Don't Walk Away' (Casablanca CANX 1006). Tinkling slow intro then brash and brassy old fashioned Motown - style hollering 0 - 125 -

123 - 125bpm 12in romper, obviously destined to do best in pop venues ... RUDDY THOMAS: 'Just One Moment Away' (Creole CR 12-27). Although maybe not immediately devastating, this cool stinky subtle slow 74bpm 12in lovers rock swayer nevertheless sneaks up your trouser leg and has been huge in the reggae market ... BAR-KAYS: 'Nightcruising' (Mercury MEXX 89). Fairly uninspired burbling 117bpm 12in funk chanter like a subdued Rick James 'Give It To Me Baby' (their LP's 'Traffic Jammer' is much better), flipped by the US single - issued monotonously bumping 111 - 112 - 113bpm 'Hill And Run' ... LAKESIDE: 'Magic Moments' (LP 'Your Wish Is My Command' Solar K 52340). WEA's new set beats RCA's old material here, but none of it is up to much - this 118 - 121bpm smacker starting in usefully Prince-like style before wandering off, while the title track's a going - introed 0 - 115bpm muddled low key snapper of no great distinction ... VARIOUS: 'Ace Of Clubs' LP (Epic EPC 85450). This collection of Prelude's US disco hits turns out to be completely segued with very neat chops disguising any BPM jumps, but although the 12in versions are useful, the result makes it better suited to early evening warm-up play and less useful for mixing in the normal 'way, Conquest's 'Give It To Me' is unfortunately the vocal version and Nick Straker Band's 117bpm 'A Little Bit Of Jazz' is not the new US remix, while the rest is all recent material by Hi-Gloss, Robby Thurston, Sharon Redd, Vicki Sue Robinson, Unlimited Touch, Strikers, Hot Cuisine and the somewhat ignored 107bpm Empress 'Dyin' To Be Dancin' ... VARIOUS: 'Second Suite' LP (CBS 85566). Excellent double album follow - up to 'Bitter Suite' makes a great Christmas present idea as it's jammed full of jazz-funk classics (and a few less so), including Eddie Russ 'Zelus', Heath Brothers 'Dreamin', Starship Orchestra 'You're A Star', Bob James 'Sign Of The Times', Mariena Shaw 'Yuma I Go Away Little Boy' and, as Ramsey Lewis's contribution says, 'So Much More' ... THE CLASH: 'This Is Radio Clash' (CBS A13-1787). Hendish guffaw intro excellent 121bpm



ALTON EDWARDS looks set to give *Kool & The Gang's* 'Get Down On It' a big fight at the top of the disco chart in the coming weeks with his 'I Just Wanna (Spend Some Time With You)'. One thing that is consistently said of the Zimbabwe-born soulster is that wherever he does a PA, his record then becomes one of the top requests ... which may explain why it's already the number one seller in London.

pop rapper on 33 1/3rpm 4-track 12in with 'Radio Clash' continuing in exactly similar style, the flip's 'Outside Broadcast' and 'Radio 5' getting a lot freaker in 'dub' style ... ALTERED IMAGES: 'I Could Be Happy' (Epic A13-1834). The great group's current chart hit is very different on much remixed and extended 130bpm 12in, which has a long instrumental first half and gimmicky gaps in the sound as the singing starts ... THE WAITRESSES: 'Christmas Wrapping' (Ze Wip 6763). Rather good Tom Tom Club - type 116 - 116bpm 12in ungrile group rapper with Dixie Cups - like innocent charm and Stax - style stabs of brass ... ELKIE BROOKS: 'Fool If You Think It's Over' (A&M AMS 8187). Strangely somewhat Janis Ian-ish gorgeous lush rhythm boom driven 109bpm 7in revival of Chris Rea's lovely oldie, to my mind the nicest thing she's ever done ...

being all electronic. ... THE PUBLIC BAR SUPPORTERS' CLUB: 'Christmas Crackers' (Chrystals CHS 2566). Chas & Dave - style coldly efficient singalong clapping 138 - 0bpm 7in Christmas m edley ... HOT ICE: 'A Very Medley Christmas' (Kaleidoscope KRLA 1763). Well done if incongruous mixture of old Christmas hit snippets in formula handclapping 0 - 119bpm 7in medley ... NEIL TAYLOR: 'A Christmas Cracker' (Cherub CSC 1209). Gary Glitter recreating 'Do You Want To Be In My Gang' - introed 7in party medley progresses with a nice sense of the unexpected (and slight lack of polish) through various old silly pop ravers, Neil being an Orpington based mobile DJ - cum - human dynamo (and young Billy Fury lookalike) who knows how to get pop crowds going ... LOBO: 'Lobo's Gospel Show' (Polydor POPSP 383). 'Amen / Oh Happy Day / Cottonfields' etc in a 0 - 124bpm 7in medley similar to but less infectious than his last one ... SALSOUL ORCHESTRA: 'Christmas Time' (Epic / Streetwave EPC A13-1833). Awful limply hustling bland 126bpm discocted seasonal medley (and a 122bpm 'New Year's Medley' flip) which never exactly filled floors even when current five years ago, so why it's on 12in for the first time now is a mystery ... THE HYSTERICs: 'Five Tracks Of Laughter' (KAO KA 5). Starting with a traditional but laughter accompanied 0 - 114 - 0bpm version of 'Jingle Bells', this 5-track 7in otherwise consists entirely of various laughing effects without any music - there's sneezing and hiccupping with laughter, belching with laughter, one man quietly giggling, and a long track of gradually accumulating group laughter. Sadly the most useful for jocks, an instantaneous burst, is not included.

DISCO DATES

FRIDAY 15th Second Image play London Baker Street's Barracuda with Pete Tong, Morrisay Mullien play ... Laydown Stage 3 with Tom Felton, Chns Hill jazz-funks ... Dickie Rio 2nd Club a Xmas party ... Colin Hudd funks ... Dances 3rd anniversary party ... Dave Brown & Ian Reading funk ... Southend Zero 8 ... Owen Washington jazz-funks Fleet ... County Club ... SATURDAY 16th Paul Clark jazz-funks ... Laydown Stage 3 ... Dave Brown jazz-funks ... Charlie King ... Arthur's Court ... Owen Washington jazz-funks Windsor Park ... Safari Club ... Reading Reboozes is ... into the year 2000 ... (rancy dressers free) ... SUNDAY 16th Chris Hill ... Paul Clark & Mick Fuller jazz-funk ... Brighton Busters' Xmas party ... Morrisay Mullien play ... Gulliver King Charles Hotel's ... Central City Blues ... Park ... Steve 13 ... funk ... Strathairn Cab's ... Minkers weekly ... Dave Smith (ex-Minimumal) jazz-funks ... Song Lo Kill weekly ... Sean French jazz-funks ... Harrow Boparis ... Larry Foster revives Xmas oldies at Upper Park ... Albin in Boleyn Road ... MONDAY 17th Robbie Vincent jazz-funks Tottenham ... Xmas party ... Froggy funks ... North Hill's Xmas party ... Hamlet ... Hampstead Scamps ... Now California Club revives memories of Dunstable's old California Ballroom with the jocks who worked there throughout the 70s ... TUESDAY 17th Greg Wilson promotes Captain ... Liberty at Wigan Play ... Chris Brown & Mike Saffron play punters ... Dave jazz oldies at ... St James Jacksons ... Froggy jazz-funks a tribal rave ... Up at ... Waldorf Gardens ... New ... Captive in the Odeon Film Centre ... WEDNESDAY 17th Froggy funks ... Wood Green ... above the Odeon ... Noel Wright jazz-funks Ware Baskets

THE AMAZING BAVARIAN STOMPERS: 'Liberty Bell' (Penthouse PENT 11). Jolly oompah oompah 126 - 0bpm 7in treatment of the Monty Python theme, less instantly familiar than the Grenadier Guards' great version on Decca but still good MoR fun, while the even more useful 126 - 132bpm flip medleys in similar but vocal style 'Colonel Bogey' / 'I've Got A Lovely Bunch Of Coconuts' / 'Yes We Have No Bananas' ... BAD GIRLS: 'The Conga' (Spinach SPIN 092). Good jolly Eurotop - style 126bpm 7in discoctation, patterned on that TV nappy commercial ... CABASA: 'Conga' (Hobo HOS 105, via PRT). MoR - aimed happy 131 - 132bpm 7in conga kicker with good salsa backing sploit by unconvincing vocals ... THE NUPTOWN KEYS: 'The Best Of Christmas' (EMI S248). Synthesized instrumental 0 - 126bpm 7in medley of Christmas carols given an old fashioned harpsichord - type feel despite

CONTINUED ON PAGE 24

TITLE FOSTERS A BRAND NEW SINGLE "DON'T WALK AWAY" from the album "TONIGHT" LP-6480 058 MC-7190 058 12" single CANX 1006 7" single CAN 1006 Defite RECORDS 7" DE5 12" DEX 5 phonogram



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## IMPORTS

**LAMONT DOZIER:** 'Shout About It' (US M&M MM 103). Very different from what one might have expected, this dynamic deceptive languidly biting tension filled 0-113-114bpm 12in hard smacker has a Benson-ish vocal line at times but revolves around the ultra tight staccato chunky choppy rhythm drive with jolting bass and handclaps running through mellow then tough changes (the hip's instrumental). Likely to be rather big!

**THE KRYPTIC KREW:** 'Jazzy Sensation' (US Tommy Boy TB 872). Gwen McGee's 'Funky Sensation' (which has yet to be as big here as it deserves) now reappears on terrific 3-track 12in in three different new guises, the 'Manhattan Version' sung by Tina B being a slinky solo spaced out bass bumped jittery 100-102-101-102bpm rewrite with rapping bits, the instrumental a 100-101bpm nagging funkier, while the long 'Bronx Version' is an excellent straight rapping 103-104-105-106-105-103 (halfway break) - 104-105-106-102bpm treatment by Afrika Bambaataa & The Jazzy 5 which mentions 'do the Gigolo' and a list of school names in passing, and takes the rap format into the realms of dub with its abstract vocal patterns.

**SUGARADDY:** 'One More Time' (US BC BC4112). Good hard bass bumped 110-111-113 (chick) - 112bpm 12in rap thudder based on Suzy Q solidly lurches along with its rhythmic riding momentum interrupted by a smacking Rita Saunders' sung break, and is great before 'Get Down On It' (especially if you mix into Kool's title chorus).

**FUNN:** 'School Daze' (US Magic 8380). School bell and 'good morning class' schoolmarm -

intro bass bumped 115bpm 12in brassy heavy funk smacker with choppy guys'n gals and nice instrumental touches, reminiscent of 'Rhyze To The Top' and great mixing on into Kleeber 'Get Tough' (out of the break) or Syreeta 'Quick Slick'. It's not the same as the similarly titled rapper by Brothers Unique.

**CREME D'COCOA:** 'I Will Survive' (US Venture VD-5018). Gloria Gaynor's classic may now stand for the epitome of Wally Isodder, yet however strong your prejudice this usefully slower and male sung hustling 0-111-113-111-110-113bpm 12in revival is ankle twitchingly infectious. George Benson's 'Never Give Up' chopping well out of it to restore your hipness rating.

**BOHANNON:** 'Alive' LP (US Phase II ZF 37899). Full BPMs for this pleasant but irritatingly chopped up set are the similarly jittering 0-111-113-112bpm 'Take The Country To New York City' and 111-112bpm 'A Happy Song For You Part I', their respective '(Inst)' and 'Part II' versions - confusingly juxtaposed in the labelling, so beware - being 111-113bpm and 111bpm, while the gorgeous lightweight jazzy swinging 132-133-138-06bpm 'You're The One' has a soaring lady scatting (Jean Carn?) and 'Hard Work' rhythm. The 113bpm 'Start The Dance (inserts) gives namechecks to New York, DC and Atlanta, for mixing into the original. James Brown alumni Fred Wesley and Maceo Parker help out, incidentally.

**CON FUNK SHUN:** 'Body Lovers' (LP '7' US Mercury SRM-14038). Vocoder and bass tricked out straightforward 120bpm funk smacker, best of a set that's typical of competent mainstream US soul at the moment. 'A Song For You' being a pleasant loosely flowing 121-122-120-123-120-123-120-121-122bpm romper. If 'You're In Need Of Love' an effete 119 (intro) 117bpm awayer, 'Bad Lady' a convoluted 120bpm jiggler, 'I'll Get You Back' a lethargic



SHARON BENSON looked pleased to be promoting her 1985-style 'Get It Over With' at one of Tricky Dicky's gay Dicks Inn nights at Tottenham Eltons recently. The kid on the right is Dicky himself.

112bpm jolter, and 'Califorina' a pop - aimed 118bpm tripper.

**MADAGASCAR:** 'Rainbow' (LP 'Spirit Of The Street' US Arista AL 9565). The 'dark horse' group from the 'Arista Funksters' 12in EP, these youngsters extremely competent but overly shrill and brittle set does get a bit wearying after a while while everything at the same Khan-ish squeaky fever pitch, best bet being this rolling pleasant 111bpm soarer, while the jittery bumping 108-108bpm 'Baby Not Tonight' was on the 12in, 'International Jamboree' is a joltingly jerky percussive 112bpm skitterer with some steel drums, and the rest are the 112bpm 'Pay Attention', 107bpm 'This Is When It Counts', 127-128bpm 'Dance Spirit Dance', and 108bpm 'Here Today Gone Tomorrow'.

**LENNEY WILLIAMS:** 'I'm Sorry' (LP 'Taking Chances' US MCA MCA-8253). The distinctively whinnying soulster's jittery 114bpm pent-up trotter is the best dancer of a not particularly disco-orientated set, 'Freefall (Into Love)' being a looser

116bpm repetitive romp and 'Responsible Man' a relaxed 115bpm tripper, while the 82/41bpm 'Where There's A Will There's A Way' is most rhythmic of the nice slowies.

**PEABO BRYSON:** 'Love Is On The Rise' (LP 'I Am Love' US Capitol ST-12179). Typically classy set of lush soul ballads, the grittiest being this 99bpm jogger, though they're all really best for fans of the man to listen to at home.

**OTHER IMPORTS** in brief, all on 12in, are MYNK 'Get Up And Dance' (Posse), an OK c113bpm harmony chugger with 'Rise' - type backing; 'I Want Some Get Some' (M&M), a good c122bpm Prince-ish funkier; **SOMETHIN' SPECIAL** 'Come Make It Feel Good' (Emergency), distinctively rhythmic c116bpm tripper in two mixes; **YOUNG & CO** 'Is It Good To You' (Eastern), a disappointing rattling c115bpm monotonous smacker; **SULA** 'Jungle Rap' (Starwave), a jiggly solo c97-98bpm thudder reminiscent of 'Rockin In The Jungle'; **G M LORD** 'Flashback'

(Montage), a chick wailed guitar jiggler c116bpm busy smacker; **SLYCK** 'Love It Or (Beat The Bush)' (Solid Platinum), a murky c120bpm burlier with howling effects and funky bass; **SUGARHILL GANG** 'Apache' (Sugarhill), an awful disjointed c114bpm rap treatment of the Shadows tune; **LADY D** 'Lady D' (Reflection), an exciting c115bpm rapper, no relation to our own dear Princess of Wales.

## BREAKERS

**BUBBLING UNDER** the UK Disco 90 (page 29) with increased support are Kryptic Krew 'Jazzy Sensation' (US Tommy Boy 12in), Brooklyn Express 'Sixty-Nine' / 'Change Position' (88) (US One Way 12in), Sylvia St James 'Behind My Back' / 'The Way To Your Heart' (US Elektra LP), Mirage 'As From Now' (G.O. Copasetic 12in promo), G.O. 'You've Got The Floor' / 'Shy Baby' / 'Face To Face' (Arista LP), Mike Post / Larry Carlton 'Hill Street Blues' (Elektra), Zebra Bros 'Will You See Me Tonight' (US Eastbourne 12in), Conquest 'Give It To Me (Instrumental)' (US Prelude 12in), Rhyze 'Rhyze To The Top' (US 20th Century-Fox 12in), Touch 'Keep On' (while label 12in), Tzyk 'In The Mood' / 'Prophecy LP', Lamont Dozier 'Shout About It' (US M&M 12in), T.C. Curtis 'Bodyshake' (Groove Production 12in), Vernon Burch 'Do It To Me' (US SRI 12in), Index 'Starlight' (Record Shack 12in), KID 'You Don't Like My Music' (Excalibur 12in), 'Surreeta' 'Out The Box' (US Tania LP), Tomorrow's Edition 'U Turn Me On' (US Mel-O-12in) Cache 'Where Is My Sunshine' (Groove Production 12in), Four Tops 'Don't Walk Away' (Casablanca 12in), Jerry Carr 'This Must Be Heaven' (US Charlie 12in), Miss Man & Co 'Give It All To Me' (Canadian Cha Cha Parade 12in), Modern Romance 'Nothing Ever Goes The Way You Plan' / 'I Can't Get Enough' / 'Bring On The Funksters' (WEA LP),

Henderson & Whitfield 'Dancin' To The Beat' (US Park Lane 12in), Human League 'Love Action (Instrumental Remix)' (US Disconet LP), **POD** (Pod Oriented Dance - compiled from Djs playing a wide range of material: 1)1) EWF 12in, 2)3) Modern Romance 12in, 3)2) Soft Cell 'Bedstiter', 4)6) Haircut 100, 5)4) Blue Fanny 5)7) Kool 'Steppin' 7)9) ABC, 8)5) Four Tops 'Girl', 9)8) Spandau Ballet, 10) - Human League 100 'Want', 11)16) Arthur Adams, 12)11) Queen, 13)15) Duran Duran, 14)20) Jump, 15)28) Julio Iglesias, 16)12) Police 'Magic', 17)22) George Benson 12in, 18)18) Rod Stewart 'Tonight', 19)31) Second Image, 20) - John Bar Supporters Club 'Xmas Crackers' (Chrysalis), 21)38) imagination, 22)25) Japan, 23)45) Alphonse Mouzon, 24)14) Olivia Newton-John, 25)13) Soft Cell 'Tainted', 26)16) Ultravox, 27)19) The Quicks, 28)23) Rose Royce, 29)30) Diana Ross 'Fools', 30)32) Pretenders, 31)21) Ottawa 'Hands', 32)33) Fun Boy Three, 33)17) OMD 'Joan', 34) - Boney M, 35) - Cliff Richard, 36)21) Donald Byrd 'Around', 37)38) Niplopan Keys 'The Best Of Christmas' (EMI), 38)35) Havana Let's Go 'Spanish Cabaret' (Polydor), 39) - Eddy Grant 'Time To Let Go' (Dece), 40) - Snowmen, 41)29) Depeche Mode, 42) - Trini Lopez 'Trin-Trax' (RCA), 43)46) Tweets 'BS', 44)35) Heaven 17, 45) - Shakata, 46) - Linx, 47) - Godley & Creme, 48)24) Innocenti, 49) - Jets, 50) - Cas & Dave.

**HIT NUMBERS:** Beats Per Minute for last week's pop chart entries on 7in fendings denoted by f for fade, c for cold, r for resonant) are Adam 0-119, Abba 0-82, Toyah 132, Police 70, 141-71, Rod Stewart 161, Jon & Vangelis 21 1/2, 143-01, Altered Images 151, Foreigner 0-02-101f, Chas 'n' Dave 120, accapella c/f, Boomtown Rats 103f, Lulu 107f, Elvis Costello 52-0r, Snowmen 0-200, Rolling Stones 0-58/115-59/116, Picasso Domingo / John Denver 19-39-0r, Barry Manilow 19-38/76-77f, Hysterics 0-114-01, Brown Sauce 143c.

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**There are more classified ads on page 25**

**Bands Wanted**  
**GOOD DEMO'S** to: BPM, PO Box 40, Hounslow.  
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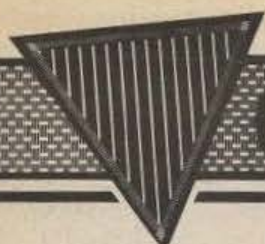
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# RECORD MIRROR

## UK SINGLES

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST
1	1	(1)	DON'T YOU WANT ME?, Human League, Virgin
2	3	(2)	DADDY'S HOME, Cliff Richard, EMI
3	11	(2)	ONE OF US, Abba, Epic
4	8	(3)	ANT RAP, Adam & The Ants, CBS
5	7	(3)	IT MUST BE LOVE, Madness, Siff
6	3	(3)	BEGIN THE BEGINE, Julio Iglesias, CBS
7	4	(7)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
8	10	(3)	WEDDING BELLS, Godley & Creme, Polydor
9	9	(9)	RED SITTING, Soft Cell, Bizarre
10	24	(4)	THE LAND OF MAKE BELIEVE, Bucks Fizz, RCA
11	5	(7)	LET'S GROOVE, Earth Wind And Fire, CBS
12	17	(4)	ROCK N ROLL, Status Quo, Vertigo
13	29	(2)	SPIRITS IN THE MATERIAL WORLD, Police, A&M
14	22	(4)	MY OWN WAY, Duran Duran, EMI
15	12	(4)	CAMBODIA, Kim Wilde, Rak
16	6	(6)	UNDER PRESSURE, Queen/David Bowie, EMI
17	13	(6)	I GO TO SLEEP, Friends, Real
18	18	(6)	FLASHBACK, Imagination, R&B
19	28	(6)	MIRROR MIRROR, Dollar, WEA
20	20	(7)	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Flybobby Three, Chrysalis
21	15	(7)	AY AY AY MOOSEY, Modern Romance, WEA
22	14	(8)	FOUR MORE FROM TOYAH, Toyah, EMI
23	41	(2)	YOUNG TURKS, Rod Stewart, Riva
24	12	(8)	STEPPIN' OUT, Kool And The Gang, De-Lite
25	23	(7)	VOICE, Ultravox, Chrysalis
26	48	(7)	I'LL FIND MY WAY HOME, Jon And Yungala, Polydor
27	25	(4)	WILD AS THE WIND, David Bowie, RCA
28	28	(10)	BIRDIE SONG, Twisted, PRF
29	38	(2)	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
30	38	(4)	DEAD RINGER FOR LOVE, Westlake, Epic
31	38	(6)	TEARS ARE NOT ENOUGH, ARC, Neutron
32	27	(8)	YES TONIGHT JOSEPHINE, Jete, EMI
33	34	(3)	SUONA SERA (DON'T BE ANGRY), Bad Manners, Magnet
34	19	(11)	PHYSICAL, Olivia Newton-John, EMI
35	39	(2)	STARS OVER 45, Chas & Dave, Rookney
36	31	(8)	TURN YOUR LOVE AROUND, George Benson, Warner Bros
37	35	(4)	FOOTSTEPS, Showaddywaddy, Bli/Bli/Arts
38	21	(9)	FAVOURITE SHIRTS, Harvest 100, Arista
39	88	(2)	ROCKY COCKEY, Snowman, Siff
40	32	(9)	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
41	42	(3)	EASIER SAID THAN DONE, Shakatak, Polydor
42	33	(2)	LOVE NEEDS NO DISGUISE, Gary Numan And Dramatis, Seggars Banquet
43	73	(7)	JINGLE BELLS (LAUGHING ALL THE WAY), Hysteria, KA/Recorded Delivery
44	87	(2)	SWEET DREAMS, Elvie Costello, F Beat
45	43	(4)	I CAN'T SAY GOODBYE TO YOU, Helen Reddy, MCA
46	44	(3)	LET'S ALL SING LIKE THE BIRDS SING, Tweets, PRF
47	72	(2)	THE OLD SONGS, Barry Manilow, Arista
48	48	(2)	ALL THAT GLITTERS, Gary Glitter, Bli/Bli/Arts
49	89	(2)	WAITING ON A FRIEND, Rolling Stones, KSR
50	27	(8)	TONIGHT I'M YOURS, Rod Stewart, Chrysalis
51	27	(8)	GET DOWN ON IT, Kool And The Gang
52	49	(3)	HELP, GET ME SOME HELP, Ottaviano, Carrere
53	38	(9)	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
54	38	(3)	SHOULD I DO IT? Pointer Sisters, Raprice
55	—	(3)	MERRY XMAS EVERYBODY, Slade, Polydor
56	52	(3)	BLACKBOARD JUNGLE, Barron Knights
57	—	(3)	DON'T WALK AWAY, Four Tops, Casablanca
58	71	(2)	PERHAPS LOVE, Dominguez/Dennis, CBS
59	40	(3)	WE KILL THE WORLD, Soney W, Atlantic
60	—	(3)	I WISH IT COULD BE CHRISTMAS EVERY DAY, Roy Wood/Wizzard, Harvest
61	82	(2)	NEVER IN A MILLION YEARS, Boomtown Rats, Mercury
62	—	(2)	HAPPY CHRISTMAS (WAR IS OVER), John Lennon, Parlophone
63	72	(2)	I WANNA BE A WINNER, Simon & Garfunkel, Atlantic
64	—	(2)	I COULD NEVER MISS YOU, Lulu, Arista
65	—	(2)	CHRISTMAS ON 45, Holly And The Jeps, Decca
66	34	(3)	YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI
67	52	(4)	THIS IS RADIO CLASH, Clash, CBS
68	56	(4)	DAMNED EP, Damned, NEMS
69	47	(11)	WHEN YOU WERE SWEET 16, Foreys/Arthur, Ritz
70	45	(10)	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
71	36	(12)	HAPPY BIRTHDAY, Altered Images, Epic
72	91	(2)	A WONDERFUL TIME UP THERE, Alvin Stardust, Siff
73	95	(9)	VISIONS OF CHINA, Japan, Virgin
74	—	(9)	TRINI TRAX, Trini Lopez, RCA

### BUBBLING UNDERS

**BRIDESHEAD THEME**, OST, Chrysalis CHS 2562  
**CHRISTMAS CRACKERS**, Public Bar Supporters Club, Chrysalis CHS 2564  
**CLOSER TO THE HEART**, Rush, Mercury RUSH 1  
**COMPUTER LOVE**, Kraftwerk, EMI 3207  
**COUNT DOWN**, UK Subs, Nema NES 306  
**DROWNING IN BERLIN**, Mobles, Nialto NIA 3  
**FALLING IN LOVE AGAIN**, Techn Twins, PRF 7P 224  
**FOLLOW YOU ANYWHERE**, Sad Cats, Polydor POSP 282  
**FOOL IF YOU THINK IT'S OVER**, Elkie Brooks, A&M AWG 2187  
**HERE'S THE NEWS/TICKET TO THE MOON**, SLO, Jet Jet 7918  
**HOLD ME HAND**, Ken Dodd, Images, IMG5 3087  
**I WANNA SPEND SOME TIME WITH YOU**, Alton Edwards, Streetwave  
**STRAIGHT**  
**IF EVERYDAY WAS LIKE CHRISTMAS**, Elvie Presley, RCA GOLD 94  
**LITTLE MISS PRissy**, Stray Cats, Arista SCAT 5  
**LOVIN' YOU**, Kiki/Enon, Arista ARD 288  
**MATTE KUDASAL**, King Crimson, EG/Polydor EGO 2  
**ONE NINE FOR SANTA**, Fogwell Flex/Ankle Slivers from Freehold Jnr, School EMI 5223  
**OVER THE MOUNTAIN**, Ozzy Osborne, Jet Jet 7917  
**RUN WITH THE FOX**, Chris Squire/Alan White, Atlantic K 11895  
**TENDERNESS**, Diane Ross, Motown TMO 1263  
**THEME FROM HILL STREET BLUES**, Mike Post/Larry Carlton, Elektra K 12576  
**THERE'S A PARTY GOING ON**, Ready, Rak 329  
**TIME TO LET GO**, Eddy Grant, Ice ICE 92



Abba do it again! Straight to No 1.



Kool and the Gang have plenty to celebrate at No 52.

### 25 FAST MOVERS

**SINGLES**  
 \* Platinum (one million sales)  
 \* Gold (500,000 sales)  
 \* Silver (250,000 sales)  
  
**ALBUMS**  
 \* Platinum (£1 million sales)  
 \* Gold (£100,000 sales)  
 \* Silver (£50,000 sales)  
  
 Cherts as supplied by BMRB/Music and Video Week and used by BBC.

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### Star Choice



Bob Geldof of the Boomtown Rats  
 1 YOUR CASSETTE PET — Bow Wow, World Music  
 2 DOG EAT DOG — Adam and the Ants, Bow Wow  
 3 FACIT GROOVE THANG — Heaven 17, 'War's a funky born' (Prince)  
 4 LIFE DURING WARTIME — Talking Heads, War during wartime  
 5 ASHES TO ASHES — David Bowie, Another Bitch Tone  
 6 OH YEAH — Boyy Music, A stunning affirmation of a basic need for optimism in an otherwise... (cont. p.4)  
 7 MY GIRL — Madness, Another zingy puffer from the cheek jacket  
 8 FOR CLUES — Robert Palmer, Anon I wd, Robert, anon I ws all ANYTHING BY PRINCE — Hello Lady D.  
 9 EVERYTHING BY THE NOLAN SISTERS, Paddles together girls  
 10

## UK ALBUMS

THIS WEEK	LAST WEEK	WEEK IN CHART	ARTIST
1	1	(7)	THE VISITORS, ABBA, Epic
2	2	(3)	QUEEN GREATEST HITS, Queen, EMI
3	5	(3)	DARE, Human League, Virgin
4	1	(5)	CHART HITS '81, Various, K Tel
5	3	(6)	PRINCE CHARMING, Adam And The Ants, CBS
6	4	(3)	PEARLS, Elkie Brooks, A&M
7	4	(3)	SIMON AND GARFUNKEL, Simon and Garfunkel, CBS
8	7	(8)	THE BEST OF, Blondie, Chrysalis
9	6	(4)	BEGIN THE BEGINE, Julio Iglesias, CBS
10	10	(14)	SHAKY, Shakin' Stevans, Epic
11	10	(12)	WISED FOR SOUND, Cliff Richard, EMI
12	12	(11)	GHOST IN THE MACHINE, Police, A&M
13	11	(9)	ARCHITECTURE AND MORALITY, OMD, Dindisc
14	9	(2)	FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
15	14	(2)	NON STOP EROTIC CABARET, Soft Cell, Some Bizarre
16	13	(5)	TONIGHT I'M YOURS, Rod Stewart, Riva
17	20	(7)	WHY DO FOOLS FALL IN LOVE, Diana Ross, Capitol
18	18	(5)	HANSMANIA, James Last, Polydor
19	27	(25)	LOVE SONGS, Cliff Richard, EMI
20	15	(9)	HOOKEO ON CLASSICS, RPO, K Tel
21	22	(12)	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
22	24	(16)	HEDDENGO SANDWICH, Not The Nine O'Clock News, BBC
23	29	(2)	THE PICK OF BILLY CONNOLLY, Billy Connolly, Polydor
24	21	(5)	ALL THE GREATEST HITS, Diane Ross, Motown
25	36	(2)	ONCE UPON A TIME, Squeeze And The Bandwidths, Polydor
26	16	(7)	RAISE, Earth Wind And Fire, CBS
27	29	(4)	PERHAPS LOVE, Dominguez/Dennis, CBS
28	35	(4)	CHANGEWATERBOWS, David Bowie, RCA
29	27	(3)	BEST OF RAINBOW, Rainbow, Polydor
30	33	(5)	ALMOST BLUE, Elvie Costello, F Beat
31	31	(11)	WADNESS 7, Madness, Siff
32	57	(2)	THE LEGEND OF MARIO LANZA, Mario Lanza, K Tel
33	17	(5)	COUNTRY GIRL, Billie Jo Spears, Warwick
34	38	(2)	CHAS AND DAVE'S CHRISTMAS JAMBOREE BAG, Chas and Dave, Warwick
35	43	(145)	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland
36	30	(4)	TIN DRUM, Japan, Virgin
37	34	(20)	ARTHUR, Toyah, Safari
38	32	(9)	GEORGE BENSON COLLECTION, George Benson, Warner Bros
39	40	(2)	THE WAY TO THE SKY, Neil Diamond, CBS
40	41	(56)	JAZZ SINGER, Neil Diamond, Capitol
41	48	(78)	WAR OF THE WORLD, Jeff Wayne Musical Version, CBS
42	25	(3)	TWENTY FAMILY FAVOURITES, Vera Lynn, EMI
43	30	(14)	RAGE IN EDEN, Ultravox, Chrysalis
44	65	(2)	DURAN DURAN, Duran Duran, EMI
45	32	(3)	HAWAII PARADISE/CHRISTMAS, Wood Stenchies, Warwick
46	40	(2)	A COLLECTION OF GREAT DANCE SONGS, Pink Floyd, Harvest
47	44	(11)	LOVE IS, Various, K Tel
48	47	(5)	SPEAK AND SPELL, Depeche Mode, Mute
49	54	(15)	DEADRINGER, Westbeat, Epic/Cleveland
50	28	(8)	COUNTRY SUNRISE/SET, Various, Ronco
51	28	(3)	RENEGADE, The Lilly, Vertigo
52	68	(14)	CELEBRATION, Johnny Mathis, CBS
53	60	(18)	PRETENDERS II, Pretenders, Real
54	82	(5)	BRIDESHEAD REVISITED, OST, Chrysalis
55	81	(9)	BODY TALK, Imagination, R&B
56	42	(7)	THE VERY BEST OF, Showaddywaddy, Arista
57	63	(3)	GOLDEN MEMORIES, Harry Secombe, Warwick
58	48	(8)	ROCK HOUSE, Various, Ronco
59	71	(2)	TIME, ELO, Jet
60	65	(7)	MISTY MORNINGS, Various, Ronco
61	55	(12)	SECRET COMBINATION, Randy Crawford, Warner Bros
62	—	(1)	WE ARE MOST AMUSED (Best of British Comedy), Various, Ronco
63	70	(88)	MAXIM MOVIES, Diva Stella, Vertigo
64	60	(7)	EXIT STAGE LEFT, Rush, Mercury
65	67	(13)	ABACAR, Genesis, Charisma
66	—	(1)	CATS, Various, Polydor
67	67	(6)	FOUR, Foreigner, Atlantic
68	87	(63)	GUILTY, Barbra Streisand, CBS
69	84	(3)	SECRET POLICEMAN'S OTHER BALL, Various, Springtime
70	58	(2)	WILDER, Teardrop Explodes, Mercury
71	79	(2)	JACKSONS, Jacksons, Epic
72	79	(4)	BEST OF, The Damned, Chiswick
73	73	(19)	TATTOO YOU, Rolling Stones, RSR
74	78	(3)	GOSH IT'S BAD MANNERS, Bad Manners, Magnet
75	52	(14)	SUPERHITS VOL 1&2, Various, Ronco
76	86	(7)	DIARY OF A MADMAN, Ozzy Osbourne, Jet
77	81	(5)	MANHLOW MAGIC, Barry Manilow, Arista
78	81	(6)	SONGS OF THE VALLEYS, London Welsh Male Choir, K Tel
79	58	(8)	THE ULTIMATE PERFORMANCE, Elvie Presley, K Tel
80	52	(28)	RUMOURS, Fleetwood Mac, Warner Bros
81	52	(8)	ROCK CLASSICS, LSO/Royal Choral Society, Mercury
82	80	(4)	MOVEMENT, New Order, Factory
83	88	(4)	VIENNA, Ultravox, Chrysalis
84	88	(2)	MEMORIES ARE MADE OF THIS, Various, Ronco
85	78	(8)	KINGS OF THE WILD FRONTIER, Adam And The Ants, RCA
86	80	(15)	WALK UNDER LADDERS, Joan Armatrading, A&M
87	—	(1)	REJOICE, St Pauls Boys Choir, K Tel
88	73	(3)	LA POLLE, Stranglers, Liberty
89	—	(8)	BEMSI, Godley & Creme, Polydor
90	77	(7)	DOUBLE TROUBLE, Gibby, Virgin
91	89	(2)	IS GOLDEN GREATS, Adam Faith, Warwick
92	85	(14)	BEAT THE CARROT!, Jasper Carrott, DJM
93	82	(8)	PHYSICAL, Olivia Newton-John, EMI
94	88	(3)	DISCO EROTICA, Various, Warwick
95	72	(14)	THE ELDER, Kiss, Casablanca
96	82	(3)	HITS RIGHT UP YOUR STREET, Shadows, Polydor
97	—	(1)	EASTSIDE STORY, Squeeze, A&M
98	—	(1)	SOME MORNING, Grovers Washington, Elektra
99	90	(2)	LIVING EYES, See Gees, RSO
100	100	(2)	LIVE AND HEAVY, Various, NEMS





Due to snow, particularly at Heathrow, we are unable to bring you this week's American charts.



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

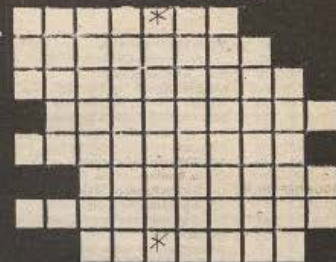
## US ALBUMS

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

## US SINGLES

- 1 1 PHYSICAL, Olivia Newton-John, MCA
- 2 2 WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
- 3 3 EVERY LITTLE THING SHE DOES IS MAGIC, The Police, A&M
- 4 4 OH NO, Commodores, Motown
- 5 7 LET'S GROOVE, Earth, Wind & Fire, ARC/Columbia
- 6 8 YOUNG TURKS, Rod Stewart, Warner Bros
- 7 5 HERE I AM, Air Supply, Arista
- 8 9 WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
- 9 14 HARDEN MY HEART, Quarterflash, Geffen
- 10 11 DON'T STOP BELIEVIN', Journey, Columbia
- 11 12 LEATHER AND LACE, Stevie Nicks with Don Henley, Modern
- 12 13 TROUBLE, Lindsey Buckingham, Asylum
- 13 18 I CAN'T GO FOR THAT, Daryl Hall & John Oates, RCA
- 14 16 YESTERDAY'S SONGS, Neil Diamond, Columbia
- 15 19 COMIN' IN AND OUT OF YOUR LIFE, Barbra Streisand, Columbia
- 16 23 TURN YOUR LOVE AROUND, George Benson, Warner Bros
- 17 20 THE SWEETEST THING, Juice Newton, Capitol
- 18 6 PRIVATE EYES, Daryl Hall & John Oates, RCA
- 19 22 TAKE MY HEART, Kool & The Gang, De-Lite
- 20 21 OUR LIPS ARE SEALED, The Go-Go's, IRS
- 21 25 COOL NIGHT, Paul Davis, Arista
- 22 24 MY GIRL, Chilliwack, Millenium
- 23 27 HOOKED ON CLASSICS, The Royal Philharmonic Orchestra, RCA
- 24 26 HEART LIKE A WHEEL, The Steve Miller Band, Capitol
- 25 30 CENTERFOLD, The J Geils Band, EMI-America
- 26 28 STEAL THE NIGHT, Stevie Woods, Collision
- 27 32 SOMEONE COULD LOSE A HEART TONIGHT, Eddie Rabbit, Elektra
- 28 10 START ME UP, The Rolling Stones, Rolling Stones Records
- 29 15 THE OLD SONGS, Barry Manilow, Arista
- 30 36 I WOULDN'T HAVE MISSED IT FOR THE WORLD, Ronnie Milsap, RCA
- 31 17 ARTHUR'S THEME, Christopher Cross, Warner Bros
- 32 43 SHAKE IT UP, The Cars, Elektra
- 33 34 POOR MAN'S SON, Survivor, Scotti Brothers
- 34 28 NO REPLY AT ALL, Genesis, Atlantic
- 35 48 UNDER PRESSURE, Queen & David Bowie, Elektra
- 36 79 WAITING ON A FRIEND, The Rolling Stones, Rolling Stones Records
- 37 32 SHE'S GOT A WAY, Billy Joel, Columbia
- 38 39 WRACK MY BRAIN, Ringo Starr, Boardwalk
- 39 31 TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger & The Silver Bullet Band, Capitol
- 40 44 CASTLES IN THE AIR, Don McLean, Millenium
- 41 62 COME GO WITH ME, The Beach Boys, Caribou
- 42 48 MORE THAN JUST THE TWO OF US, Sneaker, Handshake
- 43 33 NEVER TOO MUCH, Luther Vandross, Epic
- 44 27 THE THEME FROM HILL STREET BLUES, Mike Post Featuring Larry Carlton, Elektra
- 45 45 LIVING EYES, Bee Gees, RSO
- 46 42 JUST ONCE, Quincy Jones Featuring James Ingram, A&M
- 47 41 I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA
- 48 69 YOU COULD HAVE BEEN WITH ME, Sheena Easton, EMI-America
- 49 — TAKE IT EASY ON ME, Little River Band, Capitol
- 50 55 WORKING FOR THE WEEKEND, Loverboy, Columbia
- 51 35 THE NIGHT OWLS, Little River Band, Capitol
- 52 48 WHEN SHE WAS MY GIRL, The Four Tops, Casablanca
- 53 71 LEADER OF THE BAND, Dan Fogelberg, Full Moon/Epic
- 54 50 SAUSALITO SUMMERNIGHT, Diesel, Regency
- 55 49 WE'RE IN THIS LOVE TOGETHER, Al Jarreau, Warner Bros
- 56 63 LOVE IN THE FIRST DEGREE, Alabama, RCA
- 57 84 KEY LARGO, Bertie Higgins, Kat Family
- 58 86 LET ME LOVE YOU ONCE, Greg Lake, Chrysalis
- 59 87 IF I WHERE YOU, Luis Ariza
- 60 — LOVE IS ALRIGHT TONITE, Rick Springfield, RCA
- 61 51 FOR YOUR EYES ONLY, Sheena Easton, Liberty
- 62 54 ENDLESS LOVE, Diana Ross And Lionel Richie, Motown
- 63 73 MY KINDA LOVER, Billy Squier, Capitol
- 64 56 SUPER FREAK, Rick James, Gordy
- 65 58 SHE'S A BAD MAMA JAMA, Carl Carlton, 20th Century-Fox
- 66 68 BLAZE OF GLORY, Kenny Rogers, Liberty
- 67 72 FALLING IN LOVE, Balance, Portrait
- 68 47 I WANT YOU, I NEED YOU, Chris Christian, Boardwalk
- 69 38 TWILIGHT, ELO, Jet
- 70 53 HARD TO SAY, Dan Fogelberg, Full Moon/Epic
- 71 — BREAKIN' AWAY, Al Jarreau, Warner Bros
- 72 — ANYONE CAN SEE, Irene Cara, Network
- 73 99 STEP BY STEP, Eddie Rabbit, Elektra
- 74 — SWEET DREAMS, Air Supply, Arista
- 75 57 SAY GOODBYE TO HOLLYWOOD, Billy Joel, Columbia

## POP-A-GRAM



Solve the eight cryptic clues and write the answers across the puzzle so that the starred down column reveals someone who realised that the times they were changing... and now he's saved. Remember the clues aren't in the correct order. You have to decide what the right order is.

That crazy C. E. Miller helped someone ring wedding bells (3,5)  
What metal fans beat in Japan (3,4)  
I think Mr. Logan B. A., when stirred into action is a metal guru (4,5)  
He's not Ghesse, but Robin War really likes H. M. (11)  
In an epidemic Leeds pop might tell you what Julian's tears do (8)  
Let's say a drive might just become a kinky band leader (3,6)  
Barry H. Bew conceals Dist's feel donist (3,4)  
No calm dram might help a soft collar

## X-WORD



### ACROSS

- 1 Heard by Godley and Creme. (7,5)
- 4 The Lovin' Spoonful spent it in the city. (6)
- 8 Joy Division hit. (4,4,2,3)
- 10 A key Specialist hit. (2,3)
- 12 Curved. (—) Supply. (2)
- 13 Sounds like a threat from the Who. (3,6,3,3)
- 14 Buddy Holly classic. (6,3)
- 15 It dies screaming. (3)
- 17 Fleetwood Mac singer. (3)
- 20 1982 David Bowie hit. (7,4)
- 22 Group. Country or song. (7)
- 23 A crime committed by Julian. (7)
- 25 Everyday was painted for them. (3,4)
- 26 Latest Earth, Wind and Fire LP. (3)
- 30 Elvis's C. & W. offering. (6,4)

### DOWN

- 1 A superstition for Joan Armatrading. (6,5,7)
- 2 You'll find him in Japan. (5,7)
- 3 Top bassist. (5)
- 5 Swell group. (4)
- 6 Boomtown Rats No. 1. (3,4)
- 7 Rockpile hit. (5,2,5)
- 9 Written in 1967 by The Box Tops. (6)
- 11 Rockin' Bee Gee. (5)
- 12 & 19 Down) They have followed Orange Juice and Josef K on Postcard. (3,6)
- 15 Royal sounding group who had 1980 hit with 17. (7)
- 18 Live Bowie LP. (5)
- 19 See 12 Down.
- 21 Tough LP. (6)
- 24 How the song remains for Led Zep. (4)
- 26 See 22 Down.
- 27 All Right Now group. (4)
- 28 (& 26 Down) What 2 Downs playing with. (3,4)

SOLUTION TO LAST WEEK'S X-WORD  
ACROSS: 1 Tonight I'm Yours, 5 Wired For Sound, 8 Stray Cats, 10 Amigo, 12 Real Thing, 15 The Freeze, 16 Video, 17 Noddy, 19 Flye, 21 Roe, 23 Undertones, 24 Neil, 25 Happy House.  
DOWN: 3 Tears Are Not Enough, 2 New Order, 3 Gerry Rafferty, 4 U.F.O., 6 Dead-inger, 7 Starting Over, 9 Start Me Up, 11 I Die Die You, 13 Chris On Fire, 14 Reed, 15 Dec, 20 Bono, 22 Oh No.

SOLUTION TO LAST WEEK'S POPAGRAM (in order of puzzle)  
Nighmare, Body Talk, Hold Me, Pretend, Bride Song, Physical, East Side, DOWN: Madness.

Remember, you have to complete both the X-word and Popagram to qualify to win an album. Send your completed entry to: X-Word / Popagram, Record Mirror, 40 Lang Acre, London WC2 8JL.

Name .....

Address .....

## US SOUL

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

## US DISCO

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



## UK DISCO

- 1 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 2 GET DOWN TO IT, Kool & The Gang, De-Lite 12in
- 3 TURN YOUR LOVE AROUND/UNCHAINED MELODY/SOULFUL BURN, George Benson, Warner Bros 12in
- 4 CAN'T KEEP HOLDING ON, Second Image, Polydor 12in
- 5 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 6 LET'S CELEBRATE/CALL ME, New York Sky, Epic/Streetwise 12in
- 7 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 8 I JUST WANNA (SPEND SOME TIME WITH YOU), Alton Edwards, Streetwise 12in
- 9 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros LP
- 10 WHAT GOES AROUND COMES AROUND/WATCH OUT, Brandi Wells, US WWO T LP/12in promo
- 11 AY AY AY MOOSEY/MOOSE ON THE LOOSE/TEAR THE R.R. EXPRESS, Rufus Royce, Whitfield LP/12in
- 12 ROOF OFF THE MOOSE, Modern Romance, WEA 12in
- 13 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 14 I'M GLAD THAT YOU'RE HERE, Alphaonse Mouton, London 12in/LP
- 15 LOVE FEVER, Gayle Adams, Epic 12in
- 16 EASIER SAID THAN DONE, Shakatai, Polydor 12in
- 17 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, US Prelude
- 18 LITTLE BLACK SAMBA/BE MINE (TONIGHT)/JAMMING/REACHING OUT, Grover Washington Jr, Elektra LP
- 19 ME AND MR SANCHEZ, Blue Rondo A La Turk, Diable Noir 12in
- 20 LOVE IN THE FAST LANE, Dynasty, Solar 12in
- 21 FUNGI MAMA/BYE GONES/MY LATIN SKY/LAZY BIRD/COME FOR THE RIDE, Tom Browne, Arista 99¢ LP
- 22 CAVEMAN BOODIE/CORIDA (AI NO CORRIDAI)/SATURDAY NITE GROOVIN', Losette Wilson, US Headfirst LP
- 23 CONTROVERSY, Prince, Warner Bros 12in
- 24 NIGHTS OVER EGYPT (I FOUND) THAT MAN OF MINE/ASAP (AS SOON AS POSSIBLE), Jones Girls, US Phil Int LP
- 25 TWINKLE, Earl Klugh, Liberty 12in
- 26 STARCHILD, Level 42, Polydor 12in
- 27 KILIMANJARO, Letta Mbulu, US MJS 12in
- 28 SHAKE, GG, Arista 12in
- 29 ZU (REMIX), The Quix, Epic 12in
- 30 BOUNCY BOUNCY THE BOUNCY, Jungs, RCA 12in
- 31 I'VE HAD ENOUGH/YOU ARE A WINNER/LADY SUN/EVOLUTION ORANGE, Earth Wind & Fire, CBS LP
- 32 LET'S START II DANCE AGAIN, Bohannon/Di Perri Johnson, US Phase II 12in
- 33 LET YOUR BODY DO THE TALKIN'/LET'S GET CRACKIN'/I THINK I LOVE YOU/STAND UP, Shock, US Fantasy LP
- 34 WE'LL MAKE IT, Mike & Brenda Suttin, US SAM 12in
- 35 RIDE THE LOVE TRAIN, Light Of The World, EMI 12in
- 36 TWENTYNINE (THE RAP)/RHYTHM/MOVIN'/ON NEED YOU/JUST LIKE DREAMIN', Twentynine/Laony White, Elektra LP
- 37 WAIT FOR ME/SHOOT/PARTY LITES/STEAL YOUR HEART/SMOKIN', Slave, Cotillion LP
- 38 MYSTERY GIRL, Dukas, WEA 12in
- 39 HUPENDI MUZIKI WANGUZI, K.I.D., US SAM 12in
- 40 FAVOURITE SHIRTS, Haircut One Hundred, Arista 12in
- 41 SUPER FREAK, Rick James, Motown 12in
- 42 MR C/SHE'S GONE/KEEP DOIN' IT/STAY WITH ME, Norman Connors, US Arista LP
- 43 WHAT'S FUNK?/WHAT'S WHAT?, Perry Haines, Fetish Funk Rox 12in
- 44 CAN'T HELP MYSELF, Linn, Chrysalis 12in
- 45 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 46 NORTH LONDON BOY, Incognito, Ensign 12in
- 47 I HEARD IT THROUGH THE GRAPEVINE/A CHUNK OF SUGAR, Roger, Warner Bros 12in
- 48 TAKE MY HEART/GOOD TIME TONIGHT/PASS IT ON/BE MY LADY, Kool & The Gang, De-Lite LP
- 49 DISCO CALYPSO/SKUNKIN', Hot Cuisine, Kaleidoscope 12in
- 50 MAKE UP YOUR MIND, Aurra, US Saloual 12in
- 51 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 52 DON'T YOU WANT ME (EXT. DANCE MIX), Human League 100, Virgin 12in
- 53 IT MUST BE MAGIC, Teena Marie, Motown 12in
- 54 TAKE MY LOVE, Melba Moore, EMI America 12in
- 55 CLOSER TO YOUR LOVE/LOVE IS REAL, Al Jarreau, Warner Bros 12in
- 56 SURE SHOT, Tracy Weber, Canadian Quality RFC 12in
- 57 TONIGHT YOU AND ME, Phyllis Hyman, Arista 12in
- 58 PAINT ME DOWN, Spandau Ballet, Reformation 12in
- 59 DON'T SEND ME AWAY, Garfield Fieming, US Becket 12in
- 60 THE GENIE (REMIX)/EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest 12in
- 61 NITE-LIFE/INSTRUMENTAL, Hawk & Co, Epic/12in promo
- 62 TEARS ARE NOT ENOUGH, ABC, Neutron 12in
- 63 YOU CAN DO IT/JUST A FEELING/YOUR BODY HEAT, Five Special, US Elektra LP
- 64 SHINE ON, Celena Duncan, RCA 12in
- 65 YES I'M HAPPY/HAPPY DAYS, Norland, US Emergency 12in
- 66 ANTI-FREEZE (SET ME FREE), Freeze, Beggars Banquet 12in
- 67 STYLISTIC LOVE, Hi-Lites, EMI
- 68 EVENING OF LOVE, Main Ingredient, US RCA LP
- 69 THE STEAMIN' FEELIN', Bob James, Tappan Zee 12in
- 70 PASTIME PARADISE/LA CUNA/THIS OLD CASTLE, Ray Barretto, US CTI LP
- 71 SHOOT THE PUMP, J. Walter Negro & The Loose Jointz, Zoo York 12in
- 72 TROPICAL LOVE/DO LOVE YOU, Angela Bolini, US Arista LP
- 73 TAKE MY LOVE/PARTY IN ME/THIS ONE'S ON ME/JAM CITY, Gene Dunlap, US Capitol LP
- 74 TAKE THE COUNTRY TO NEW YORK CITY/A HAPPY SONG FOR YOU/YOU'RE THE ONE, Bohannon, US Phase II LP
- 75 I CAN'T GO FOR THAT, Daryl Hall & John Oates, US RCA 12in
- 76 ROCK YOUR WORLD, Weezy And Co, US Chaz Ro 12in
- 77 GODMAMA HERE, Godmoama, US Elektra LP
- 78 JUST ONCE, Quincy Jones, A&M
- 79 QUICK SLICK, Syreeta, Motown 12in
- 80 HILL STREET BLUES/DANCE TONIGHT/VIBRATIONS, Rodney Franklin, CBS LP
- 81 THIS BEAT IS MINE, Vicky "D", US SAM 12in
- 82 NIGHTCUBING/TRAFFIC JAMMER/HIT AND RUN, Bar-Kays, US Mercury LP/12in promo
- 83 THE RATTERS/KY ROCKET, Leva, Norwegian Polydor LP
- 84 SUNNY DAY, Pig Bag, Y 12in
- 85 FUNKY SENSATION, Gwen McCrae, US Atlantic LP
- 86 LOVE MASSAGE, Lowroll Simon, US Zoo York 12in
- 87 LET'S WORK, Prince, Warner Bros LP
- 88 COME LET ME LOVE YOU, Jeanette 'Lady' Day, US Prelude 12in
- 89 JAM BENEATH THE GROOVE/YOUR LOVE, Skool Boyz, US Destiny LP
- 90 AHH DANCE, Fine Quality featuring Caz, US Sugarhill 12in

## INDEPENDENT

- SINGLES**
- 1 3 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti Passi, Superville EXP 1903
  - 2 1 FOUR MORE FROM TOYAH, Toyah, Safari Toy 2
  - 3 2 FRIDAY THE THIRTEENTH (EP), Damned, NEMS NES 305
  - 4 4 IN GOD WE TRUST, Dead Kennedys, Statik STAT EP2
  - 5 5 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 901
  - 6 JAZZ THE GLASS, Cabaret Voltaire, Rough Trade RT 50/98
  - 7 THE "SWEETEST GIRL", Scotti Pollitt, Rough Trade RT 881
  - 8 THIS IS YOUR CAPTAIN SPEAKING (EP), Captain Sensible, Crass 32198A/1
  - 9 21 DISTORTION TO DEAFNESS, Disorder, Disorder Order 2
  - 10 6 COUNTDOWN, UK Subs, NEMS NES 304
  - 11 7 SIX GUNS, Anti-Pass!, Rondelet Round 19
  - 12 9 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y Y10
  - 13 10 LOST AND LONELY, Higsons, WAAAP 1
  - 14 28 DEMOLITION OF WAR (EP), Subhumans, Spiderleg Sob 1
  - 15 11 SUNNY DAY, Pigbag, Y Y12
  - 16 18 INDIAN RESERVATION, 999, Albion ION 1023
  - 17 13 WHITE CAR IN GERMANY, Associates, Situation 2 SIT 11
  - 18 12 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory Fac 33
  - 19 14 DEAD CITIES (EP), Exploited, Secret SHH 120
  - 20 23 THREE PEACE SUITE (EP), Solips, Crass 32198A/4
  - 21 26 KIDS OF THE 80's, Infa Riot, Secret SHH 117
  - 22 POLITICS, Inense, Riot City, Riot 3
  - 23 NEVER AGAIN, Discharge, Clay Clay 6
  - 24 WHAT'S FUNK, Perry Haines, Fetish FE(T) 14
  - 25 WHEN YOU WERE SWEET SIXTEEN, Furays & Davey Arthur, Ritz RIZ 003
  - 26 24 ALL-OUT ATTACK, Blitz, No Future 01 1
  - 27 25 HARRY MAY, Business, Secret SHH 123
  - 28 WATERLINE, A Certain Ratio, Factory Fac 52
  - 29 EVACUATE, Chelsea, Faculty Products FF 33
  - 30 17 POLICE STORY, Perilans, No Future 11 2
  - 31 19 FAST BOYFRIENDS, Girl At Our Best, Happy Birthday UR 4
  - 32 22 JUST CAN'T GET ENOUGH, Depeche Mode, Mute 015
  - 33 HEADBUTTS, John Otway & Wild Willy Barrett, Shift Indie STIN 1
  - 34 30 LOVE WILL TEAR US APART, Joy Division, Factory Fac 23
  - 35 33 NAGASAKI NIGHTMARE, Crass, Crass 32198A/2
  - 36 34 NEW BLOOD, Screen Three, Romans In Britain Hero 3
  - 37 38 YOUNG OFFENDER, Disrupters, Radical Change RC 1
  - 38 THE BIG GOLD DREAM, Fire Engines, Fast Products POP (129)13
  - 39 40 LAST ROCKERS, Vice Squad, Riot City Riot 1
  - 40 42 HOLIDAY IN CAMBODIA, Dead Kennedys, Cherry Red (12) Cherry 13

- 41 37 REALITY, Chron-Gen, Steg Forward SF 19
- 42 31 THUNDER IN THE MOUNTAINS, Toyah, Safari Safe (L/P) 38
- 43 41 PUPPETS OF WAR (EP), Chron Gen, Fresh Fresh 36
- 44 32 CAT BLACK, Marc Bolan, Cherry Red Cherry 32
- 45 RUN COME GIRL, Tallman, Recreational Sport 2(2)
- 46 35 THE RESURRECTION (EP), Vice Squad, Riot City Riot 2
- 47 39 ARMY LIFE, Exploited, Secret SHH 112
- 48 38 FOUR SCORE POINTS (EP), Anti-Pass!, Rondelet Round 2
- 49 NEU SMELL (EP), Flux Of Pink Indians, Crass 32198A/2
- 50 FIGHT BACK (EP), Discharge, Clay Clay 3

### ALBUMS

- 1 1 MOVEMENT, New Order, Factory FACT 83
- 2 2 EXPLOITED LIVE, Exploited, Superville EXPLP 2001
- 3 4 THE BEST OF THE DAMNED, Damned, Ace DAM 1
- 4 3 SPEAK AND SPELL, Depeche Mode, Mute STUMM 5
- 5 6 PUNKS NOT DEAD, Exploited, Secret SEC 1
- 5 5 STILL, Joy Division, Factory FACT 49
- 7 15 ANTHEM, Toyah, Safari VOOR 2
- 8 10 PLEASURE, Girls At Our Best, Happy Birthday RULP 1
- 9 9 WILD AND WANDERING, Wasted Youth, Bridgehouse BHP 006
- 10 8 FOR MADMEN ONLY, UK Decay, Fresh FRESHLP 5
- 11 7 CARRY ON 61, Various, Secret SEC 2
- 12 14 L.C. BURTH, Coburn, Factory FACT 44
- 13 11 CLOSER, Joy Division, Factory FACT 25
- 14 12 PRESENT ARMS IN DUB, UB40, DEP International LPS DEP 2
- 15 13 THE LAST CALL, Anti-Pass!, Rondelet RBOU 5
- 16 LIVE AND HEAVY, Various, NEMS NEL 6020
- 17 19 SIGNING OFF, UB40, Graduate GRADLP 2
- 18 18 PENIS ENVY, Crass, Crass 32198A/1
- 19 23 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red B REE 10
- 20 17 PRESENT ARMS, UB40, International LPS DEP 1
- 21 21 STATIONS OF THE CRASS, Crass, Crass 32198A
- 22 16 INCONTINENT, Fad Gadget, Mute STUMM 6
- 23 25 UNKNOWN PLEASURES, Joy Division, Factory FACT 19
- 24 24 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
- 25 23 LET THEM EAT JELLYBEANS, Various, Alternative Tentacles VIRUS 4
- 26 22 TOYAH! TOYAH! TOYAH!, Toyah, Safari LIVE 2
- 27 PRAYERS ON FIRE, Birthday Party, 4AD CAD 104
- 28 28 IN THE FLAT FIELD, Bauhaus, 4AD CAD 103
- 29 26 YOU SCARE ME TO DEATH, Marc Bolan, Cherry Red B REE 20
- 30 RED MECCA, Cabaret Voltaire, Rough Trade Rough 2

# Songwords

## MADNESS IT MUST BE LOVE On Stiff Records

Words & Music By: Labi Siffre

I never thought I'd miss you half as much as I do.  
And I never thought I'd feel this way like this way I feel about you.  
As soon as I wake up ev'ry night, ev'ry day I know that it's you I need to take the blues away.

### CHORUS:

It must be love, love.  
It must be love, love, love.  
Nothing more, nothing less love is the best.



How can it be that we can say so much without words.  
Bless you and bless me bless the bees and the birds.  
I've got to be near you ev'ry night, ev'ry day.  
I couldn't be happy any other way.

It must be love, love, love.

(repeat to fade).

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## Profile

**THEREZA BAZAR OF DOLLAR**  
FULL NAME: Thereza Lorraine Bazar  
DATE OF BIRTH: 25/3/58  
EDUCATED: Tiffin Grammar School For Girls.  
FIRST LOVE: Ballet.  
FIRST DISAPPOINTMENT: Being too small.  
FIRST PERFORMANCE IN PUBLIC: Four years old - local dance school.  
MAJOR MUSICAL INFLUENCE: Carpenters, Beatles.  
HERO: Paul Newman.  
VIDES: Chocolate, Champagne (to excess).  
HOBBIES: Speedboats.  
MOST FRIGHTENING EXPERIENCE: Being trampled on when leaving a concert.

**FUNNIEST EXPERIENCE:** Believing Robert Plant to be a lorry driver when I met him in a club.  
**IDEAL HOME:** Large villa by the sea.  
**IDEAL CAR:** Mercedes sports convertible.  
**IDEAL HOLIDAY:** Any desert island - Philippines?  
**FAVOURITE FOOD:** Chocolate and salad.  
**FAVOURITE DRINK:** Champagne.  
**FAVOURITE CLOTHES:** Silk lingerie and frilly lace dresses.  
**MOST HATED CHORE:** Photo sessions, going to hairdressers.  
**AMBITION:** To combine happiness with success.





## HEAVY METAL

- 1 KNIFE IN YOUR BACK, Lighthouse, from 'Lighthouse', Avatar
  - 2 ROCK ON, Chevy, from 'The Taker', Avatar
  - 3 MAKE A STAND, The Tigers of Pan Tang, from 'Crazy Nights', MCA
  - 4 DANGEROUS WORLD, Alvin Lee, from 'R X S', Avatar
  - 5 HAPPY XMAS (WAR IS OVER), John & Yoko, 45, Apple
  - 6 PUT THE FINGER ON YOU, AC/DC, from 'For Those About To Rock', Atlantic
  - 7 SCREAMING IN THE DARKNESS, Tobruk, 45 B-side, WEA
  - 8 MOTOR CYCLE MAN, Saxon, from 'Wheels Of Steel', Carrere
  - 9 RUNNING OUT OF TIME, The Tigers of Pan Tang, from 'Crazy Nights', MCA
  - 10 MERRY XMAS EVERYBODY, Slade, 45, Polydor
  - 11 WALK ON WATER, Lighthouse, from 'Lighthouse', Avatar
  - 12 DON'T STOP BELIEVING, Journey, 45, Import
  - 13 EVIL WALKS, AC/DC, from 'For Those About To Rock', Atlantic
  - 14 I BELIEVE IN FATHER CHRISTMAS, Greg Lake, 45, Manticore
  - 15 GIRL WITH THE FLYAWAY HAIR, Tobruk, 45, WEA
  - 16 LA CONNECTION, Rainbow, 45, Polydor
  - 17 ONLY YOU CAN ROCK ME, U.F.O., 45, CBS
  - 18 SPELL BOUND, AC/DC, from 'For Those About To Rock', Atlantic
  - 19 M.A.D., Ian Gillan Band, 45, Virgin
  - 20 GOD OF THUNDER, Kiss, from 'Destroyer', Casablanca
- Compiled by: Mick & Geoff, The Tynesider Rock Club, Saltwell Road, Gateshead, Tyne & Wear.

## IMPORTS

- 1 MASTER PIECE, Bob Dylan, CBS, (Australia)
  - 2 CAMELION, David Bowie, Star Cat, (Australia)
  - 3 SHOWTIME, Slave, Cotillion, (American)
  - 4 ABSOLUTE BEGINNERS, Jam, Polydor, (America)
  - 5 YOUR LOVE, Lime, Prelude, (America)
  - 6 TRANSFER, Claus Shorta, Innovation, (Germany)
  - 7 ALL THE GREAT HITS, Diana Ross, Motown, (America)
  - 8 GET AS MUCH LOVE AS YOU CAN, The Jones Girls, Philadelphia Int., (America)
  - 9 SHADDOGGI, The Shadows, EMI, (Holland)
  - 10 THE FOUR SEASONS STORY, Private Stock, (America)
  - 11 ON FOCUS, Focus, EMI, (Holland)
  - 12 SEVEN, Confunktion, Mercury, (America)
  - 13 BLUE & GREY, Poco, MCA, (America)
  - 14 I LOVE ROCK 'N' ROLL, Jean Jett, Boardwalk, (America)
  - 15 TRACKING, Five Special, Elektra, (America)
  - 16 OUCH, Ohio Players, Boardwalk, (America)
  - 17 THE VERY BEST OF CREEDANCE CLEARWATER REVIVAL, K Tel, (Spain)
  - 18 SEWARS, Barry White, Unlimited Gold, (America)
  - 19 HIENNAS ONLY LAUGH, Roger Chapman, Decca, (Germany)
  - 20 DON'T WANNA LOOSE YOU, Madeline Kane, Chislet, (America)
- Compiled by: HMV, Oxford Street, London W1

## ROCK 'N' ROLL

- SINGLES**
- 1 2 FLIP, FLOP & FLY, Joe Turner, Atlantic
  - 2 1 CUMBERLAND GAP, Shakin' Pyramids, Virgin
  - 3 4 HONEY LOVE, Cline McPhatter and the Drifters, Atlantic
  - 5 DON'T LET GO, Jerry Foster, Sone
  - 7 7 GONNA TYPE A LETTER, Billy Fury, Decca
  - SHOUT, Lulu, Decca
  - BULL MOOSE, Barry Daria, Atlantic
  - HIGH SCHOOL OOH-OOH, Clyde Anita, Obscurity
  - SHAKE BABY SHAKE, Jesse Lee Turner, RMI
  - LOVE ME, The Phantom, Stop
- PICK TO CLICK: FEEL SO GOOD, Revere and the Magnetics, Roadbeat
- ALBUMS**
- 1 1 ROCKING ROLLING, Collins Kids, Bear Family
  - 2 3 RED HOT ROCKABILLY, Various, Warner Bros
  - SHAKIN' STEVENS, Shakin' Stevens, Polydor
  - 2 OLD GOLDEN THROAT, Johnny Cash, Bear Family
  - 4 TOGETHER AGAIN FOR THE LAST TIME, Eddie Cochran and Gene Vincent, Capitol
  - 5 THE BANG RECORDS STORY, Various, Ace
  - 8 BIG BAND SESSIONS 1951, Louis Jordan, Coral
  - 4 MADDOX BROS AND ROSE, Bare Family
  - TREASURE OF LOVE, Cline McPhatter
  - BEST OF THE ANDREW SISTERS, MCA
- PICK TO CLICK: I WANNA RIMBLE, Little Junior Parker, Ace  
Compiled by: ROLLERCOASTER RECORDS, PO Box 12F, Chessington, Surrey.

## READER'S CHART

- WE ASKED for your chart suggestions, and this week it's a 'Shake' Chart:
- 1 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY, KC & The Sunshine Band
  - 2 SHAKE YOUR BODY DOWN TO THE GROUND, The Jacksons
  - 3 SHAKE YOUR GROOVE THING, Peebles & Herb
  - 4 SHAKER SONG, Spyro Gyra
  - 5 SHAKE IT UP TONIGHT, Cheryl Lynn
  - 6 SHAKE IT UP, DO THE BOOGALOO, Rod
  - 7 SHAKE YOUR SOOM SOOM ROUND THE ROOM ROOM, La Parry-mousse
  - 8 SHAKE 'N' SKATE, Dr York
  - 9 SHAKE & SHAKE YOUR TAMBOURINE, Inner City Express
  - 10 DANCE, Bombers
- Charts suggested and compiled by: R. Smith, Kingamead Estate, Hackney, E8, and a 25 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 48 Long Acre, London W1 (Postcards only please).

## NIGHT CLUBBING

- 1 LIFE IN TOKYO, Japan, 12", Ariola/Hansa
  - 2 SOMETIMES I FEEL SO LOW, Japan, 7", Ariola/Hansa
  - 3 LIVE IN JAPAN 1981, Double Bootleg, Rare
  - 4 THE ART OF PARTIES, Japan, 12", Virgin
  - 5 QUIET LIFE, Japan, 7", Virgin
  - 6 THE SINGLES, Japan, 12", EP, Japanese Import
  - 7 GENTLEMAN TAKE POLAROID'S (Double Pack), Japan 7", Virgin
  - 8 ADOLESCENT SEX, Japan 7", Ariola/Hansa
  - 9 VISIONS OF CHINA/GHOSTS (from the LP 'Tin Drum'), Japan, Virgin
  - 10 SECOND THAT EMOTION, Japan (from the LP 'Quiet Life and Assemblage'), Hansa
  - 11 LIVE AT HAMMERSMITH ODEON, Tape, Rare
  - 12 METHODS OF DANCE (from the LP 'Gentleman Take Polaroid's') Japan, Virgin
  - 13 LIVE AT THE VENUE, CND Benefit Concert, The Bollock Brothers, Tape
  - 14 ALEXANDRIA (Night Club, Slough), Bollock Brothers, Live Tape, Private Stock
  - 15 DRAC'S BACK, Bollock Brothers (forthcoming single), 12"
- Compiled by: Dave Archer, Kareba Club, 83 Conduit Street, London W1 (Thursdays and Saturday's only)

## REGGAE

- 1 1 GHETTO QUEEN, John Holt, Craole
  - 2 7 JUST A LITTLE BIT, Carol Thompson, S&G Records
  - 3 4 I NEED A GIRL TONIGHT, Victor Romero - Exans
  - 5 MEN CRY TOO, Sphera, Mass Media Music
  - 2 2 JUST ONE MOMENT AWAY, Roddy Thomas, Craole
  - 5 5 I'VE GOT TO FIND YOU, Dennis Browns, Black Jay
  - 7 1 GIVE ME LOVE, Johnny Osborne, D-Ray
  - 12 12 TP II, Gregory Isaacs, Atlantic Museum
  - 15 ROSEMARY, Lone Ranger, Black Jay
  - 8 8 I WANT TO MAKE IT WITH YOU, Gene Adebambo, Third World
  - 11 11 PASS THE KOUCHI, Mighty Diamond, Music Works
  - 3 3 SHE'S SO FINE, Riot Squad, Extinguish
  - 16 16 I AM THE SAME GIRL, Charmaine Burnett, Pro
  - 18 DISEASES, Paps Michigan and General Smiley, Greenleaves
  - DON'T PLAY WITH FIRE, Teddy Lincoln, Selens
  - 14 ENDLESS LOVE, Bill Campbell and Valerie Anderson, S&M Music
  - AND I LOVE HER, Alton Ellis, Island
  - 12 LET'S MAKE LOVE, Investigators, Love Side
  - LOVE ON A TWO WAY STREET, Barry Piggas, Afric
  - 18 18 I FEEL LIKE DANCING, Anthony Johnson, Midnight Rock
- Compiled by: INNER CITY RECORDS, Battersea Rise, London SW11.

## VIDEO

- 1 (1) The Best of Blondie, Chrysalis
  - (2) Queen Greatest Hits, EMI
  - (3) Rock Flashback & Deep Purple, BBC/EM
  - (4) Kate Bush Live at Hammersmith Odeon, EMI
  - (3) The Jazz Singer, EMI
  - (5) Quadrophania, Spectrum
  - (12) Paul McCartney & Wings Rockshow, EMI
  - (7) The Tubes Video, EMI
  - (8) Tryin' At The Rainbow, BBC/EM
  - (11) Abba Music Show Vol II, Interscope
  - (12) Pink Floyd Live At Pompeii, Spectrum
  - (14) Silstream - Jethro Tull, Chrysalis
  - (—) Grease, CIC
  - (15) James Last Live in London, Spectrum
  - (16) Cliff Richard & The Shadows - Thank You Very Much, EMI
  - (17) ELO Live in Concert, VCL
  - (18) Thin Lizzy - Live & Dangerous, VCL
  - (—) Xanadu, CIC
  - (13) Elton The King of Rock 'n' Roll, World of Video 2000
  - (—) Alice Cooper in Concert, Magnetite Video
- Compiled by: HMV, Oxford Street, London W1

## CHART FILE

IN the beginning there was the Human League. Then there was Human League (Red) and Human League (Blue). The Sheffield band's latest incarnation is Human League 100. Seems the '100' appendage is in honour of the group's favourite restaurant which appropriately nestles between numbers 98 and 102 in some Sheffield backwater...

A few facts about Julio Iglesias and 'Begin The Beguine': 'Begin The Beguine (Volver A Empezar)' is only the second foreign language hit to reach number one. The first was Jane Birkin and Serge Gainsbourg's 'Je T'Aime, Moi Non Plus' which was in X-certified French.

It's the 43rd foreign language hit in the history of the charts and the first since Siouxsie and the Banshees' 'Mittageisen (Metal Postcard)' just over two years ago. The first foreign language hit ever was the Champs' largely instrumental 'Tequila' (1958), wherein the only word is the thrice-repeated 'Tequila'. Tequila is a district of Mexico after which the well-known drink is named.

When it sells a million — which it surely will worldwide — Iglesias' version of 'Begin The Beguine' will be the third to be certified platinum. In 1938 Artie Snow's version topped the million and Eddie Heywood's 1944 interpretation has achieved similar sales.

The last Cole Porter song to make the charts was 'I Got A Kick Out Of You', a No.7 hit for Gary Shearston in 1974. Shearston disappeared from sight shortly afterwards. Dare we hope...?

Finally, Julio Iglesias is the second Spanish act to top the charts. The English-singing duo Baccara was the first... 'It's definitely not Ian Dury', quoth part-time TV star and S&P spokesperson Nigel Dick, commenting on the Dury soundalike fronting the Snowmen's 'Hokey Cokey'. The official line taken by the folk at S&P's palatial hotel is as per the company's press release — 'Frosty, Blob, Lump and Norman recorded this ditty in September. We had to install a huge fridge in the studio to perk the lads up between takes. Hot as a lump of Christmas pudding, it will warm the coldest heart.' A likely tale, say I.

'Hokey Cokey' in its various versions has been around so long it's part of Christmas, like holly and robins and the Queen's stilled Yuletide greeting. Despite this, its only previous chart outing was via the unlikely offices of Judge Dread just three years ago.

'Hokey Cokey' Snowmen - style incorporates a snatch of Rudolph The Red-Nosed Reindeer — a fact which opens up a whole new can of worms for the hopelessly meandering Chartfile.

You've noticed it too, huh? — Ed.

The jolly tale about Santa's most famous reindeer — and the social stigma attached to having a shiny nose — was written in 1949 by Johnny Marks. Gene Autry's definitive version was recorded the same year. According to the song's publishers, the apply - named St Nicholas Music, there has since been over 500 versions of 'Rudolph' with combined sales topping 140,000,000. If that's true 'Rudolph' is second only to 'White Christmas' as the biggest-selling song of all-time.

Congratulations to Lulu on completing a notable double. The former Marie McLaughlin Lawrie's 'I Could Never Miss You (More Than I Do)' topped No.18 in America a few weeks ago brisaking an 11 year duck. Now its charted here ending a more modest chart absence of 8 and a half years for the wee Scot.

As 'Wreck My Brain' struggles to become Ringo Starr's sixth solo success in Britain it's already a hit in America, his fourteenth. Even there though the novelty of Ringo's thin nasal twang is beginning to wear off. 'Wreck My Brain' went no higher than No.38 and all of Ringo's top ten hits (seven of them) came between 1971 and 1975. — ALAN JONES.



Don't give up, Ringo. Maybe next time?

## YESTERYEAR

- | ONE YEAR AGO (December 13, 1988)                                | FIVE YEARS AGO (December 18, 1978)                 | TEN YEARS AGO (December 18, 1971)                     | FIFTEEN YEARS AGO (December 17, 1966)               | TWENTY YEARS AGO (December 18, 1961)            | TWENTY FIVE YEARS AGO (December 18, 1956)  |
|---|--|---|---|---|--|
| 1 SUPER TROUPER, Abba   | 1 UNDER THE MOON OF LOVE, Showaddywaddy            | 1 ERNIE (THE FASTEST MILKMAN IN THE WEST), Benny Hill | 1 GREEN GREEN GRASS OF HOME, Tom Jones              | 1 TOWER OF STRENGTH, Frankie Vaughan            | 1 JUST WALKING IN THE RAIN, Johnny Ray     |
| 2 THERE'S NO ONE QUITE LIKE GRANDMA, Si Withnail's School Choir | 2 WHEN A CHILD IS BORN, Johnny Mathis              | 2 JEFFERSON, T. Rex                                   | 2 WHAT WOULD I BE, Val Doonican                     | 2 MOON RIVER, Nancy Williams                    | 2 GREEN DOOR, Frankie Vaughan              |
| 3 STOP THE CAVALRY, Josselynne                                  | 3 SOMEBODY TO LOVE, Queen                          | 3 COZ I LOVE YOU, Slade                               | 3 TAKE GOOD CARE OF MY BABY, Bobby Vee              | 3 TAKE GOOD CARE OF MY BABY, Bobby Vee          | 3 ST THERESA OF THE ROSES, Malcolm Vaughan |
| 4 EMBARRASSMENT, Madness  | 4 LIVIN' ON A PRAYER, The Electric Light Orchestra | 4 THEME FROM SHAFT, Isaac Hayes                       | 4 MY MIND'S EYE, The Small Faces                    | 4 HIS LATEST FLAME/LITTLE SISTER, Elvis Presley | 4 RIP IT UP, Little Richard                |
| 5 BANANA REPUBLIC, Boomtown Rats                                | 5 MONEY MONEY MONEY, Abba                          | 5 NO MATTER HOW I TRY, Gilbert O'Sullivan             | 5 GOOD VIBRATIONS, The Beach Boys                   | 5 MIDNIGHT IN MOSCOW, Kenny Ball                | 5 SINGING THE BLUES, Guy Mitchell          |
| 6 TO CUT A LONG STORY SHORT, Spandau Ballet                     | 6 LOVE ME, Young Emlen                             | 6 TOKIOSE MAN, John Kongos                            | 6 FRIDAY ON MY MIND, The Easybeats                  | 6 WALKIN' BACK TO HAPPINESS, Helen Shapiro      | 6 WALKIN' BACK TO HAPPINESS, Helen Shapiro |
| 7 TIE A KNEE, Siouxsie  | 7 LEAN ON ME, Mud                                  | 7 SOMETHING TELLS ME, Cilla Black                     | 7 DEAD END STREET, The Kinks                        | 7 STRANGER ON THE SHORE, Anker Binn             | 7 STRANGER ON THE SHORE, Anker Binn        |
| 8 DO YOU FEEL MY LOVE, Eddy Grant                               | 8 IF YOU LEAVE ME NOW, Chicago                     | 8 GYPSIES, TRAMPS AND THIEVES, Chr                    | 8 GIMME SOME LOVIN', The Spencer Davis Group        | 8 BIG BAD JOHN, Jimmy Dean                      | 8 BIG BAD JOHN, Jimmy Dean                 |
| 9 DE DO DO DO DE DA DA DA                                       | 9 YOU MAKE ME FEEL LIKE DANCING, Leo Sayer         | 9 BANKS OF THE OHIO, Olivia Newton-John               | 9 YOU KEEP ME HANGIN' ON, The Supremes              | 9 THE SAVAGE, The Shadows                       | 9 THE SAVAGE, The Shadows                  |
| 10 RUNAWAY BOYS, Stray Cats                                     |  | 10 TILL, Tom Jones                                    | 10 WHAT BECOMES OF THE BROKEN HEARTED, Jimmy Ruffin | 10 SO LONG BABY, Del Shannon                    | 10 TRUE LOVE, Bing Crosby and Grace Kelly  |



# Not brainy enough to see Images

**N**ORMAL THURSDAY Morning, picked up my Record Mirror as usual and scanned through some interesting, revealing, thought-provoking articles (usual stuff) when suddenly my eyes beheld the coming of Altered Images to Aston University, Birmingham, emblazened in glorious black and white across the top of page 21, ie the Gig Guide. Before I could eat another Rice Krispie I telephoned the university only to find that you need a couple of A levels to get in. Yes, you've guessed it, a students-only gig for people studying sociology or degrees in dictatorship on huge yearly grants which I pay for. So don't bother printing any more gig info from there cos you can't get in if you wanted to. I returned disappointed to my now soggy bowl of Rice Krispies.

**President of the Anti-Student League, Birmingham.**

● Well you shouldn't have messed around so much when you were at school, should you!

## Screw loose

I AM a DJ in a gay club in Liverpool and I was an avid reader of the Record Mirror, until today anyway.

I was very insulted when Greta Snipe said those awful lies about our beautiful King Elvis. What gives her the right to call the man I, and millions of other people, love? Don't you all feel ashamed of yourselves trying to destroy our king's wonderful name?

I think the new statue is beautiful. Don't forget, anything that Elvis' fans make (ie the new statue) was made with love for a wonderful man.

It may interest you to know that I have started a smear campaign against Record Mirror and I've threatened to smash the shop windows of any newsagents by me who carry on selling your rag mag.

And please tell Greta Snipe if she doesn't apologise for what she said about the man I love, she's gonna get a potato shoved up her exhaust pipe and sugar put into her petrol tank.

**Anthony, Dorian, Liverpool.**

● The looney Squad at the yard are investigating this letter.

## Big nose

I STILL cannot believe it — I'm of course referring to the pic of un-chic hippo Steve / Stephanie Strange in last week's Claws. By the way, he/she/it was the one on the right, wasn't he/she/it? Do you seriously mean to say this thing walks the earth?

In the pic, he looks as if his great conk is being weighed down by all the cement he/she/it calls cosmetics, and about to fall off, with the inflatable Diana Dors at the ready with a glass. Steve / Stephanie, if you're reading this, you want on a camel's bum, take my advice — remove that ridiculous (used) potty from your thick skull, and stay locked in the closet, until next Guy Fawkes night (I wouldn't be surprised if there was a sudden boom in matches) with that hilarious pound-stretcher conk of yours, you senile womble.

Still on things large, or in this case outrageously obese — that bubble gut, makeshift trampoline, Marco may be so, but as far as certain other part of the Walrus' anatomy, I've seen a larger one on a garden gnome having a lucky break. And as for that ugly gysy with lip gloss, Adam, not only does the balding bog-brush need a hair transplant (though I could've sworn it was seaweed), but also a brain transplant, for after hearing the pathetic 'Ant Rap', the old codger has definitely drawn the curtains (no need for the nurse) on the Ants' disgusting career. Elspeth Flowers, London.

● What a sweet name for a sweet little girl. You haven't been mixing with a certain Ms Snipe by any chance, have you?

## Dreary

I am writing this letter because it disturbs me the way potentially creative groups take the same dreary path from their own brand of music to "pop".

This transformation usually takes place when the group or singer attract wide public attention. Three classic examples of this are Spandau Ballet, Toyah and the Human League.

Toyah came to light with the 'Four from Toyah' EP and from the off it was all pop.

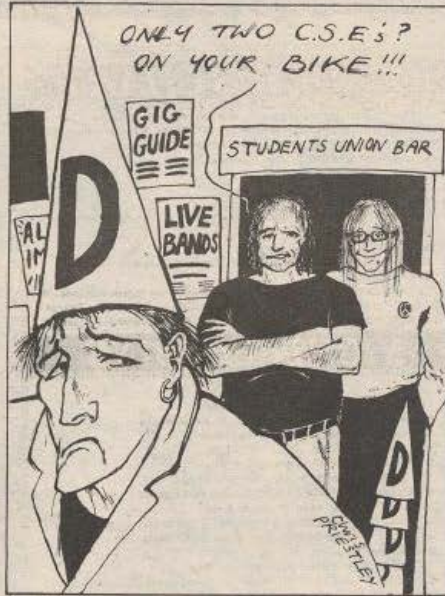
Spandau did stick it out a little longer, before jumping on the jazz/funk bandwagon.

But the worst offenders are the Human League. Although two of the original members left the group, Phil Oskey and Adrian Wright played a big part in writing early League music. So why have they turned their imagination off and started writing pop songs about love?

Most artists do this just to make money and I can see the Human League are not going to be left out. I don't dislike their latest releases but after the first two albums, it's a bit of a let down.

If all the artists and bands took the same attitude to music, I could see the British charts becoming as desolate and boring as the US charts.

**Simon Eblert, Filey, N Yorks.**



See first letter.

● Yes, and if we print any more letters like this, the Mailman page will become as desolate and boring as A Day in the Life of Paul Weller.

## Blue rinse

ON THE front of the Radio Times there is a photo of Cliff Richard with a blue rinse. Can you please tell me a devoted fan where I can get my hair done like that? At a blue movie perhaps?

Also what a splendid record 'Daddy's Home' is. But I didn't know Cliff was a daddy.

I wish he wouldn't be photographed wearing glasses though. For his records would climb even higher chart - wise were he to wear them only in private.

**Jim Bardsley, Guildford, Surrey.**

● Cliff conducts many activities in private. But wearing glasses isn't one of them. And may I suggest you shave your head and paint it with wood — you sound mad enough.

## Barmy army

I'M ANNOYED! Just who the hell is Sean Burke (or does his name say it all?). While he would like to point out that none of 'Dramatis' were in Tubeway Army, I would like to point out neither was he. Tubeway Army was a three piece consisting of Gary Numan, Paul Gardiner and Jess Lidyard — though Gary did most of the work: writing, singing, guitar, keyboards, producing. He really was Tubeway Army himself.

If Sean Burke and BJ Benn did ever play in a band with Gary it was as Mean Street, which Gary left before forming Tubeway Army.

And now this arrogant wally Burke goes calling his band Tubeway Patrol and bragging that really they are Tubeway Army — the

PS: Does Greta have a fan club, I wish to join. Also could she do a whole page — I love it, but it's too short.

● Is anybody even remotely interested in Gary Numan's backing band any more? Gang 'awa yer boring despot.

## Doleful

HAVING JUST joined the great mass of unemployed, after the factory where I worked closed down (and they say the recession is over) I must admit that without the Record Mirror, every week would be very dull and boring.

To tell the truth I've no idea why it does, but then again I'm sure Alf Martin the editor (poor man) doesn't know what's going on around him.

Greta Snipe must be the best reason because 90 per cent of what she writes is quite true (and the other 10 per cent is pure piss taking), what she said about Steve Strange is true, both he and Diana Dors need face jobs.

Second must be the lovely Sunie (she's not fat) I find that I'm agreeing with her more and more each time I read her singles page, as there any chance of a nude pic of her please. (Only when we get a wide-angle lens).

Next I think must come the interviews and stories of singers and groups, these rank alongside Chartline which I have found to be the best of the music papers (eat your heart out MM!).

Last, but not least, because I always save the best till last, must be the Mailman page because of the prats like me who write in to you every week. It really is funny, I don't know why, but it is (the cartoons are good too).

Well I must rush to cash my dole cheque. Love and kisses to Sunie and Greta.

**Anthony Fick, Aldershot.**

● At last, a sensible, well-written letter. The fiver's on its way.

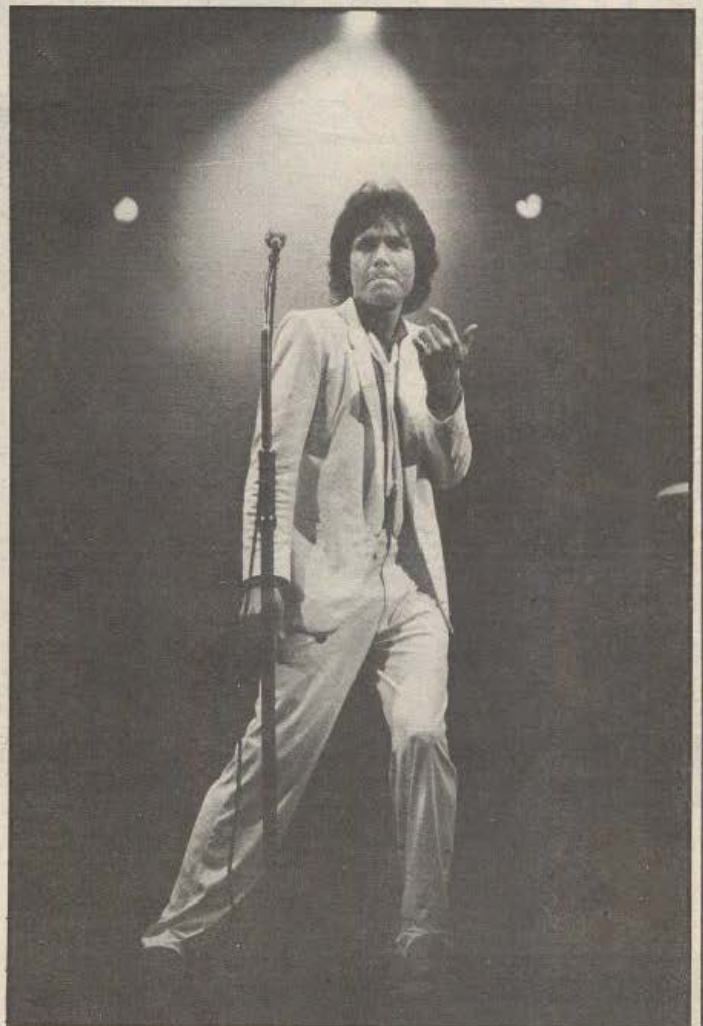
## Falsies

REGARDING THE letter headed 'Retarded' in last week's issue, I would like to inform the population of Witney that I have not undergone any form of operation, neither have I conned the whole world for 19 years by falsely wearing male clothes.

My name is Brian, not Barbra as you printed.

**The No 1 Queen in Witney, Brian Conroy, Witney, Oxon.**

● Well you shouldn't wear so much eye shadow, should you? My place Thursday, as usual?



Cliff Richard and the rinse. Shame it's a black and white picture.





# MADNESS

## It must be love, L.P.

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STIFF