

THE BEAT

RECORD MIRROR

SHEENA EASTON

The canny Scot
Exclusive Interview

THE ROCK YEAR

News review.
RM's top ten
albums and
singles.
What the stars
said.



ADAM ANT
Your chance to sleep with him

ROCK CALENDAR
Pull out and
keep

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TELEPHONE
Daytime: 01-838 1922
Evening: 01-838 1429

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IN AMERICA
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PUBLICITY/PROMOTIONS
DIRECTOR
Brian Batchelor

PROMOTIONS EXECUTIVE
Angela Fieldhouse

TELEX
299485
Music G
Distributed by
Spotlight Magazine
Distribution Ltd
1 Barnwell Road, London TX4
01-807 8411 c1981
Morgan Crampson Ltd
Calderswood St,
London SE18 6QH

Registered as a newspaper at
the Post Office

Published by Spotlight
Publications Ltd
48 Long Acre, London
WC2E 9JF
and printed by
South Eastern
Newspapers Ltd,
Larkfield, Maidstone,
Kent ME20 6SG.

FRESH 'N' NEW



STEVE STRANGE: delighted and disgusted

DISCO SMOOTHIES or new music makers? Either way Linx have made it.

This month (December) they did their first ever tour — exclusively revealed by RM — and smashed into the charts with their single 'Intuition' and 'So This Is Romance' as well as their new album 'Go Ahead'.

HUMAN LEAGUE made it this year... and how!

Sell-out tours, two girl singers, their chart-topping 'Dare' album, the League have done everything they could have hoped for. Established as a major pop force, they have set the trends for the eighties... lots of electronics and harmonies. Phil Oakey had fulfilled his pop dream, epitomised by their single 'Love Action', and struck up a love affair with Joanne to boot.

STEVE STRANGE has continued to lead the new romantic movement — to the delight of some and the disgust of others. He was in the charts earlier in the year with Visage's 'Fade To Grey' and opened the London-based Club For Heroes with cohort Rusty Egan.

Week by week his costumes have become more extravagant — or ridiculous, according to how you view him — and in the summer he rode a camel into a New York club. Now Strange and Egan are planning to open a new club in the new year.

CRAZINESS STILL got its word in, despite the certain po-faced acts of 1981, and Tenpole Tudor lead the field.

His 'Swords Of A Thousand Men' single grabbed the imagination of the country's lunatics and they insured his place in the Top 10. Tenpole took his band on a massive tour in the autumn, and the band released their two albums — 'Swords Of A Thousand Men' in Easter and 'When The Four Winds Blow' last month.



TENPOLE TUDOR: craziness

DEPECHE MODE have zoomed into the big time this year, but not without upset. Earlier this month their mainman and songwriter Vince Clarke quit the band, and he'll only be writing songs for them in future.

Over the past 12 months they've done their first tour, released a debut album 'Speak And Spell' and had hits with songs like 'Just Can't Get Enough' and 'New Life'.

And they're guaranteed to keep working. They go on tour again in the new year, and release their second album in the Spring.

BIG BOYS AGAIN

THE WILLING victim of the most ridiculous hype of the year, Rod Stewart, bruised his toe and had to cancel some American dates — even flying insurance experts out from London to view the extent of the damage. His toe recovered so well that pretty soon the gossip columns were full of tales of him going down the pub with the lads, rather than staying at home with the wife and kids. Rod graciously brought out an album and did better than expected with his singles. Some people were even stupid enough to get out of bed at three in the morning to watch a satellite broadcast of one of his American concerts at a London cinema.

RUSH made their traditional pilgrimage over here, opting for Wembley Arena rather than the delights of Hammersmith Odeon and other smaller venues. Still, the vast cavern meant they could stretch out even more and they also left a fine souvenir with the excellent live album 'Exit Stage Left'.

PHIL COLLINS came close to swamping his own band this year, with his top selling solo single 'In The Air Tonight' and album 'Face Value'. No thoughts of splitting with his partners though, workaholic Phil just wanted to rely on himself for a change, but a tour in his own right never materialised. Instead he was pretty soon back with Genesis working on 'Abacab', their simplest and most immediate album to date.

QUEEN developed a taste for playing exotic South American locations this year, but kept tabs on the home market by releasing a video, a greatest hits album and a book of their favourite pictures. A team up with David Bowie also resulted in the recent No 1 single 'Under Pressure', which Freddie Mercury modestly described as being one of the best things Queen had ever done. Roger Taylor found time to record his solo album 'Fun In Space' and although this led to rumours about him leaving the line up, Queen are still stable.

STATUS QUO rocked through '81 in exactly the same way as they rocked through '79 and '80. A new album, a new tour and Rossi cut his hair a bit and bought himself a new denim jacket. Quo remained solid as a pillar of rock but their latest single 'Rock And Roll' shows dangerous signs that they could fast become a heavy metal Abba.



BRUCE SPRINGSTEEN: delayed

THE POLICE grossed even more millions this year, despite predictions that '81 would be the quiet after the storm of 1980. Their album 'Ghost In The Machine' was a change from the old style, but their video for 'Invisible Sun', showing street scenes of Belfast, landed them in trouble with the BBC, who refused to show it. Sting furthered his acting career, by appearing in the horror thriller 'Artemis 81', playing an angel and he's also featured in the forthcoming arty film of the play, 'Brimstone And Treacle'. You could also see the Police in the comfort of Wembley Arena rather than a draughty old tent on Tooting Common... if you were lucky enough to get tickets.

BROOOOOCE, they all cried again in Britain, when the New Jersey superstar finally played live gigs here at London's Wembley Arena. But Springsteen still had fans on tenterhooks until the very last minute when he announced that the tour had to be delayed as he was suffering from exhaustion.

His 'The River' album finally established him as a top star — although it has always been his live concerts for which he has been truly acclaimed. The concerts were his first in the country since he played the London Hammersmith Odeon two years before.

PINK FLOYD regenerated their 'Wall' gig yet again at London's Earls Court and have started work on the film of the same. Typically, they have done nothing else this year — even the concert was only for the benefit of the film cameras, with the audience just being additions.

Drummer Nick Mason has done a spot of motor racing, and they will no doubt milk everything they can from 'The Wall' before anything else comes out. 1981 has been much the same as 1971 for the superstar group.

IN A year when disco finally struck gold, it's ironic that one of the funk founders **Earth Wind & Fire** have done virtually nothing. But their single 'Let's Groove' hit the charts. And next March the band play four nights at London's Wembley Arena and two at the Birmingham National Exhibition Centre.

THE MIGHTY Meatloaf finally made it back on the scene again . . . after a long lay-off because he lost his singing voice. The singer had to undergo ruthless treatment in a special clinic to push his voice back to the power that everyone lapped up with his debut 'Bat Out Of Hell' album.

He finally released the follow-up 'Dead Ringer' which followed its predecessor up the charts. Now fans can look forward to seeing him when he hits British stages in March.

JEFF LYNNE came out of a three year hibernation to write the top selling concept album, 'Time'. **ELO** even managed a few live dates, but without the flying saucer and laser beams. Instead, all you got was a little robot and coloured lights. **ELO** looked all the better for it though and Jeff even seemed to be enjoying himself. In a couple of years they just might be back again.



MEATLOAF: lost his voice

SEX

YOUNG SHEENA EASTON has spent 1981 growing up! The diminutive Scottish singer started off the year as a naive newcomer and ended up as a full-blooded star across the world.

She's in the charts right now with her new single 'You Could Have Been With Me' and just finished a huge tour across the nation. The young hopeful has fired the desires of thousands of young male hopefuls in 1981.

SEX HASN'T made it big this year . . . although **Hot Gossip** have tried hard. They've taken their raunchy dance routines on the road and released an album with the hip **BEC** — producers of **Heaven 17** and others. Neither has caused a ripple in the music world, so it's probably back to telly for '82.

OUR EUROVISION song contest winners **Bucks Fizz** prompted the burning question is she or isn't she? **RECORD MIRROR** exclusively revealed the bare facts behind Britain's blonde quartet . . . and, well, look carefully and guess for yourself.

The band actually went on the road at the end of the year, but the true facts were never revealed. **Cheryl Baker** got married, but they have yet to reach **Abba** status . . . not a name on everyone's lips in 1981.



BUCK'S BUM

NOT NEW . . . BUT STRONG

MADNESS TOOK madness to the cinema this year with the release of their feature film 'Take It Or Leave It', filmed in Camden and several other exotic locations. The nutty boys sank much of their personal fortunes into making the film but whatever overdrafts they might have had should have been paid off by their hits which included 'Grey Day' and 'Shut Up'. Madness now say that they don't want to be taken merely as a kids band anymore and some drastic changes could be in store for 1982.

DEXY'S MIDNIGHT RUNNERS took their new-look outfit to the London Old Vic Theatre for the first rock gig the venue has ever staged. It marked the end of their 'Projected Passion Review' and showcased such hits as 'Show Me'. Now the group — who claim a purity of soul — are working on a new project for '82.

THE JAM have kept themselves quiet this year. They trotted out around a few seaside venues in the summer, and have just finished a series of London dates. Apart from the single 'Funeral Pyre' and their 'That's Entertainment' import, the group have not made a new album nor put themselves out for many interviews or live dates.

But their songs have a firm seal of approval from the fans and they'll be around for 1982 to be reckoned with.

ELVIS COSTELLO has finally done it . . . gone country, that is! The singer spent some of 1981 recording in Nashville with top country music producer **Billy Sherrill** for his 'Almost Blue' album, which, like his previous offerings, had critical acclaim.

He previewed a new country music set at a secret support slot at a gig in Aberdeen in front of 200 people. And some of the songs were also featured in a dynamic performance at the new **Rock On The Tyne** festival in Newcastle.

His 'Good Year For The Roses' single went high into the charts, and there will be no stopping the crooning convert in '82. Elvis is playing a gig with all the pomp of London's Royal Albert Hall **PLUS** a 100-piece orchestra.

CHRIS DIFFORD of **Squeeze** has every reason to look happy this year. Despite losing two keyboard players — **Jools Holland** (who has gone on to form his own band) and **Paul Carrack** who defected to **Carlene Carter's CC Riders** only weeks after replacing him — the group have hit the charts with singles like 'Labelled With Love'.

Their album 'East Side Story' has been acclaimed everywhere and the band have just finished a sell-out tour.



ADAM ANT: golden year

SPANDAU BALLET have carried on this year in the same way as they closed 1980. They hit the charts with their singles 'Can't Keep This Pressure On (Chant No 1)' with hip disco group **Beggar and Co** and released their debut album 'Journey To Glory'.

And the band have had their share of controversy too. Their risqué 'Paint Me Down' video was banned by **Top Of The Pops** as they found the group dressed in loin cloths too much for the younger members of the audience.

But the group have hardly played live at all. Instead they have chosen to appear only at a couple of select discos and on the paradise island of Ibiza.

GAZZA FINALLY did it . . . retired from live performances, that is. The diminutive singer played his last live concerts at London's Wembley Arena in April before concentrating on his attempt (so far in vain) to fly around the world.

He released his 'Dance' album to a frosty critical reception, and is now staying well clear of the rock 'n' roll world. Fans have remained faithful, but he'll have to pull something out of the bag next year to keep them that way.



SPANDAU BALLET

ORCHESTRAL MANOEUVRES established themselves as the leaders of the new bands, especially with their 'Souvenir' single which crashed into the charts. Their album 'Architecture And Morality' has hit the charts too, although the group admitted that their musical competence is still low when you consider they've been in existence for six years.

ADAM ANT has had his golden year as **THE** superstar of the time. Hit singles with 'Prince Charming' and 'Stand And Deliver', a massive sell-out tour this month, a live video and a starring role in the forthcoming film 'Yellow Beard'.

'Ridicule is nothing to be ashamed of' he sings and certainly Adam has borne the brunt of much of it. Sex symbol, actor and superstar, purveyor of piracy and colour, Britain fell in love with Adam Ant and all his exploits.

KEPT PROMISES for the **Clash** this year — they still played small stand up venues with a massive seven-night stint at the London Lyceum on their autumn tour.

They haven't had so much luck with their records, though. 'Hitsville UK' had a quick dabble in the charts and 'Radio Clash' has shown no signs of doing much better. But they have always declared there would be no compromise, even though all the group, especially **Strummer** and **Jones** have been enamoured with New York — especially as **Mick Jones** wrapped himself up with sultry songstress **Elen Foley**.

FESTIVAL BANDS

GIRLSCHOOL MADE a promising start to the year, by teaming up with **Motorhead** for the 'St Valentine's Day Massacre' single, but still didn't fill their potential despite a headlining appearance at Reading. **Les Filles** spent much of 1980 playing Canada and all points west and now desperately need to turn back to their roots for support.

CONTINUED OVER PAGE



GIRLSCHOOL: promising start

FROM PAGE 3

OZZY'S FEET barely touched the ground this year as he toured America solidly and enhanced his manic reputation by decapitating a dove with his teeth and being rude to all sorts of people. As if this wasn't enough he flew back to England by Concorde for a last-minute appearance at Port Vale and brought out his 'Diary Of A Madman' album. Even Ozzy had to crack however and because of nervous exhaustion he had to cancel part of his British tour. He really should take it a bit easier in '82.

GILLAN WAVED the hatchet and out went guitarist **Bernie Torme**, as the world held its breath to see if anything else was going to happen to Virgin Records' heavy metal success story. It was just some careful pruning that's all, and Gillan played a world tour but gigs in India never materialised. The band also topped Reading and released 'Double Trouble' — one half recorded in the studio and one half very much alive.

MOTORHEAD FINALLY caught a Laker Skytrain to the States this year, where they toured with **Ozzy Osbourne** and built up a considerable reputation over there, despite lack of publicity. In Britain they were finally taken seriously, bringing out the classic live album 'No Sleep 'Till Hammersmith' and playing Port Vale. Remaining true to their promise to British fans they'll be kicking off the New Year with a full scale home tour.

AC/DC DRAGGED their brass bell out of the wardrobe again, for their one and only appearance at Castle Donington. A busy year abroad meant that this performance was a little tired but 60,000 fans were prepared to put up with anything from these gods of heavy metal and the new album, 'For Those About To Rock' made up for it, again proving that **Brian Johnson** is the natural successor to **Bon Scott**.

ARE THEY STILL HERE

DEBBIE HARRY popped over for a couple of interviews about her solo album 'KooKoo' — which flopped — while **Blondie** stayed quiet.

A greatest hits album and video have both come out, as well as the hit single 'Rapture'.

Despite their inactivity, the group have constantly denied rumours that they are to split. To prove the point there'll be an album and tour later in the new year.

BIGGEST NEWS about **The Boomtown Rats** this year was the shock announcement that **Gerry Cott** left the band — leaving them as a five piece.

The Irishmen have had little luck with singles, although the group's leader **Bob Geldof** has landed the lead part in **Pink Floyd's** film of 'The Wall'.

They promise that there'll be some live dates and a new album in the new year.

DAVID BOWIE reached a crossroads in his career in 1981. The superstar has spent the year concentrating on his acting career following his acclaimed lead role in New York's Broadway production of the 'Elephant Man'.

This year, he has starred in a BBC production of the Bertolt Brecht play 'Baal'. He plays a pool of the same name, who gets drunk, swears and seduces countless women.

But there has been no signs of any more music, or of the singer playing his first live dates since 1976. Bowie now seems undecided whether to branch out into films and theatre or go back to music... his number one single with **Queen**, 'Under Pressure', was made only because they are old friends.

SPLITS

TWO-TONE finally crumbled into being a thing of the past. **The Selecter** eventually dissolved, although their 'Celebrate The Bullet' album was acclaimed as a fine development on the music that they helped to start. **Pauline Black** went her own way and is about to appear as a black slave in a play at the Riverside Theatre in Hammersmith in January and has a solo single out soon after.

SIOUXSIE AND **Budgie** split off from the **Banshees** to release an EP called 'Wild Things' under the name of **The Creatures**. The pair shocked fans with pictures of them naked in the shower together and **Siouxsie** looking as if she was naked and drowning.



GERRY COTT



BOB MARLEY



PAULINE BLACK



DEBBIE HARRY



THE BEAT

THE SPECIALS shocked everybody by splitting in the Autumn... just as they had their biggest hit ever with 'Ghost Town'.

But within weeks the three dissidents **Terry Hall**, **Neville Staples** and **Lynval Golding** entered the charts with their 'The Lunatics Have Taken Over The Asylum' single.

The future of **The Specials** and their mentor **Jerry Dammers** is still unknown — but **Fun Boy Three** look ready to assault 1981 with a vengeance.

TEARDROPS AS you'll never see them again. **RECORD MIRROR** exclusively revealed in September that **Alfie Agius** and **Geoff Hammer** were sacked from the group. **Julian Cope** kept a nucleus of three people in the group — along with **Gary Dwyer** and **Troy Tate** — and have drafted in extra members when needed.

In a year of nuclei — like **Linx**, **BEF** and others choosing not to have a regular line-up — **Teardrops** have been experimenting with other new ideas too. This month they took their **Club Zoo** (based around the organisation of their old record company and management company) on the road in **Liverpool** and **Dublin**.

The band had their biggest hit with 'Reward' with the old line-up, but the new look group have gone into the album charts with 'Wilder'. And they won't be idle in '82 — a new tour is planned for the Spring.

STIFF LITTLE Fingers were another band to split this year.

Drummer **Jimmy Riley** left the group to be replaced by **Tom Robinson** band sticksman **Dolphin Taylor**. But the group have done little else other than some live dates... and now they're moving slowly away from their hard-core punk image of 1977.

POLITICS

THE BEAT continued to fly their political flag with gigs for **Rock For Jobs** among others. The group are still a massive crowd filler as they proved on their sell-out tour.

The band have also done anti-nuclear benefits and appear on a compilation album for the cause released at the end of the year.

UB40 STRENGTHENED their position along with **The Beat** as a band who haven't needed lots of promotion or glam.

Flying the Midlands flag, the group have kept to their promise of keeping prices down. But there has not been much new from the band.

They brought out their 'In Dub' album, which no doubt kept them in the cash as they still exist on their own label and reap much of the profits. But a lot of it could have gone behind their numerous benefit gigs for causes like nuclear power and unemployment.

DEATHS

THE WORLD lost its top reggae star this year. **Bob Marley** spent all of Spring in a special clinic in Germany trying to fight off cancer.

He decided to return to his Jamaican homeland in May following reports that he was pulling through.

Tragically, he only made it as far as Miami in America where he arrived in a distressed state according to hospital staff there.

Now the whole world has paid tribute to the one man who made reggae big in every country.

But a scandal blew up when **WEA Records** released an album of his old recordings. It was denounced by his proper record company boss **Chris Blackwell** — who was the first to distribute Marley's records around the world — as a cheap cash-in.

AMERICAN SINGER / songwriter **Harry Chapin** died in a car accident in the States last Autumn.

Chapin was best known for his songs 'W.O.L.D.' and 'Cat's In The Hat', and earlier in the year had played a one-off show at London's **Venue**.

ONCE UPON a time, there was a young girl who, more than anything else in the world, wanted to be a singer. She didn't just want to be any sort of singer; she wanted to become one of the best, and she was determined to work very, very hard to achieve that ambition.

At the same time, there was a television company who wanted to make a documentary all about an unknown singer being thrown into the higgledy-piggledy world of the music business. They searched up and down the land for unknown singers and auditioned many, but when they heard the young girl they knew they had found their star.

So they began to work together and filming commenced, recording her every move on celluloid for all the world to see. A big record company signed her up, a suitable producer was found, and the search began for the song which would become her first single.

At first, everything went like a dream. But the real test of the young girl's strength came five months later, when her very first single only reached the Top 50.

Still she refused to be beaten, and continued to work hard. She recorded her second single, and, when the television programme was screened 10 months after they had first begun to film this young girl, she suddenly found herself in the Top 10 with not one, but two singles. She had arrived.

It's a modern day fairy story, recounted many times since. It is, of course, the tale of Sheena Easton, and the dream-come-true story which surrounds her doesn't stop there. In the past 18 months she's had no less than eight hits which have generated more than 18 million pounds in sales, including a number one in America.

The change in Sheena Easton herself has been equally remarkable, even if it had been apparently more visual than verbal. The uncertain duckling has been transformed into a self-assured swan, but even this transition has not gone unquestioned. It has been said that Sheena Easton has been putty in EMI's hands, a malleable being just waiting to be moulded into a star.

This argument, more than anything, has added to my fascination. I've heard fellow Scots denounce her as being thick as mince. I've heard friends of hers mutter that she's not 22 but 26, but short of going up to Register House in Edinburgh and checking her birth certificate, there's not much I can do to repudiate this.

But at the same time, there's always been a little voice in the back of my head arguing that Ms Easton can't be that daft. For a start, to gain entry to study drama at Glasgow College of Music and Drama you have to pass a damn stiff audition, and to get as far as the audition you have to possess four higher certificates at jolly good grades. Sheena Easton graduated from the above college fully qualified to teach music and drama.

So a year ago I put forward my very first request to interview Sheena Easton, but that and every subsequent demand was turned down. The music press not having been too kind to her in the past, she felt she was getting along very well without them, thank you.

Eventually I sat down and wrote to Sheena Easton, briefly asking her to give me the benefit of the doubt. The letter seemed to tip the scales in my favour, because her manager, Dee Carlon, telephoned me to say that Sheena was off to Japan and America, but on her return she would consider speaking to me.

Then one day, some six weeks later, the phone rang. Sorry to be at such short notice, but could I talk to Sheena in a few hours?

THERE ARE a few things I've got to tell you about Sheena Easton. First of all, she's absolutely tiny.

At three inches taller than her five feet, I positively tower above her. And she's much, much thinner than you'd think — turn her sideways and she disappears.

Then there's the fact that, at the tender age of 22, she's a millionaire. I rent a tiny one-roomed flat in Hampstead, she owns one. I've got maybe three 'designer' outfits, all hard-saved for, everything she wears comes from exclusive shops. It probably tells you more about me than her, but the fact that this girl is younger than me and has earned all

that money is kind of awesome. Why age has anything to do with wealth I don't know, but it puts her in a different world.

And there's absolutely no way that Sheena Easton can be described as thick. When it comes to her career she's hard as nails. She's known what she's wanted since she was 17 years old and everything she's done since has worked towards that aim.

As she says: "When I went to college, it was in order to get a grant to support me, to have a college life, get a flat and join a band. The grant enabled me to do all of that, and at the same time I was getting free

A long time ago there was an innocent young Scots lass . . . or was there? Is Sheena Easton a star with a young girl's heart beating just beneath the surface or the ice queen from birth whose star turn was her imitation of Cinderella, exclusive for the BBC? Daniela Soave compares wardrobes and tries to find out, Sheena keeps on her beauty mask and talks business.

CINDERELLA ON ICE



lessons from the government. What I've learned is bound to come in handy one day . . . for instance if there ever arises a need for me to tap dance I'll be able to comply quite happily.

"I never ever intended to teach, which is what I'm qualified to do. It was something to fall back upon, but first and foremost I wanted to be a singer. For the three years I was at college, I gigged round the clubs. If I'd ended up teaching, I'd have known I was duff."

We're sitting in the EMI buildings, three days after Sheena has returned from her tour of Japan and a

promotional visit of the States. It's the end of a busy year, and she's looking forward to the three weeks holiday which are to make up for the past 18 months' hard work and the next 12 months to come.

When you think of the 18 million pounds Sheena's records have made, it makes you wonder how much she personally would have earned had she written her own songs. Yet . . .

"I've absolutely no talent as a songwriter," she says. "I'll probably carry on trying and have in the past written songs, like you write poetry at

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CINDERELLA ON ICE

FROM PAGE 5

school. Okay, that gets it out of your system and in fact Chris (Neil, her producer) always says to me why don't we use one as a B-side, but no way can I say I can compose. You've got to have the basic talent in the first place and I lack it. Of course I have ideas and emotions and talent of a different form, but what's the point of my writing a song when Joni Mitchell can say it so much better?

"In a way, because I don't write my own material, I don't get stuck in a niche, songwise or with musicians. I like to change my band to suit the songs."

WHILE she has reconciled herself with her inability to write songs she still is inflamed by remarks which suggest her songs are meaningless pap.

"One thing I like to do is act my songs," she tells me. "Now, no one can say 'Nine To Five' is a heart felt lyric. It's pop and bouncy and no way it pretends to get a message across. But 'You Could Have Been With Me' is just bursting with emotion and to dismiss it is an insult, a bloody cheek. I get criticised for doing ballads, they forget that even heavy metal bands have a ballad or two in their act. Rod Stewart sings them."

It has been a fear, though, that Sheena might go over to the more lucrative market of ballads and abandon the more up-tempo songs. And it's true that Barbra Streisand is one of Sheena's mentors.

"Look, I've only been recording for 18 months," she points out. "I'm still experimenting with styles of music. I don't want to pander to musical fashion. Britain doesn't half have some rubbish. When Julio Iglesias can knock Queen and David Bowie off the top of the charts, how can you explain that?"

"I've noticed since I've been going to America that the British music scene is much more innovative. People are always pushing. But for every good group, there's another 12 doing poor imitations. In that way I prefer American radio."

It's in this area that she's poles apart from most other 22-year-olds I know. Sheena Easton isn't really interested in the majority of groups who occupy the charts, preferring to listen to old favourites like Joni Mitchell and Janis Ian. While I'd be the first to say that 1981 didn't produce half as many good albums as previous years, I think my taste is a lot more contemporary than hers.

But her attitude is understandable when you learn that she considers herself to be an entertainer, and plans to be around for many years to come. Not for her the 15 minutes of notoriety, but a long career stretching out in front of her.

"It could all end tomorrow. I never forget that," she begins, "but then I only take that as seriously as I do that there might be an earthquake when I'm in California or the plane might crash when I'm flying there."

What if it did end, I ask her. "... I'd be caught off guard. Yes," she continues, breaking into a large smile. "It would have serious psychological effects! Obviously there'll come a time when the top 40 singles will stop. Cliff Richard for example has had gaps with no hits, but he's always bounced back. Hopefully this will be happening to me."

"It would be crazy to think that every single of mine will be a hit. I've a long term career in front of me and I'd like to branch out into different areas, because I'm only 22 and it would be boring to stay in the same niche. But I don't ever see me leaving the business unless I retire."



'It could all end tomorrow . . . but then I only take that as seriously as I do that there might be an earthquake when I'm in California . . .'

"I keep getting offered acting scripts but they're all crap. There's vague talk about other things so maybe I might do a film in the near future. It would have to be the sort that I'd be a fool to turn down, however, basically on a plate. I'm definitely a singer who might act in the future, just as I might dance. Who knows?"

WE CAN expect to see less of Ms Easton in the coming year, however, as she will be slowing down the rather frantic pace she has adopted in the past 18 months.

"In Britain I've put out a lot of product. Eight singles in 18 months, that's about one every 10 weeks if you average it out. I'm going to slow down the amount of singles I release. Anyone who wants to be anybody gets down on their knees and thanks god when they get a break, and I realise I was very lucky and therefore won't throw it away, but you can push yourself too far."

"But then again, all the work I've done here I've got to do again in America, all the basic bread and butter work. It keeps you on your toes, stops you from being complacent. We're doing a tour there in April next year, probably 3000-seaters, literally major towns. If we do good business we'll go back and do a more extensive tour," she adds. "By the time we get out there in the spring we'll know if I'm just a passing phase or not by the way the album will have been selling."

"It's the best part, touring," she almost sighs. "Real, live proper singing, my life's dream. I only spend about 40 per cent of my time at it, the rest is promotion. You've got to make public appearances, get more clothes, get rid of clothes, it takes so much concentration that singing is almost like a holiday."

With so much work beckoning from America, does she ever see herself living there, for convenience or tax reasons? She pauses a bit at this one, unlike most questions which have almost been answered off pat. (The interview has taken a brisk, businesslike tone due to a lack of time). "I don't know . . . a year ago I would have said no for sure. London's my favourite city in all the world, but New York comes a close nine out of ten. To be honest, I haven't really found anywhere I'd prefer to live. London is where my most important friends are and where I can relax."

"I have been looking into the possibility of buying a place in New York. I travel out to America a lot so perhaps it would be a good idea to spend three or four weeks there at a time, and concentrate my visits. The trouble is most of the work is in Los Angeles, which would mean even there I'd have to commute."

"All I can think of now is my three weeks' holiday. I feel like hibernating or emigrating or both. It has to last me through next year."

WITH January recording B-sides in France and TV appearances in America and Germany, February in Europe, March and April in America and Canada, May reserved for the next album, with more American, Japanese and possible British tours to follow, Sheena Easton has her work cut out for her. But don't for a minute think she's being manipulated; she knows exactly what's going on with an assurance that belies her 22 years. I got the feeling I'd only just scratched her surface, that we were both talking at each other, rather than to one another. The fact that we had just over an hour dictated that we could do little else, but I found myself wishing we could have spent more time together, having a conversation rather than a conventional interview.

The past 18 months have held many surprises for Sheena Easton. It will be interesting to see what the next year and a half holds in store . . .

HUNKS ON 45

WHEN IT came to choosing my Top 10 LPs for RM's Christmas issue, I got stuck at eight and had to ponder long and hard to fill up the quota. With singles, however, the problem was quite the reverse; how to pick a mere 10 out of all the excellent 45s of the last 12 months.

The charts, as usual, haven't always reflected the best of what's going on, although the gap between what appears on 'Top Of The Pops' and what's in favour with the music press has seldom been narrower. Arty, indie-label obscurity was last year's thing; this year, everyone wanted to be number one. **Soft Cell** and **The Human League** even pulled it off.

There's a place to start; the re-vamped League lifted a triptych of glorious singles from the 'Dare' LP (this year's 'Parallel Lines'), the latest of which will take some budding from its premier position. **Defectors** **Heaven 17** were no slouches, either; of their four 1981 releases, 'Fascist Groove Thang,' 'Play To Win' and 'Penthouse And Pavement' compose an equally illustrious trio, though they appear to be held back somewhat by

the sort of *brainy* image that hampered the earlier incarnation of the Human League.

Other good things that came in threes this year included **Elvis Costello's** country pair, prefaced by 'From A Whisper To A Scream', a gorgeous duet with **Glenn Tilbrook** of **Squeeze**; whose own 'Labelled With Love' restored them to their rightful top 10 status. **Grace Jones' Demolition Man**, 'Pull Up To The Bumper' and 'Liber Tango' made another thrilling threesome, though the magnificent mannequin remains higher placed in the hip stakes than in any sales chart we've ever seen.

Those who rose with **Two-Tone** became less prolific, but the goods produced were still **The Goods**; witness in particular the equally topical 'Ghost Town' and 'The Lunatics Have Taken Over The Asylum', by **The Specials** and their offshoot the **Fun Boy Three**, respectively. Coincidentally, **The Beat** and **UB40** both came up with double A-sided doses of tuneful cynicism; the former on 'Drowning'/'All Out To Get You' and the latter with the smartly-coupled 'Don't Slow Down' and 'Don't Let It Pass You By'. **The Selecter** released a superlative single in 'Celebrate The Bull', a far more mature piece of work than their earlier bubblegum-ska

had presaged, before singer **Pauline Black's** departure left them temporarily silent; **Madness** produced only one real classic — 'Grey Day' — whose hilarious low-budget video put many a grander effort to shame.

Which brings us, of course, to **Adam And The Ants**. The paraphernalia grew camper and still more overblown, but how the quality suffered! After the raucous excellence of the singles culled from 'Kings Of The Wild Frontier', the weedy trio of 'Stand And Deliver' (did you ever see anything so absurd as limpwristed Adam waving his antique pistol about?), 'Prince Charming' and the truly wretched 'Ant Rap' were a travesty. They sold like thermal underwear, however, and the principal boy cleaned up again.

His erstwhile Ant companions, now fronted by the mother-troubled 16-year-old **Annabella Lwin** and trading as **Bow Wow Wow**, crashed into the year with a corker in the shape of 'W.O.R.K.', which boasted 1981's catchiest line in 'Demolition of the work ethic takes us to the age of the primitive!' The nation did not hum this philosophical gem on its way to work, however, and chart success continued to elude our Manet-conscious heroes as 'Prince Of Darkness' and the really superb 'Chihuahua' missed out. 1982 or bust, methinks.

The usual crop of oddities and one-hit wonders were well in evidence, and could scarcely have been more disparate. From **Talking Heads** to **Joe Dolce**, from



SUNIE lets you into the secrets about the men (and boys) that kept her single and happy in 1981

the **Passions'** film star to performance artist **Laurie Anderson's** 'Supleur' they came and went, and we're unlikely to see any of 'em within spitting distance of the charts again. An essential name to drop here (if only for fear of being crossed off **Mike Gardner's** Xmas card list) is that of the **Spurs Cup Final Squad**, whose magnum opus, the awe-inspiring 'Ossie's Dream'... etc, etc.

Some special **Sunie** awards now — and why not? I've sifted through more rubbish to find these goodies than you can possibly imagine. Foreign language record of the year goes to **DAF's** 'Der Mussolini', B side of the year to **Girls At Our Best's** 'I'm Beautiful Now' (flip of 'Go For Gold'). Yank of the year is **Alan Vega** for the quirky but wonderful electrobilly of 'Jukebox Babe' and Christmas specials are by **Cristina** and the **Waitresses**, both to be found on **Ze Records'** Christmas LP.

Let's see, who have we missed? **Shakin' Stevens** churned out enough **MOR**ably number ones to keep the most avid fan in clover; the **Police** did likewise for their market. A surprise came from **Dollar**, whose 'Hand Held In Black And White' was shockingly good, and you can wipe that silly sneer off your face this minute and go back and listen again if you didn't appreciate it the first time around. I'm going to see them at **Caesar's Palace** if I die trying.

Huge singles success came, in varying measures of deservedness, to **Toyah**, **Altered Images**, **Linx**, **The Feardrop** **Explores**, and **Duran Duran** while **Spandau Ballet** turned out three funk pieces, those being underemphasised ('Glow', discarded in favour of the ludicrous 'Musclebound'), rousing ('Chant No 1') and routine ('Paint Me Down') — their success varied accordingly. **The Cure** had a couple of near-misses, though 'Primary' came close enough to get them on **TOTP**, where they looked fascinatingly ill-at-ease. **Depeche Mode**, with 'New Life' and the delicious 'Just Can't Get Enough', sounded as good as they looked, which was very good indeed.

Japan's career took a bizarre upswing when **Ariola** released their two-year-old 'Quiet Life' and it outdid their current works, while **U2** continued to fight both the good fight and the one for a place in the **Top 30**. The ecstatically

religious 'Gloria' came damned close, though it's doubtful how many of its buyers caught the drift. **The Associates** produced a stream of singles that boasted beauty, power and eloquence, on a bewildering variety of labels. 1982 and a concerted effort should make theirs a more familiar name, though what it holds for compatriots **The Skids**, whose dignified 'Fields' was followed by the woeeful dirge 'Iona', remains very much in question.

The Tom Tom Club, **The Evasions** ('Wikka Rap') and **Mel Brooks** (it's Good To Be The King Pt 1) defined the state of the art of rap, though none so effectively, as, of all people, **Blondie**, with the classic 'Rapture', their best single for ages. Funk moved to some new heights of hyperbole, and bored others (yours truly included) to tears — which, I'm reliably informed, are Not Enough. Liked 'Favourite Shirts' a lot, though.

A bold front moving down from the north brought a clutch of fab new things; the **Fire Engines** 'Candyskin', two lovely lyrical **Aztec Camera** singles, the **Scars'** airy 'All About You', **Orange Juice's** cover of **Al Green's** 'L.O.V.E. Love', 'Sorry For Laughing' by the now-defunct **Josef K** and **Simple Minds'** 'The American' included. **Pictophile? Mot?**

For **Michael Foot**, **Middlesbrough FC**, the **APT** and any number of would-be **Princesses of Wales**, 1981 was decidedly not a good year. From the singles reviewer's point of view, though, it's been well worthwhile; a lot of nonsense and mediocrity to be waded through, of course, but the highlights have been high enough to keep me keen for the New Year.

See you there. **FOOTNOTE:** Our illustrious deputy editor would have me point out to you that over 70 Stars-On-45 type records were released this year, and that over 30 of the wretched things were hits. Drot, and I thought I'd got away without even mentioning them. Still, this being the season of goodwill and all, I'd better keep the old grouch happy. Did you know that over 70 Stars-On-45 type records were...



And here are the sombre, staring young men that made **Sunie's** year. Not a smile in sight, but aren't they sexy? Top left: **Billy Mackenzie** of the **Associates**. Top right: **DAF**. Above: **The Cure**. Right: **David Gahan** of **Depeche Mode**.

FF DID I SA

What the act said (and probably wished they hadn't) in

We don't really deserve all this fuss, do we? **MICK JAGGER**

This is what we've got... so come and get it. What else are we supposed to do, collect butterflies? **KEITH RICHARD**

This new record is nothing like our last one. **ANDY McCLUSKEY** of **OMD**

After six years our level of musical competence is dreadful. **PAUL HUMPHREYS** of **OMD**

I find that getting away to the sea and having the wind in my face is one of the best ways I know of refreshing my creativity. **MICK JONES** of **FOREIGNER**

As soon as the New Romantics arrived there we were... with a name that seemed to be ridiculous fabricated. **DAVID JAYMES** of **MODERN ROMANCE**



I had a terrible hangover. The BBC asked if I wanted make-up and I said: 'Do you do plastic surgery?' **DAVID VAN DAY** of **DOLLAR**

Anyone who takes pop music seriously is a fool. **SAL SOLO** of **CLASSIX NOUVEAUX**

Old men are always in control. — **SAL SOLO** of **CLASSIX NOUVEAUX**



We're not into bums and tittles, but we're not clean living boys either. If it's a bit dirty, it's a bit dirty. People like it. I think it's... healthy. **MARC ALMOND** of **SOFT CELL**

Drugs are very dangerous. I would advise anyone following the group not to imitate me by taking them. **PHIL LYNOTT** of **THIN LIZZY**

I'm a hair fetishist. The only thing I can relate to is my hair. Isn't that odd? **DEBBIE HARRY**

On the show, while the Pope was watching, I revealed my, er, undergarments. They were blue... with stains. I haven't got any that aren't stained. You see personal hygiene is one of my biggest problems. I don't believe that soap is any good for the body and water's terrible, so I don't wash that often. **BUSTER BLOODVESSEL**

For a time it was debatable whether it would be just Julian Cope or the Teardrop Explodes. **JULIAN COPE**

I thought, gawd, imagine taking acid in Birkenhead. It'd be terrible. It'd be the baddest trip in the world. **JULIAN COPE**

What freaks me out is that I've got more Scott Walker albums than his record company have. They haven't got a clue. I was saying: 'He's the greatest artist in the world, what the f*** are you doing?' And they said: 'We didn't think anybody would like him'. **JULIAN COPE**

I don't want to look like a woman. I'm not wearing my dress in a feminine way. **GAVIN FRIDAY** of **THE VIRGIN PRUNES**

The Virgin Prunes are YOU! **CHRIS WESTWOOD** (bless 'im)

The pop star image to me implies bulges in the crotch. I'm more of an actor. I tried white make-up but that was too messy so I just thought: 'Bandage!' When I realised I wasn't going to make it on looks I reverted to genius. **NASH THE SLASH**

Even if we were the dirtiest, wierdest, most groupie-conscious group in the world there would still be people who wouldn't like us. **DENNIS DE YOUNG** of **STYX**

'Jack And Jill' and 'Ring-A-Ring-A-Roses' are all about the plague in 1008... or whenever it was. **TOYAH WILLCOX**

We're strong, we're an army, we're a family. I don't like using that word as it's Adam's but that's what's happening. **TOYAH WILLCOX**

Duritti Column didn't really want us as support and told us to keep it low-key. So we turned up wearing beach clothes and holding surfboards. **CHRIS SIEVEY** of **THE FRESHIES**

They (the Polecats) are a little too rootsy. I don't really like rockabilly. **BRIAN SETZER** of **STRAY CATS**

We were playing rockabilly in London when Brian Setzer was still playing heavy metal in New York. **TIM** of **THE POLECATS**



I think that putting on a show is... like rubbing your scent all over the place. This is me and you're going to have to spend a lot of time washing the place down after I've left. **SIOUXSIE**

I'm still a big baby really. **HONEY BANE**

England does not exist. **JEAN JACQUES BURNEL** of **THE STRANGLERS**

You're coming outside. **JAKE RIVIERA**

If RECORD MIRROR gave us a page we'd write about flowers and panda bears. And palm trees. **MICK RHODES** of **DURAN DURAN**

Pink Floyd are like a version of us with a hell of a lot more money. **PHIL OAKLEY** of **HUMAN LEAGUE**

I hate all those rock 'n' roll words like 'gig' and 'bassle'. **ADRIAN WRIGHT** of **HUMAN LEAGUE**

One day we'll play the perfect gig and I'll be so happy I'll kill myself. **ADRIAN WRIGHT** of **HUMAN LEAGUE**

There's been Elvis, the Beatles, Marc Bolan and the Pistols and now I see us as the prominent musical force of the moment. There's nobody new or up and coming that can touch us. **VAUGHN TOULOUSE** of **DEPARTMENT 5**

It's a real revolution, but this time it's a peaceful one. **BRIAN MAY** of **QUEEN** (after playing in Argentina)

We haven't rehearsed for two years. **JERRY DAMMERS**

First I tried to open the emergency exit, then I had a kip in first class. Crazy! It was just like Rod Stewart. **JERRY DAMMERS**

When Pete Townshend wrote 'My Generation' he wasn't speaking for himself or his public. He was just taking the piss out of Roger Daltrey 'cos he thought he was thick. **JERRY DAMMERS**

I went into the chemist's for a toilet roll and the assistant couldn't believe it. I had to explain that even pop stars have a shit now and again. **TERRY HALL**

You could say I'm an illusionist. **STEVIE WINWOOD**

If I do get interested it has to be really just wildly sexual and nothing else. I haven't done anything like that for a long time. **DEBBIE HARRY**

I get a religious experience when I have a crap. It's emotional, you've become decongested. You're communing heavily with God. **HUGH CORNWELL** of **THE STRANGLERS**

No wonder they had a lot of great composers in Vienna. There's bloody nothing else to do at night. They probably thought, it's too early for bed, I'll write a symphony. **MIDGE URE**

With my bad back and my bad ears I sound like a cripple. I'll never get a recording contract if anyone reads that. **JAYNE KENNAWAY** ('The Voice of 1981' — ha-ha)

Neil (Cartar's) face grew round his nose. **PHIL MOGG** of **UFO**

Being with UFO is the acceptable face of alcoholism. **PHIL MOGG** of **UFO**

What do you do when you're sad? You put on a sad record and have a wonderfully depressing time. **PHIL COLLINS**

We are not interested in being a singles' band. **ADAM ANT**

There's no props in our show, there's no theatrical costuming. **ADAM ANT**

I couldn't pull the skin off a rice pudding. **IAN DURY**

Sting not only hates humanity passionately, he hates every individual within the species, except his wife and child. **STEWART COPELAND**

All the time I spend doodling in the studio Sting would spend looking out of the window. Then at the end of it he'd come up with something like 'Message In A Bottle'. **STEWART COPELAND**

By the time I get home in the evening I'm so knackered that I sit and look at my plants in a complete daze or I fall asleep in front of the telly; I never go to clubs. I can't stand them. **TOYAH WILLCOX**

I'm sorry if we're not portraying the tortured artist image that some people love. **TONY OF SPANDAU BALLET**



The fame I could give up, the money I couldn't. **GARY NUMAN**

Like so many other patients who have come here I was given up by the doctors to die. Now I know I can live. I have proved it. **BOB MARLEY** (speaking at Dr Isajels cancer clinic in Bavaria in March)

My voice was so messed up when I was touring with Rainbow that I got throat infections all the time. I had so many injections I looked like a pin cushion. **GRAHAM BONNET**

One of Ritchie's favourite tricks was to get new roadies off with transvestites. Some of them looked so good the only way you could tell was by the bulge in their knickers. **GRAHAM BONNET**

We've not heard about it. **THE YES OFFICE** (a week after the group had split up)

I get a bit upset when people look at me and think: 'Look at that Steve Strange, the stupid git!'. **STEVE STRANGE**

To be truthful we do very little in the evening. As far as nightlife is concerned there's very little to do in Derry. **FEARGAL SHARKEY**



Some people have tattoos all over their bodies, but I don't intend getting my penis done. **'ANGRY' ANDERSON** of **ROSE TATTOO**

Y THAT? JJ

1981, unearthed by MARK COOPER and JOHN SHEARLAW

If you can imagine naked women swimming in the pool during our set you can understand why we chose Ibiza and not the Ilford Civic Centre. **GARY KEMP** of SPANAU BALLET

It's extremely difficult to describe a typical day, simply because my life is never typical. **STEVE STRANGE**

Nancy boys? Not us! **DURAN DURAN**

There's nobody's autograph I'd value. **SIOUXSIE**

I object to the way that stories say I stripped for fame. I did it for money. **HAZEL O'CONNOR**

You've only got about five years to do it so you might as well do as much as you can, because eventually they'll chew you up and spit you out. **HAZEL O'CONNOR**

I just couldn't move a muscle after the first gig. One of these days I'll lift up me old arm to shout 'ALRIGHT!' and the f***** thing'll stay there. **FRANCIS ROSSI** of STATUS QUO

It makes me proud to know that my brother is a star and that he has some of my blood in him. **JACKIE JACKSON** on **MICHAEL JACKSON**

At my wildest I look a lot wilder than Elvis or Eddie Cochran ever did. **BRIAN SETZER** of the STRAY CATS

A pose for me is standing up straight without falling over. What's a pose for you? **IAN DURY**

Being on stage makes me feel like Superman or King Kong. **STEWART COPELAND**

Being a 'sex symbol' makes me laugh really. It's a gesture of affection I suppose and I'm very grateful. But I don't really think of myself like that. **KATE BUSH**

The Sex Pistols, before Glenn left, were the greatest band I ever saw in my entire life. **ADAM ANT**

At our first gig at the ICA I told them we were a country and western band. I came on in my leathers and rapist mask and scared the crap out of people. **ADAM ANT**

It'll never be the same. I could dig my dog up and stuff it and it would be back. But it wouldn't be alive. I could do concerts again but it would never be the same. **GARY NUMAN**

I'm like a pregnant woman who has a craving for Mars bars. I'm the Mars bar to the fans. **GARY NUMAN**

Heaven ain't working in British Leyland for 20 years. **JIM** of UB40

Course we've had our fair share of trouble, but I'm a creative artist, not a thug. **MENSI**

I'd rather hang on to madness than normality. **KATE BUSH**

Rock music is all about going out on Saturday night, getting drunk, being sick down your threads and pulling a bird; not necessarily in that order. **LEMMY**

If you bang your head against a brick wall for long enough then eventually people sit up and take notice. **LEMMY**

We just don't want to dwell on the past. **BERNIE DICKEN** of NEW ORDER

If you're going to be a pop star you can't have zits all over you. **DAVE WAKELING**

The Pink Floyd operate very slowly. At the moment they're not operating at all. **NICK MASON**

When rock 'n' roll started parents said Elvis was dirty and obscene. It's become respected now. Radio Two plays it all the time. **SHAKIN' STEVENS**



If little 14-year-old girls want to come and listen to the music because of the way I look that's fine by me. **JULIAN COPE**

We're giving you the opportunity to write very well. If you don't write very well we won't be doing another interview with **RECORD MIRROR**. **FREYA MILLER** (SHAKY'S MANAGER)

We don't like doing gigs any more. I mean we did one at a university which was about as decadent as a bag of chips. **MARC ALMOND** of SOFT CELL

Since 1975 the rock press had hated disco and anything to do with funk. Probably because it was too honest-to-goodness working class for them. **GARY KEMP**

Suddenly the world is full of introspective short-haired hippies. **JAKE BURNS** of STIFF LITTLE FINGERS

I don't want myself or anyone else to go round killing people. I'd rather walk about in the sun with my hands in my pockets. **JOE STRUMMER**

We're not Van Halen. We don't walk round in satin PIL bomber jackets. **JOHN LYDON**

It doesn't make me feel superior getting up on stage and screaming down a microphone. **JOHN LYDON**

You can sway to it gently, but you can't really dance to it. **THE CURE**

At school I was spindly and no good at games — I was always breaking into some zany act to protect myself. **EDDIE TENPOLE**

We ended up on the floor like two larks having a scrap. Now he's a marked man. If I ever meet Ritchie Blackmore again there will be trouble. **DAVID COVERDALE**

So they said to me, take off your hat. And I said: 'That's my hair'. **TOYAH WILLCOX**

Slow down! We're trying to be recognised. **NEVILLE STAPLES**

I have no faith in politics and place no value in leadership of any kind. **STING**

Adam Ant coming along was like having a pair of pliers taken off my head. **STING**

We're either all beast or all mystic. **STING**

I weigh seven stone . . . and six stone of that is my bum. **CLARE** of ALTERED IMAGES

What I really want to do is to break it in the States. **GARY GLITTER**

That's bullshit! And you can quote me on that. **BARRY GIBB**

I don't want to talk to a magazine that thinks the Bee Gees are meaningless pap. **BARRY GIBB**

Some of my best friends are social workers. **WATTIE** of THE EXPLOITED

How can you be irresponsible when you're singing about teenage boredom? **GARY McCORMACK** of THE EXPLOITED

I don't need to open sports shops in Edgware to get number ones. **DAVE STEWART**

We're trying to see how much money we can die with. **DENNIS DE YOUNG** of STYX

Yes we are heroes . . . in Basildon. **MARTIN GORE** of DEPECHE MODE

I used to ride cows before I got into motorbikes. **BIFF** of SAXON

I'm really a part-time pop star. **SKETCH** of LINX

What'd we really like in our audience is blacks, white, skinheads, punks, hippies, morons and . . . brain surgeons. **CAPTAIN SENSIBLE**

I'm insured for a million quid, but my mum still worries about me. **OZZY OSBOURNE**

Osbourne the outcaste is half my personality. I'm worried that it's going to take over completely. **OZZY OSBOURNE**

Some idiot offered me a dove of peace . . . I was so fed up I bit its head off. People eat meat don't they? **OZZY OSBOURNE**

Go on, ask me: 'AM I A VIRGIN?' **ANABELLA LWIN** of BOW WOW WOW

Do you want a punch in the mouth? **MATTHEW** of BOW WOW WOW

We used to beat each other up on the rugby field. **NICK** of HAIRCUT 100

I can't help not being the toughest person in the world. I'm just not very good at being macho. **MARC ALMOND** of SOFT CELL

No-one in London is lively any more. There aren't any good nightclubs. **OLIVIA NEWTON-JOHN**

I'm just an old romantic at heart. **OLIVIA NEWTON-JOHN**

It was immensely exciting to realise that pop wasn't the exclusive property of people like Bread. **GREEN** of SCRITTI POLITTI



I nearly had my chest ripped off once. Twice actually. Imagine losing a tit to a total stranger. Just awful! **DEBBIE HARRY**

I used to think that Sting sounded like Jon Anderson of Yes. **ANDY SUMMERS**

We're probably not worth as much as you'd like to imagine. **ANDY SUMMERS**

There was no problem at all. He (Steve Strange) just happened to mention that he wanted to be photographed in a dress and I just happened to mention that he couldn't. **MIDGE URE**

We're a huge group and I think that we are an important group historically. It that doesn't sound pedantic. **STEWART COPELAND**

I'm always on a diet. I've been on a diet my whole life. If I ate what I wanted to I wouldn't be able to get into this dressing room. **HEAT LOAF**

Classic! Incredible! Awesome! **JULIAN COPE** (after eating a bar of chocolate)

Without us there would have been no 'Chant No 1'. **BREEZE** of BEGGAR AND CO

Oops! There goes one of my teeth. **KEITH RICHARD**



Even if you're talking about a carpet, that carpet has a mood. **KATE BUSH**

PAUL SEXTON has compiled this Christmas quiz to find the real chart buffs among RECORD MIRROR'S readers. If you're one of them you could win an LP token so come on, give 'Gone With The Wind' a rest and get cracking on this lot. All the questions are about the charts of 1981, and a "hit" is a record which made the Top 75 Singles Chart, the Top 100 Albums and the American Top 100 Singles and Top 200 albums (but don't worry, we don't go quite that low). The questions are in three sections, easy, medium and hard, so here's your starter for 10 . . .

Part 1: ABSOLUTE BEGINNERS

- 1 What was Phil Collins' first solo hit single?
- 2 Who hit the UK Top 10 with 'Can You Feel It'?
- 3 Whose 'Marie, Marie' album was re-released as 'This Ole House'?
- 4 Name the American chart-toppers who sang 'Keep On Loving You'?
- 5 Who sang these lyrics and what was the song called: "See that girl, she does something to my chemistry"?
- 6 What was Blondie's last hit?
- 7 The title of the Pretenders' second album?
- 8 Name The Who's UK Top 10 (and US Top 20) hit single.
- 9 What was the song that linked James Bond and Sheena Easton?
- 10 Did Madness have a Number One UK single in 1981?
- 11 Who got 'No Sleep Till Hammersmith'?
- 12 Who had big American hits with 'Hello Again', 'America' and 'Yesterday's Songs'?
- 13 Give Diana Ross' old record label . . .
- 14 . . . and her new one.
- 15 True or false: Al Jolson had a Top 20 British LP in 1981?
- 16 How many hit EPs has Toyah released this year?
- 17 Give the odd one out from ELO's 'Time' album: 'Hold On Tight', 'Yours Truly, 2095', 'Here Is The News'?
- 18 What was Beggar and Co's hit before 'Mule'?
- 19 The title of Cliff Richard's collection of ballads?
- 20 Was 'Endless Love' a UK Number One single?



Debbie Harry: what was Blondie's last hit?



Kim Wilde: what was her second hit?

1981 CHART QUIZ

Part 3: YOU'LL NEVER KNOW

- 41 Name Depeche Mode's first chart single?
- 42 Give, in the right order, the Human League's five 1981 UK hits?
- 43 Who hit in the States with 'Too Much Time On My Hands'?
- 44 What was James Taylor's hit American album this year?
- 45 Once again, identify the lyrics and the singer on this 1981 hit: "I hitchhiked all the way down to Memphis, got a room at the YMCA"?
- 46 What was The Cure's biggest UK single in '81?
- 47 The title of Yoko Ono's album?
- 48 What was the song with which Heaven 17 made their singles chart debut?
- 49 According to their album, where did Brian Eno and David Byrne spend their life?
- 50 Finally, can you remember the name of Kiki Dee's follow-up to 'Star'?



Heaven 17: what was their chart debut?

Part 2: YOU MIGHT NEED SOMEBODY

- 21 What was Duran Duran's second hit?
- 22 Who entered the UK Top 20 in May with 'Only Crying'?
- 23 Was 'Rock 'n' Roll' Status Quo's first hit of the year?
- 24 What was the other side of Spandau Ballet's 'Musclebound'?
- 25 Who sang lead vocal on Grover Washington Jr's 'Just The Two Of Us'?
- 26 Was John Lennon's 'Watching The Wheels' a bigger hit in Britain or America?
- 27 Give the title of Elton John's 1981 album?
- 28 Who had a hit here in January with 'Twilight Cafe'?
- 29 What was the title of Heatwave's February Top 20 record?
- 30 True or false: 'Lately' was a US Number One for Stevie Wonder?
- 31 How many Number One singles did the Police have in Britain this year?
- 32 Identify these lyrics and the artist involved: 'I'm sorry that I hurt you, I didn't mean to make you cry'?
- 33 Was Adam and the Ants' 'Stand And Deliver' the only single to enter the UK charts at Number One this year?
- 34 What was the title of Paul McCartney's 1981 chart album on which he didn't sing or play a note?
- 35 Name the Jam single which reached 21 in the UK chart without being released here?
- 36 What was Kim Wilde's second hit?
- 37 Who sang about a certain Manchester Megastore checkout desk?
- 38 The title of Gary US Bonds' comeback LP?
- 39 Did Billy Squier's US hit 'The Stroke' make the British charts?
- 40 What was Coast To Coast's follow-up to 'Do The Hucklebuck'?



Diana Ross: names of her old and new rekkud companies.

Entries must be in by January 12. The judges' decision is final (hic) and no correspondence can be entered into. Send your completed answers to: Chart Quiz 1981, Record Mirror, 40 Long Acre, London WC2.

OLD NICK'S Almanac

A GOOD YEAR for the roses but not for rock 'n' roll. Sorry, pop. Forgive the stylistic nuance but it's quite important. In fact such attention to detail has been important these past 51 weeks which might explain why 1981 has not been a good year musically. All froth and no ale, let alone a platter of good grub. A lot of form but precious little content.

Trends have come and gone with indecent haste, leaving in their wake a dozen half-baked fashions and more than the occasional schizophrenic wardrobe. After punk, there was mod, and after mod 2-Tone and after 2-Tone, heavy metal. This year's resurrections included rockabilly and psychedelia, both striking sartorially and showing keen entrepreneurial aspirations by starting their own clubs. These basically imitated those set up by the New Romantics, original Blitz kids, prats - with - no - name, call them what you will, whose penchant for dressing up and "futurist" music spawned an epidemic of 'cliquism' which aficionados of other musics rushed to emulate.

So the 'billies got their act together at the Manor House in Finsbury Park one night a week, going to Gossips in Soho another. The latter also became the haunt of second generation market stall owning hippies on Wednesdays when it was called The Clinic. On other evenings this same clientele would, like, hang out at a joint called the Groovy Cellar, maan, and fix a stupefied gaze on bands like Mood Six who wasted no time jumping on the futile psychedelic bandwagon.

Of course, if you didn't fancy donning Paisley and bells, there was always Club For Heroes, Egan-Strange's latest clothes horse habitat decked out, appropriately, like a low rent afternoon gentlemen's club. Visually, new romanticism is / has been glam rock one step beyond and just about the only revival that hasn't plagued us during the decidedly unweighty eighties has been beat — as in the pre-rock 'n' roll bebop belting beatniks.

As a devotee of Jack Kerouac and Tom Waits and too young (honest!) to have been around during its original heyday, this is one revival I'd quietly welcome. But, alas, nothing to speak of despite a recent all-night beat festival at the Scala cinema. Other hints have included the jazz-tinged free form of Pop Group spin-offs Pigbag and Rip, Rig and Panic and another potential cult club in Club Left.

OPENED by Clash manager Bernie Rhodes, Thursdays have seen a regular Vic Godard residency, the former Subway Sect singer turning balladeer and taking his audiences back to the forties, marrying a contrived croon with forties-style swing.

More revivalism from this decade courtesy of Joe Jackson, playing his best ever shows with Jumpin' Jive who heaped more jazz and swing on those that had never heard it before.

Coincidentally, the hippest of the hip also brushed with the era, but predictably more from a fashion than a 'fingerpoppin' angle Blue Rondo A La Turk, for it is they, briefly brought the zoot suit back into vogue, a calculated flashback to the age of sleaze. Their music is Latin American in origin so this summer the word was "Salsal" with every A&R man in town slinking in the shadows of one of Blue Rondo's unpublished gigs.

Most left well before the end, an action justified by the meagre chart placing of their one and only release thus far. Kid Creole And The Coconuts, whose Latin-based fusions are a good deal more sincere, have had even less luck, unlike Modern Romance whose piss-taking pastiches have been taken sufficiently seriously to yield them two hits.

Modern Romance are to the Salsa non-trend what Adam is to the "tribal" sound which was being tipped as the next big thing a year ago. Inspired by the big drum sound of Burundi Black and some spurious notion of Sun, Sea and Piracy expounded by former Ants manager Malcolm McLaren, the latter left Adam and built Bow Wow Wow who like Kid Creole seem a trifle too rootsy for the common populace.

Anyway, despite great singles like the Original Mirrors' 'Dancing With The

Rebels', tribal sounds failed to be the saving grace of the music industry and 1981 told a similar tale with Salsa.

I suppose the nearest musical style to it to have blossomed these past 12 months has been funk. This is ostensibly because having enjoyed a substantial underground following in the first place, it only required the inevitably final push before it caught on on a mass level. Grooving away in sweaty disco cellars, soul boys have always been a commercial force with which to be reckoned and '81 saw a whole stream of them pop into the charts.

As usual it was the musicians of a more pale-faced persuasion that reaped the rewards of the black man's burden: Haircut One Hundred, ABC, Funkapollitan, Level 42 and, of course, Spandau Ballet, the self-styled figureheads of the soul boy scene who acknowledged their roots by recruiting Beggars and Go to play on their only 100 per cent offering so far, the sassy 'Chant No 1'.

Not undeservedly, numerous black and white bands are also benefitting from the funk upsurge and the new year will doubtless spell increased success for Shakatak, Central Line, Incognito and others too numerous to mention but whose 128 bpm 12in offerings have graced the pages of our disco column for a good couple of years now.

ALONGSIDE funk / soul, the other great new musical breakthrough of the year has been the rise of non-experimental electronic bands. Groups using synthesizers not as an end in themselves but in place of more conventional instruments to produce actual songs rather than gratuitously weird and wonderful sequences of electronic hisses and squawks.

Recent weeks have supplied us with superlative albums from OMD, Depeche Mode, Soft Cell and, of course, the Human League, founding fathers of the current synthesiser set whose ability to wring pleasant melodies to dry lyrics and an irresistible drumbeat gave them their overdue success.

Anyone who feels they sold out with the introduction of the female contingent need only refer to 'Dare', along with

Squeeze's 'East Side Story' — understandably RM LP of the year — the only album of 1981 where every cut is a potential hit single.

Incidentally, the League's Philip Oakey, along with Soft Cell's Mark Almond, also represent another trend in current English music: more imperceptible than ragbag bandwagons like salsa or psychedelia is the return of the "torch singer", expressive, melodramatic vocalists who convey their sentiments by projecting their voices, modulating them like instruments a la Julian Cope or more specifically David Bowie on the re-released 'Wild Is The Wind'.

Those other Godfathers Of Futurism, Ultravox, started the year well by releasing as a single the title track of their sixth month old album, 'Vienna', whose successor 'Rage In Eden', was an unfocused anticlimax. Then again, for the first two-thirds of the year the number of long playing releases which were not disappointing could be counted on the fingers of one hand. This brings us back to my opening proposition. That 1981 has not been a good year.

Amongst the wreckage that contributed to a further decline in record sales there were a few albums meriting a place in ye olde record collection (see the RM Collective's excessively tasteful choices pp 20-21) though more rewarding finds

could be discovered amongst the 45s.

Mind you, with up to 150 coming out each week, this is the least one can expect. Whatever, great seven-inchers issued forth from names of varying degrees of familiarity including Elvis Costello, Dexys, Depeche Mode and Madness (about three apiece), Bananarama, The Freshies, Jam, Pete Shelley, The Pretenders, Undertones and Virna Lindt whilst in the 12in section there were even more treats in store. Take a bow ladies and gents from the Associates, Duran Duran, Fashion, Japan, Orange Juice, Public Image, Sunshine & Eddie, Sparks, Tom Tom Club, Was (Not Was) and Way Of The West.

PRIDE of place in my personal pick went to Heaven 17 for their laconic 'We Don't Need That Fascist Groove Thing' whilst even more optimistically, the band's 'Penthouse And Pavement' debut album proved to be something of a corker, serving to show that the sum of the parts of the original Human League were greater than the original article.

May both teams continue to scale enjoyable musical heights and go on to achieve as much as such perennials as Cliff, Rod, The Who, Stones, Genesis, Queen and ELO for whom 1981 meant business as

usual. Lots of it, thank you very much.

And who knows what tomorrow may bring? Early '82 will almost certainly see quality platters from The Clash, Jam and Dexys, all of whom chose to give this year a miss. With trends not being what they were and fizzling out practically before they've started, I'll bank on individuality rather than the herd mentality coming out on top.

In the same way as this year's success stories — Altered Images, Hazel O'Connor, Kim Wilde, Linx, Motorhead, Shakin' Stevens, The Exploited, Toyah and Yearning Explodes — are, with obvious exceptions, fundamentally unclassifiable, so too next year's hopefuls — Bureau, Bauhaus, The Birthday Party, Killing Joke, OK Jive, Pigbag and Stimulin.

With The Specials rent a sunder and the Fun Boy Three already in the charts, I'd put a bob or two on Jerry Dammers springing back with a vengeance, particularly if former Bodysnatcher Rhoda joins him in the vocals dept.

As for the mega-dollar question — who's heir to the throne variously occupied by Deborah Harry, Gary Numan, Sting and Adam, your guess is as good as mine. Somehow I can't imagine it will be a denizen of Sheffield with an idiosyncratic side-parting but there's nowt so queer as fans.



A suitably manic Mike Nicholls.

MIKE NICHOLLS gives a jaundiced overview of the rock year 1981

KEEPING THEIR BEAT ON THE GROUND

ARRIVING LATE in Handsworth for my appointment with the Beat, I am immediately thrown into confusion by the fact that there appear to be three doors in the same street all bearing the number of Beat HQ. What is this, I mutter to myself, some sort of Zen riddle? (My crossness is, needless to say, almost entirely attributable to my guiltiness about being late.)

Nobody seems particularly put out by my late arrival, however, indeed, one third of my interviewees, the unmistakable Ranking Roger, requests that we don't start straight away, because he has to go to the bank. Fine, says I, I'll come with you. Didn't have time to get to the bank on the way here. (I was late, you see. Oh, have I mentioned that already?) So off we trot. A couple of streets away we stop; Roger has got himself confused, probably due to a slightly altered state of consciousness, and is heading for the wrong tank. About turn! When we reach the right house of finance, however, yet more confusion awaits. The girl behind the counter doesn't know Roger, and he has no ID on him, so she disappears in search of someone who might be familiar with our friend's features.

"It's times like this," sighs Roger, "that I wish a few more people watched Top Of The Pops."

Most of the time, however, his problem is how to avoid being recognised, for even a friendly sort of chap like Roger gets mildly exasperated when "it takes half an hour sometimes, instead of 10 minutes, just to walk down the street, because you have to stop and talk to loads of people." Maintaining that his most recognisable feature is his black hat, he's become a master of disguise in order to avoid being spotted.

"I was standing in a club once," recalls bassist David Steele, "and he walked past and started talking to someone next to me, and I didn't even recognise him! He was dressed as a soul boy at the time."

Steele is slight, dark and shrewd-looking. He is, I am later informed by Dave Wakeling, the band member who usually stands up and shouts "foull!" when someone in the biz is trying to con them. "Shuffle's great, it doesn't weigh on his conscience at all if he has to be vile back to someone. He figures that if anyone's willing to do that, they've got to be paid back whatever they'll stand still for. So when someone's lying to him, he'll go along with it until they tell a real obvious lie, then tell them they've been lying for the last 20 minutes and walk off! Great! And he does it to people that you're not supposed to offend. Mind you, the second time people deal with him, they don't try it on. So for a lot of the business stuff, he's your man. I'm no good at it, I'd rather be pleasant and get conned than be honest and have to be vile about it."

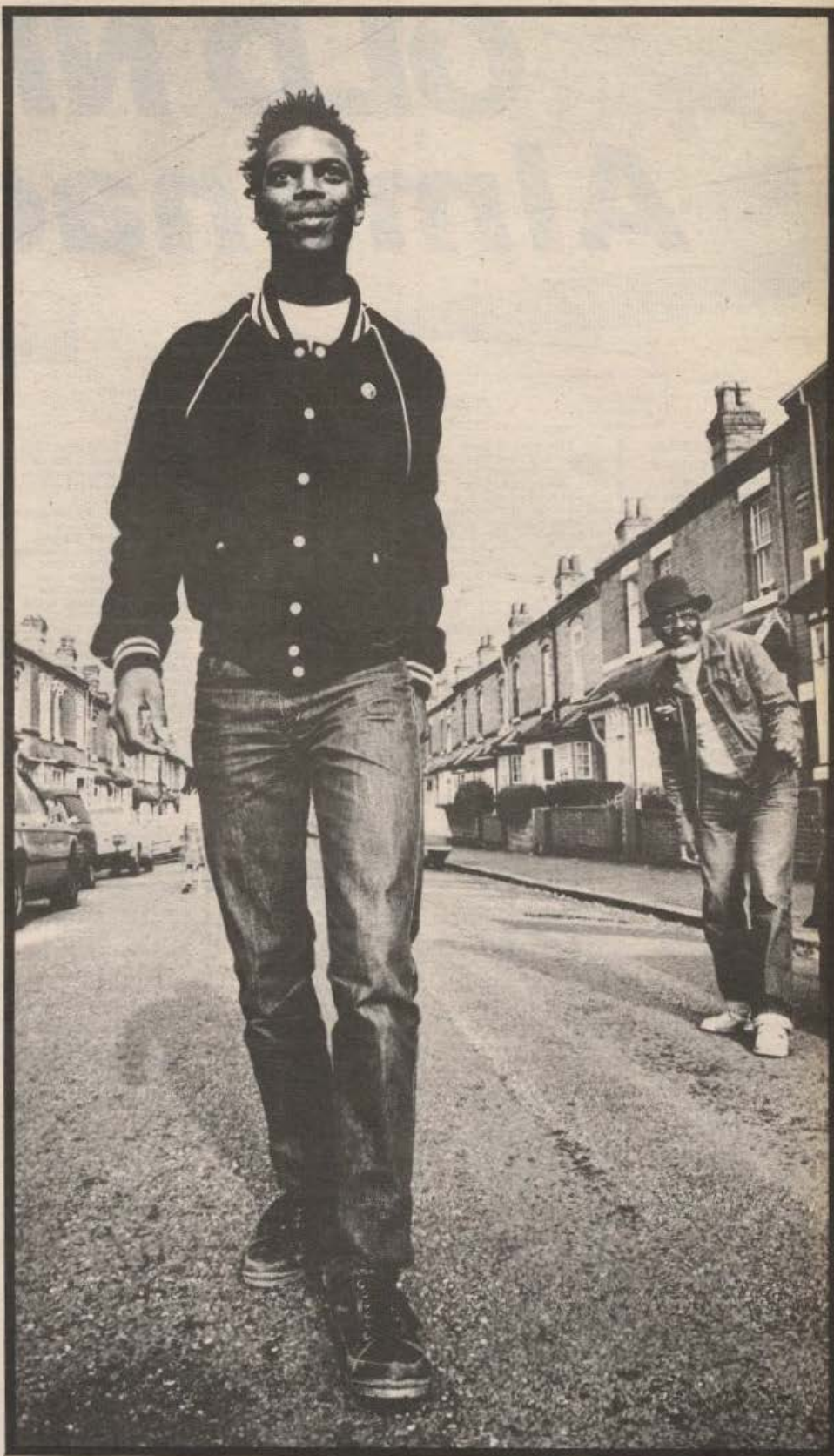
Mr Steele, we may safely assume, is not a man to be trifled with. The last third of our little any-questions-panel today, for Mr Wakeling is to be dealt with tomorrow and I have leapt forward in time and space like Dr Who in order to bring you the above comment, is drummer Everett Morton. His phlegmatic good nature is a perfect counterbalance to Steele's angry integrity, as may be revealed in a few paragraphs' time.

So let's get on. First topic for discussion is Saxa's departure from the Beat's stage work, replacement being, in a bizarre but logical move, his son, Lionel.

"Saxa'll come back," they agree. "He's bound to. He'll get jealous — he likes being on the road more than any of us." So why is he retiring from the stage, then?

"Because he's mad," replies Steele matter-of-factly. "Oh God, don't say that. Not mad mad, but mad in the nicest possible way."

"You pay him a bit of attention to keep him happy," says Everett when I ask how they deal with their sax player's famed eccentricity, "and then you just get on with what you're doing and let it all go in one ear and out the other."



Nice guys, hard-nosed businessmen and social realists, THE BEAT have returned to Handsworth to sort out the real issues in their lives. SUNIE talks to the band who claim: "You'll never really get to know us"

It's curious to hear them talk about Saxa; from the boyish Roger to Everett, who's got kids of his own, they talk about the old chap as if he were some wayward child, impossibly behaved but loved for the more for it.

At the time of our meeting, they'd just returned from a tour of the US; no marathon trek, but a three - week series of sold - out club dates to help consolidate their considerable, if 'underground', reputation over there.

"Only three weeks, but it was hard," reflects Roger. "I don't think I'd like to spend six months over there; I'd turn into a pop star." And that's one epithet not to be flung lightly at the Beat's toastmaster; he reacts violently to the suggestion that he may already be one, arguing passionately if not logically that he's just a famous personality - "Adam's a star."

They're all three highly pleased to be back in Handsworth, that much is clear. The area isn't nearly as run - down as I'd expected; at least, the streets around the Beat office are rather cosy; shabby, but by no means squalid. The group resent the picture that outsiders seem to get of their home turf, though they're not above making cracks about it.

"When you were late," murmurs Everett, "We thought you must have reached the borders of Handsworth, then changed your mind and turned back again."

"It's great when it's sunny," enthuses Shuffle, "everyone just goes out into the street, and you can wander about with a stereo and see all these weird people . . . The greatest insult of our career was when somebody said we came from Moseley."

Why, what's wrong with Moseley?

"Oh, it's hippieland. It's like the Camden of Birmingham." Shuffle has distinct views about hippiedom and the like; in the recently published Beat book, 'Twist And Crawl', by group friend and Rolling Stone contributor Malu Halasa, he tersely describes the alternative scene as "a big wank". He'd be quite happy, for example, to sign to a big record company in America, satin tour jackets and all, since they have the shekels to do best for the group; his compadres aren't so sure. Not that he's particularly enamoured of the idea of American success. Europe's more important to them, he says, and besides, the Beat don't have the incentive to trek round the States that a lot of groups have.

"We don't spend too much money unless we have to, and we haven't got into debt. Most groups get such a debt in their first two years that they have to work in America and all that to make some money. I mean, imagine owing £50,000. The pressure, psychologically . . . I'd go to America in that sort of situation, just to be able to pay off some of the debt."

'I've never been able to open myself up . . . because of a morbid fear of putting my heart on the floor and having somebody stamp on it' (DAVE WAKELING)

As a whole, they don't appear to be terribly ambitious; certainly they're not concerned with getting 'bigger' just for the sake of it. They're earning a good living, they're making records that they're happy with, and those are the important considerations, not 'breaking' America or a few more front pages. They're currently writing songs for a new LP, which they're aware is going to have to be something special.

"Hit II", a double - ended piece comparing physical self - love with the self - regard which keeps people from considering broader issues (The State Of The World, if you like), was about to be released when we spoke. Looking back to the time when you were waiting for 'Tears Of A Clown' to come out, does it seem very long ago and far away?

"Seems like yesterday," opines Roger. "Because it's winter again, it's almost like deja vu," says Shuffle. Don't you feel different, though? "No," is the unanimous reply.

"We do work hard," Dave Wakeling tells me next day in London, "at pushing ourselves into the real world; that's why we stay in Birmingham, and force ourselves to keep old connections, so that that's a check on your behaviour. When you come back off tour, you are different - obviously you can't go through all this and not change - but when you go home and start acting up, people say 'who do you think you are, Elvis Presley?', and that's quite good for you. I mean, Birmingham's a dreadful dull place to live. Well, it's a bad enough place to visit, but it's an awful place to live. I spent the first 15 years of my life dreaming of a way to get out, and certainly if anyone had said 'D you wanna be in a pop group?', I'd have said 'Yeah, can I move to London?' But now I think it's better that we stay where we are."

The Beat's career so far looks pretty cushy - even the hard - to - please music press has consistently been kind. "Not at first," Shuffle corrects me. "When 'Tears Of A Clown' came out, everybody slagged us off. Whereas other groups get praised then slated, we were slagged, then got the whole over - the - top praise thing. A lot of journalists come to interview us with the idea that we're going to be dreadful, then go away surprised that we're quite nice people."

Why should they expect that? "Well," replies Shuffle seriously, "a lot of musicians are real twats."

"The trouble is," says Dave Wakeling when we discuss



THE BEAT: "We're quite boring really"

the Beat's group image, "that we are quite boring. I don't really think that being nice blokes probably helps you in the pop world; it's much better if you can be controversial and vile and self - opinionated. But I can't build myself up to do it."

As to the 'cushiness' of their programme, Everett sums it up best: "To me, the Beat has always been a lucky band. It's just up to us to help the luck along."

We move on to talk about the group's involvement in the 'Rock For Jobs' project, which has Shuffle's approval since it's TUC-backed and thus not a cranky, 'alternative' scheme, and in various anti - nukes activities. Their espousal of the latter cause has been vociferous and generous, beginning with the donation of their royalties from the 'Stand Down Margaret' single to CND. To David Steele, to Roger and to Wakeling, the whys and wherefores are quite simple: get American nuclear weapons out of Europe, or we will die. (In the event of a nuclear war, they're certainly right in assuming that we'll buy it first.) Everett doesn't question that the cause is just, but he doubts the efficacy of the protests. "You can't get rid of it," he objects. "It doesn't matter what we say."

"Look, there's millions of people in Britain," argues Roger carefully, "and you're one of them, right, and you're innocent, but you're gonna get blown up with everyone else, because the government has agreed that America can install its nasty nuclear weapons here."

"I take life as it comes," replies Everett calmly. "I'm not going to worry about it."

"But man's not supposed to live in war," Roger hits back. "That's not life as it comes; life is to give, not to take."

"It's so serious that you have to make a stand, at least to complain a bit," shuffle insists. "I don't want to die. Well, when I'm 60, yeah, but not when I'm 20."

"Would you like a cup of coffee?" Everett asks politely. We all laugh. Everett withdraws from the battlefield to the kitchen. Our discussion continues for some time, drifting off to embrace British politics ("The SDP are the biggest load of farts - they should go back to making home-made jam, or whatever they were doing before") and local politics in Brum ("The Tory council is corrupt, everyone knows it"). David Steele describes his own political views as "half Marxist - Trotskyite, half pessimist; like, is there any point?" I wonder what ratio the importance of the group's political commitments takes in relation to their music - making.

"Sometimes it's 5:95, other times it's 100%, depends on how you're feeling at the time. If you can change things, then that side of it becomes more important than the music."

David Steele seems a personification of the Beat's character; alternately humorous and pessimistic, naive and shrewd. His politics are worthy but undeniably simple; don't think for a second, however, that such principles apply to their business dealings. There, they can be as hard - nosed as anyone; witness the extraordinary deal they struck with the head of Arista when they signed to his label. They had him insured for a hefty (indeed, five - figure) sum, so that in the event of his death, they could pay off their debt to the company and be free to go elsewhere if their key man's replacement was not someone they cared to deal with. "You'll never really know the Beat," they tell me, without complacency but as a simple statement of fact. They're wrapped in the in-jokes, the special language and the intimacy of two years of living, touring, writing and recording together; they share a special sort of bond that they can't define and, they reckon, an outsider can't penetrate.

Let's go back - or rather forward, since I shan't be meeting him until tomorrow - to Dave Wakeling for a look at his colleagues' last comment. Are the Beat, who appear so open, really so hard to get to know? He ponders his answer then leans forward confidentially, badly - cut blond hair flopping over a face that would be ravishing if he thought about it, but since he doesn't care is simply pleasant.

"Well . . . I'm reticent, anyway. I've never really let anyone know what's going on in me head. I've not been able to. That's why I've written songs, instead. I've never been able to open myself up, I suppose out of a morbid fear of putting my head on the floor and having somebody stamp on it. So I still have that private side to me that, with the best will in the world, I couldn't give to you. I'm not able to, I never have been able to."

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RECORD MIRROR ROCK CALENDAR 1982



JANUARY

Monday	4	11	18	25	
Tuesday	5	12	19	26	
Wednesday	6	13	20	27	
Thursday	7	14	21	28	
Friday	1	8	15	22	29
Saturday	2	9	16	23	30
Sunday	3	10	17	24	31



FEBRUARY

Monday	1	8	15	22	29
Tuesday	2	9	16	23	30
Wednesday	3	10	17	24	31
Thursday	4	11	18	25	
Friday	5	12	19	26	
Saturday	6	13	20	27	
Sunday	7	14	21	28	



MARCH

Monday	1	8	15	22	29
Tuesday	2	9	16	23	30
Wednesday	3	10	17	24	31
Thursday	4	11	18	25	
Friday	5	12	19	26	
Saturday	6	13	20	27	
Sunday	7	14	21	28	



APRIL

Monday	5	12	19	26	
Tuesday	6	13	20	27	
Wednesday	7	14	21	28	
Thursday	1	8	15	22	29
Friday	2	9	16	23	30
Saturday	3	10	17	24	
Sunday	4	11	18	25	



MAY

Monday	3	10	17	24	31
Tuesday	4	11	18	25	
Wednesday	5	12	19	26	
Thursday	6	13	20	27	
Friday	7	14	21	28	
Saturday	1	8	15	22	29
Sunday	2	9	16	23	30



JUNE

Monday	7	14	21	28	
Tuesday	1	8	15	22	29
Wednesday	2	9	16	23	30
Thursday	3	10	17	24	
Friday	4	11	18	25	
Saturday	5	12	19	26	
Sunday	6	13	20	27	



JULY

Monday	5	12	19	26	
Tuesday	6	13	20	27	
Wednesday	7	14	21	28	
Thursday	1	8	15	22	29
Friday	2	9	16	23	30
Saturday	3	10	17	24	31
Sunday	4	11	18	25	



AUGUST

Monday	2	9	16	23	30
Tuesday	3	10	17	24	31
Wednesday	4	11	18	25	
Thursday	5	12	19	26	
Friday	6	13	20	27	
Saturday	7	14	21	28	
Sunday	1	8	15	22	29



SEPTEMBER

Monday	6	13	20	27	
Tuesday	7	14	21	28	
Wednesday	1	8	15	22	29
Thursday	2	9	16	23	30
Friday	3	10	17	24	
Saturday	4	11	18	25	
Sunday	5	12	19	26	



OCTOBER

Monday	4	11	18	25	
Tuesday	5	12	19	26	
Wednesday	6	13	20	27	
Thursday	7	14	21	28	
Friday	1	8	15	22	29
Saturday	2	9	16	23	30
Sunday	3	10	17	24	31



NOVEMBER

Monday	1	8	15	22	29
Tuesday	2	9	16	23	30
Wednesday	3	10	17	24	
Thursday	4	11	18	25	
Friday	5	12	19	26	
Saturday	6	13	20	27	
Sunday	7	14	21	28	



DECEMBER

Monday	6	13	20	27	
Tuesday	7	14	21	28	
Wednesday	1	8	15	22	29
Thursday	2	9	16	23	30
Friday	3	10	17	24	31
Saturday	4	11	18	25	
Sunday	5	12	19	26	

Christmas Chaos

MIKE NICHOLLS destroys the compilations for Christmas.

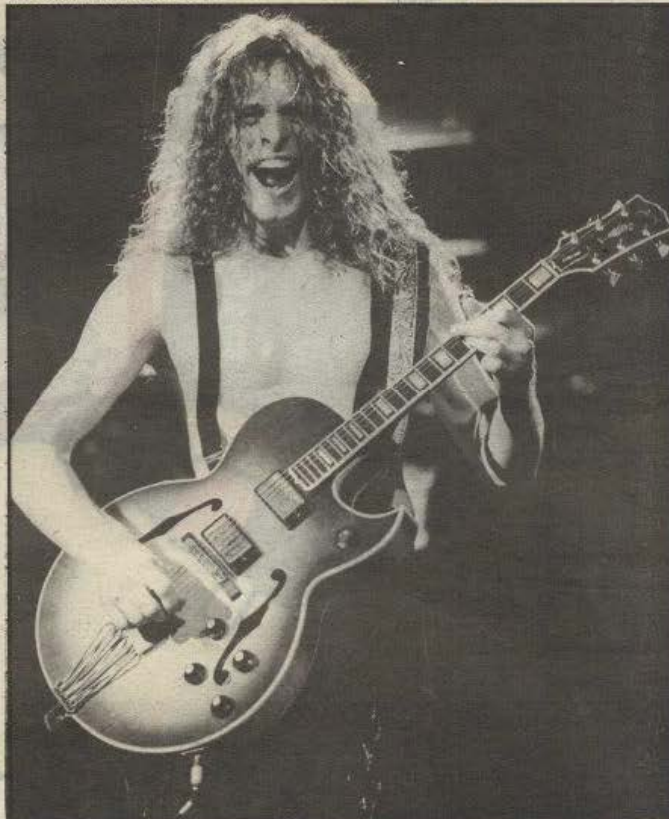
TED NUGENT: 'Great Gonzos — The Best Of Ted Nugent' (Epic EPK 85408) +
YES: 'Classic Yes' (Atlantic K 50842) ++
DR FEELGOOD: 'Casebook' (Liberty LBG 30341) + + 1/2
DAVE EDMUNDS: 'The Best Of Dave Edmunds' (Swan Song SSK 59413) + + + +
FAMILY: 'Rise Family (The Very Best Of Family)' (Rebecca BEC 777) + + + + +
TOM ROBINSON BAND: 'Untitled' (EMI EMS 1006) + + +
VARIOUS BIG NAMES: 'Life In The European Theatre' (WEA K5842) + + + + +

AND IT came to pass that a depression descended on the music industry causing most major labels to rest on their laurels, not to mention back catalogues. Sure, compilation albums have come to be as part of the Xmas scenery as flesh-coloured Christs that glow in the dark but this year the record companies have gone completely crackers with few of the artists of sufficient stature to merit the kind of vinyl tribute that at one time was exclusive to the Beatles and Stones of this parish. We've already heard from Bowie, Blondie, the Banshees, the Floyd, Ian Dury, Queen and Rainbow. Now even bloody Ted Nugent's got in on the act. "I think I know what you like. I say I think. Hey I say I think I know no one out there wants to get mellow, do they? Anyone that wants to get mellow can get the f-out of here! This is a love song I want to dedicate to all that Nashville Pussy..." Never one of nature's intellectuals, he ain't even much of a rockist, boring boogie following endless reams of rifferama. It's not even as if this stuff is any better live, being neither as sincerely over the top as Motorhead or as deliberately ridiculous as Kiss. Still he's side splitting to interview and the titles alone are a psychiatrist's treat — 'Dog Eat Dog', 'Motor City Madhouse', 'Wang Dang Sweet Poontang' (!) 'Wango ...' ZZZZZZZZ There's a case for considering Yes were classic in 1971. No one else had the nerve to bore with such super-efficient technical ecstasy. Actually, in those days you didn't need to be ashamed of going to see 'em. They were almost acceptable even if they did gatecrash TOTP to play 'Yours is No Disgrace'. That's here, ditto the Yes Album's other slab of conceptual mega-drama — 'Starship Trooper', in its

three separate 'suites', of course. Three of the seven cuts are culled from 'Fragile' which is fair enough since Yes got even worse after that. By the following year's 'Close To The Edge', represented here by 'And You And I', they were already treading old ground so God only knows why they waited another eight years to break up. Ackers, perchance? But credit where it's due. Without John (sorry, Jon) Anderson's shameless castrato, Wakeman's terminally insipid keyboards etc etc where would Styx, Foreigner and other countless copyists be today? Yes, they've certainly got a lot to answer for. Mean rhythm section, though, and there's a free live single in another joke of a Roger Dean sleeve. From the sublime to the ridiculous — Dr Feelgood. This lot have never made much money so will probably be around forever. One understands that apart from Carlsberg Special they were the only thing happening in early seventies London pubs and wer instrumental in precipitating punk. Well that's as maybe, but on record they're mesmerisingly repetitive despite being in the hands of such production wizards as Nick Lowe, Vic Maile and Richard Gotterher. 'Down On The Jetty', 'Malpractice' and the live 'Stupidity' were all refreshing enough in their time but R&B probably defines its own limits most rigorously than any other kind of music and afterwards it was just more flat beer in dirty bottles. Ironically, their one and only hit, 'Milk And Alcohol' came well after their peak and someone must be so ashamed of their subsequent LPs that they've failed to include them in the band history on the cover. But at least no one's had the chutzpah to call it 'Dr Feelgood's Greatest Hits'. The same applies to Dave Edmunds' collection though he deserved to have other smashes apart from the 'Repeat When Necessary' trinity of 'Girl's Talk', 'Crawling From The Wreckage' and 'Queen Of Hearts'. Like whatever happened to 'I Knew The Bride When She Used To Rock In A Roll' — that some title or what? — or John Fogerty's 'Almost Saturday Night', heinously overlooked earlier this year. With this being a Swan Song collection there's no 'Teacher Teacher' or 'Wrong Way' from Rockpile's last gasp 'Seconds Of Pleasure'. It's a drag that the best straight rock band of the seventies, ended as a result of something as pathetic as managerial animosity for on a good night Edmunds, Lowe and Billy Bremner were exciting beyond belief. Hopefully someday they'll be together again but until then Dave's solo deal with



The Clash lend their services to CND album.



Ted Nugent: interviews his strongest points.



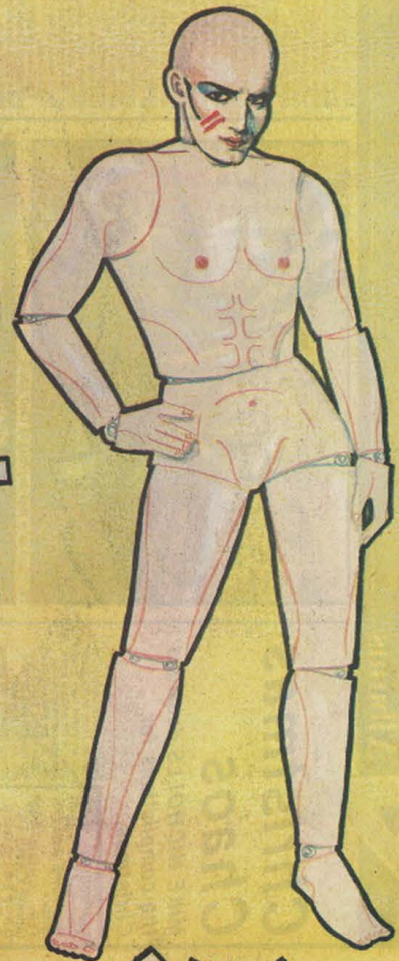
Madness contribute to the best of the compilation species.

Arista should be enough to be going on with, in contrast Roger Chapman's solo career is a lost cause which is tragic since Family were one of the most original and gifted groups ever. It's hard to believe that it's eight years since they split up, particularly in the light of the timeless quality compositions such as 'The Weaver's Answer' and 'Burblesque' where Chappo's unmistakable bleat peaks. Certainly both charted well, but over seven years Family deserved far more commercial success and greater lasting status than to be remembered for a measly handful of hits. 'Music In A Doll's House' and 'Family Entertainment' remain the two finest LPs to have ever come out of the Midlands whilst subsequent platters yielded such gems as 'Drowned In Wine' and 'Good Friend Of Mine', also included here. Thankfully co-song writer and guitarist Charlie Whittney had a say in compiling 'Rise' and though on an independent label it shouldn't be too difficult to track down. Never having surpassed the success of his first single and only releasing the sum total of two albums, Tom Robinson is sufficiently reserved not to lumber his product with any title at all. Basically he's just given '2-4-6-8 Motorway' and the four tracks of the 'Rising Free' EP their first 12 inch outings and completed the jig-saw with the rest of his favourite TRB songs. Personally I find the sleeve more interesting than the music — did you know he recorded Dylan's 'I Shall Be Released' the night Elvis died? — But who can forget the stoic emotional solidarity of those sterling Rock Against Racism concerts back in the misty realms of, ooh, three years ago? Crusading for an infinitely more hip cause are a selection of some of the most popular bands in Blighty today including The Clash, Jam, Beat, Specials, Madness and the Bunnymen. Manna from heaven, no less. The deal is, they've donated a song apiece to 'Life In The European Theatre' with all the royalties going to various disarmament organisations like the CND. Since the contributions feature such classics as 'London Calling', 'Man At C&A' and Peter Gabriel's 'I Don't Remember', funds should be considerable. Most of the acts have come up with fairly appropriate titles eg 'Grey Day', 'Little Boy Soldiers', 'Nuclear Device' (Stranglers) 'Living Through Another Cuba' (XTC) and 'It's Going To Happen' (Undertones) whilst Ian Dury typically goes against the grain by offering 'Reasons To Be Cheerful Part 3'. The only previously unreleased track is Bad Manners' 'Psychedelic Eric'. This appears not to have a great deal to do with the bomb but then neither has The Beat's 'I Am Your Flag' and they're one of the guiding spirits of the whole enterprise. In fact, it is their former tour manager, Chas Mervyn, who put the record together complete with a suitably sarcastic seasonal message from renowned historian and anti-nuclear campaigner E P Thompson. 'Life In The European Theatre' is probably the most worthwhile of all the above compilations. Apart from the cause it's a sampler of some of the finest music in Britain today. Lucky it's been released in time for Xmas.

ADAM'S CUT-OUT WARDROBE

YOUR CHANCE TO CUT HIM UP

YES, RECORD MIRROR'S very own Adam Ant doll will keep you amused for hours on end with its multitude of uses. Put Adam at the top of your Christmas tree to keep the fairy company, use him as an exorcism cross, give a little sparkle to your carboard by placing Adam over the bullseye or dangle him from your earring for the latest up to date look. Remember chums, your ever caring Record Mirror thought of it first. Merry Christmas.



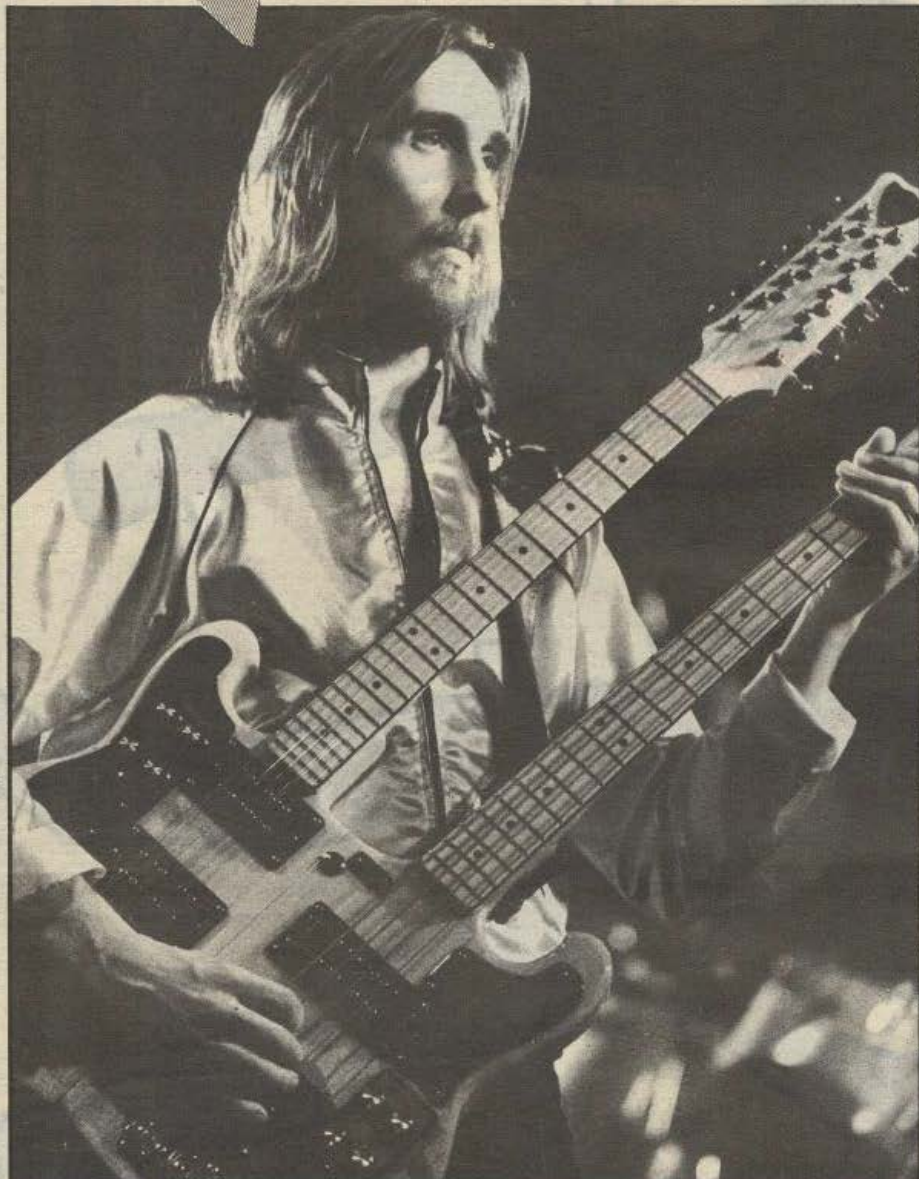
WHAT NEXT?

PRINCE CHARMING, Lawrence of Arabia, knight in armour, where will it all end? What will the chameleon of the fancy dress party dredge up next? An Astronaut, a Pharaoh's mummy or even a passable attempt at a pop star.

To aid Adam we've decided to run a competition. The idea is that first you draw out Adam's next garb in the style of our paper doll clothes and attach them to the printed Adam doll. Then you paste the whole mess firmly onto a large piece of card and post it to: ADAM COMPETITION, RECORD MIRROR, 46, LONG ACRE, LONDON, WC2E 9JT.

In your excitement, don't forget to add your own name and address so that we can send one of the Adam Giant posters/record token prizes we are offering to the ten most appropriate outfits.

ILLUSTRATION: IVOR SEXTON



Mike Rutherford sticks his neck out.

WILLING CHAMELEONS

GENESIS

Wembley Arena
By Robin Smith

ANYBODY WHO expected Phil Collins' solo career to swamp Genesis can relax. Despite a success story which came pretty close to rivaling the band's, Collins is still the butt for Genesis. The madman drummer and vocalist, with the never ceasing supply of energy.

'Abacab' was the album that led Genesis into increasingly wholesome pop and the current stage show reflects this. There was none of that certain aloofness which has characterised some past shows, as individuals Genesis have thawed out. Even Daryl Stuermer, the man they bring in on guitar, wasn't skulking in the shadows, but had a little plinth all to himself.

It was a show with a pretty bizarre content though, bravely mixing the scent of new material with some true archive pieces drawn up from the murky depths, from when Peter Gabriel was but a lad.

The first showpiece was 'The Lamb Lies Down Broadway'. It's always been a controversial piece from a too adventurous album but the fluid style Genesis gave it, brought it into the lights at last with Collins' gritty interpretations of the lyrics and Banks pirouetting through the keys. A neat twist at the end was Collins' George Benson 'On Broadway' impression.

'DoDo', that almost traditional track on 'Abacab', was another panorama; smoke all over the place and stabbing lights. With a glaring sense of activity it led directly into 'Abacab' extended by about a quarter of mile. Rehearsed though it definitely was, that mid-section came over with a refreshing sense of spontaneity.

'The Carpet Crawl' will always be a tranquil favourite and it

was here that the pastel lighting was used to its best. It's not the amount of lights you have but what you do with them, as Genesis have learnt down the years.

Another taster from 'Abacab' was the whimsical 'Me And Sarah Jane', quickly becoming renowned for its quiet authority and it was followed by 'Misunderstanding' which has given Genesis their first sizeable American hit and must have brought a little spark into those crazy FM channels.

This was an extremely pleasant quiet section rounded off by 'No Reply At All', which, although lacking a brass section, still had plenty of character. 'Firth Of Fifth' was the second real apocalypse of the evening and what an evil little bugger Phil looks when the lights shine up from underneath his body catching his face in ghastly grimaces. A real song to get your teeth into, ranging from romantic images to things deeper and more sinister.

I guess it was 'Man On The Corner' which provided the show's most touching moments. Collins can nearly make you blubber if he wants to and 'Man On The Corner' with its sense of loneliness and near despair only accompanied by Banks, provided some of the most heavily loaded emotional moments of the entire show.

Pity though that they've decided to ditch 'Say It's Alright Joe' replaced by 'Who Dunnit' that I can't abide on record or live — even with the debut of Rutherford playing drums. But you can't always get what you want and summing up the show I'd say that Genesis have come close to ditching that pretentious image that they've been dragging around for years.

It's probably too late to convince die hard Genesis critics, but once again the band have revealed that they're in a constant state of change and re-evaluation.

It's that feeling which will keep them going when other outfits have long bitten the dust.

WEAPON OF PEACE Imperial Cinema, Birmingham

By Kevin Wilson

THE BAND attack. And attack and attack. The constant cooing of Abe Lincoln is a telling focus to the whole show. He shifts sincerity and shoots messages with the aid of one of the voices of '82.

Add to that the sniping intrusive guitar work of Ian Hutton, the sax appeal of Mick Taylor and a rhythm base as tight as Sir Geoffrey Howe's Benefit Allowance and how can they really fail. 'Jah Love' was a single destined for the highest echelons but you lot out there forgot to shell out the ackers and buy it in sufficient numbers. No matter.

As displayed tonight, the band have a set full of chart topping material. Next year will see a mighty step forward for W of P. You will not ignore them for much longer.

A CERTAIN RATIO Rockerfellers, Leeds

By Roy Bainton

A CERTAIN Ratio play their music like the Berlin Philharmonic play the classics; with studious, Teutonic precision and manic devotion to the purity of sound. Their line-up and range of abilities is complex. Everybody plays everything at some time or another. When it comes to Latinised electro-funk and precise percussion, this crowd are motorways ahead of a dozen Blue Rondo a la Modern Romancers.

Dazzling displays of percussion on a variety of timbales, congas and bongos; a drummer or two who play so tight you want to cry; the same people doubling on bass and thrashing that instrument so well your hair stands on end. There's a diminutive girl who sings and plays keyboards... tapes of armies marching... someone who comes on and leads a mad dub reggae section. The surprises keep falling into your open ears.

God preserve us from fashion. Shave your head and see ACR in a loin cloth; Prepare to be baptised.

ROYAL PHILHARMONIC ORCHESTRA London Royal Albert Hall

By Robin Smith

OLD LADIES in bits of dead foxes mixed with Princess Di, clones and kids in denim and leather.

Downstairs the band was tuning up, but there were no amps or stacks for these dudes. The RPO rely on good old cat gut, woodwind and brass. The money from the show will be going to the Leukaemia Research Fund, which saves many lives every year and which needs expensive equipment for treatment.

I must admit that the thought of a full orchestra hacking its way through a selection of classic rock songs appalled me, and Louis Clark the conductor and the man who paid off the RPO's overdraft with 'Hooked On Classics', looked as confident as somebody about to face a firing squad.

But this show was no 'Hooked On Classics Revisited' with bland tunes and a tinny home organ backing beat whining away in the background. Louis had obviously been sweating to get the right balance for playing Queen's classics with grace, power and style.

There was a real sense of occasion and respect for the originals. 'Flash' held many thrills as the massed strings gave it direction.

'We Will Rock You' rumbled spiritedly while 'You're My Best Friend' was sharp and poignant. But it was 'Killer Queen' where Louis' experimentation paid off. Instead of handling with the spit and bite of Mercury he stood it completely on its head and turned it into a tranquil mellow theme.

If Freddie had been there, he would have been very proud.

PARK AVENUE Marquee London

By Nick Kemp

PARK AVENUE? No I ain't heard of 'em either but I can tell you that within a very short space of time they're gonna be the biggest thing since Abba took Eurovision by storm with 'Waterloo', in fact a comparison (albeit loosely) with Abba is the best way to describe Park Avenue. Like Abba but with a harder edge, and one fundamental difference: twin lead vocals one MALE and one female.

I've never before seen a band so tight on this level, and the songs are automatic shiversville. Three covers, three excellent covers from Sonny and Cher's 'I Got You Babe' via 'Born To Run' to 'Let's Spend The Night Together'.

But it wasn't just other people's stuff that got a dusting down, Park Avenue are pretty nifty songwriters in their own right, peaking with 'Will You Sleep With Me Tonight' the band displays a strong ability to compose catchy pure pop, which, the way current trends are moving is a sure fire way to tax exile.

THE FALL The Venue, London

By Jim Reid

1981: STYLE, colour, nightclubbing, dance... and still The Fall won't go away.

Tonight as if summoned to a reaffirmation of the faith; the Venue is packed solid with those undying loyal followers who have consistently pushed The Fall to the top of the Independent chart. The Fall: small, dirty, spikey, violent: it's like supporting Millwall.

At a time when Punk has become just one more mindless homage to false myths, The Fall stand quite apart. Mark Smith and The Fall have all the spirit, guts and venom that for a brief moment made Punk so great.

Smith has all the bright eyed savagery of 1978 John Rotten, on stage he's motionless and totally oblivious to all around him. His songs don't simply depict the drudge of post industrial council estate life; they don't whine or attitudinise. Smith's songs get right inside the grey and dull of Northern working class life, and crucially, attack that lifestyle from within. His words are dirty, wounding and vicious. Ultimately they're Smith's revenge on all he sees around him.

But... The Fall are far from perfect. Their music, is driven by, and relies on, the drive of Smith's lyrics. In consequence their songs are often too long and uncomfortably monotonous; as if they were merely an instrument of the Smith diatribe. But, then again with The Fall, this mad mess and scramble is not a contrivance; it's at the very heart of their statement.

The Fall 1981; spite, spunk and spittle...

The R M se

SUNIE

SINGLES

- 1 JUST LIKE GOLD, Aztec Camera, Postcard
- 2 KITES, 39 Lyon Street, RSO
- 3 CANDYSKIN, Fire Engines, Pop/Aural
- 4 HAND HELD IN BLACK AND WHITE, Dollar, WEA
- 5 L.O.V.E. LOVE, Orange Juice, Postcard/Polydor
- 6 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 7 RAPTURE, Blondie, Chrysalis
- 8 TREASON, The Teardrop Explodes, Phonogram
- 9 INTUITION, Linx, Chrysalis
- 10 CHRISTMAS WRAPPING, The Waitresses, Ze

ALBUMS

- 1 SCOTT WALKER SINGS JACQUES BREL, Scott Walker, Phillips
- 2 NIGHTCLUBBING, Grace Jones, Island
- 3 SEE JUNGLE! SEE JUNGLE! GO JOIN YOUR GANG, YEAH! CITY ALL OVER! GO APE CRAZY!, Bow Wow Wow, RCA
- 4 HEAVEN UP HERE, Echo & The Bunnymen, Korora
- 5 SPEAK AND SPELL, Depeche Mode, Mute
- 6 EAST SIDE STORY, Squeeze, A&M
- 7 PLEASANT DREAMS, Ramones, Sire
- 8 TIN DRUM, Japan, Virgin
- 9 MUTANT DISCO, Various, Ze/Island
- 10 POSITIVE TOUCH, Undertones, Ardeck

GIG

LINX, Dominion Theatre, London.

MIKE GARDNER

SINGLES

- 1 GHOST TOWN, Specials, 2-Tone
- 2 OSSIE'S DREAM (SPURS ARE ON THEIR WAY TO WEMBLEY), Tottenham Hotspur FA Cup Final Squad, Shell
- 3 ON THE BEAT, BB and O Band, Capitol
- 4 OUT COME THE FREAKS, Was (Not Was), Ze/Island
- 5 COMPUTER LOVE, Kraftwerk, EMI
- 6 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 7 LOOK UP, Patrice Rushen, Elektra
- 8 PIECE OF THE ACTION, Bucks Fizz, RCA
- 9 RAZZAMATAZZ, Quincy Jones, A&M
- 10 MAMA USED TO SAY, Junior Giscombe, Mercury

ALBUMS

- 1 FRESH FRUIT FROM FOREIGN PLACES, Kid Creole And The Coconuts, Ze/Island
- 2 DARE, Human League, Virgin
- 3 BAD FOR GOOD, Jim Steinman, Epic
- 4 PRIVATE EYES, Hall and Oates, RCA
- 5 NIGHTCLUBBING, Grace Jones, Island
- 6 WAS (NOT WAS), Was (Not Was), Ze/Island
- 7 TRUST, Elvis Costello, F-Beat
- 8 INTUITION, Linx, Chrysalis
- 9 EAST SIDE STORY, Squeeze, A&M
- 10 THE MONKEES, The Monkees, Arista

GIGS

TOTTENHAM HOTSPUR FA CUP FINAL SQUAD, Wembley Stadium.
BRUCE SPRINGSTEEN, Madison Square Garden, New York
KID CREOLE AND THE COCONUTS, The Ritz, New York
US&A, National Club, London
LINX, Playhouse, Edinburgh

DANIELA SOAVE

There weren't enough prize albums released this year to make a good top 10, so I'm listing 20 of my favourite singles instead.

SINGLES

- 1 GHOST TOWN, Specials, Two Tone
- 2 SOUVENIR, Orchestral Manoeuvres In The Dark, DinDisc
- 3 IT'S GONNA HAPPEN, Undertones, Ardeck
- 4 LET HIM HAVE IT, Bureau, WEA
- 5 HARD TIMES/LOVE ACTION, Human League, Virgin
- 6 RAPTURE, Blondie, Chrysalis
- 7 BEDSITTER, Soft Cell, Some Bizzare
- 8 HAPPY BIRTHDAY, Altered Images, Epic
- 9 ONCE IN A LIFETIME, Talking Heads, WEA
- 10 GOOD YEAR FOR THE ROSES, Elvis Costello, F-Beat
- 11 SHOW ME, Dexy's Midnight Runners, Mercury
- 12 DROWNING, The Beat, Go Feet
- 13 VIENNA, Ultravox, Chrysalis
- 14 FADE TO GREY, Visage, Polydor
- 15 FLOWERS OF ROMANCE, Public Image Ltd, Virgin
- 16 PRIMARY, Cure, Fiction
- 17 GREY DAY, Madness, Stiff
- 18 JEALOUS GUY, Roxy Music, Polydor
- 19 LABELLED WITH LOVE, Squeeze, A&M
- 20 OUT COME THE FREAKS, Was (Not Was), Ze

GIGS

ORCHESTRAL MANOEUVRES IN THE DARK, Apollo, Glasgow
THE BUREAU, Venue, London

MIKE NICHOLLS

SINGLES

- 1 WE DON'T NEED THAT FASCIST GROOVE THANG, Heaven 17, Virgin
- 2 DANCING WITH THE REBELS, Original Mirrors, Phonogram
- 3 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 4 GHOST TOWN, Specials, 2-Tone
- 5 YOU BETTER YOU BET, The Who, Polydor
- 6 INVISIBLE SUN, The Police, A&M
- 7 TAINTED LOVE, Soft Cell, Some Bizzare/Phonogram
- 8 YOU DRIVE ME CRAZY, Shakin' Stevens, Epic

AND SO the end is near . . . and RECORD MIRROR has faced the final curtain of 1981 with our usual, time-honoured (and totally ridiculous) selection of the year's top albums and singles.

As you can see, on a strict points system based on the staff's selection, the Specials with 'Ghost Town' have scooped the prize as the RECORD MIRROR single of the year, while good old Squeeze still have enough fans in Long Acre to make 'East Side Story' the top album;

way above Grace Jones, Elvis Costello and even the Human League.

But what a multifarious multiplicity (hooray!) of individual quirks the final charts actually cover up! The boss, genial tyrant Alf Martin (43) could only find three albums he liked out of the 20,000 released, while ageing deputy John Shearlaw couldn't find any — finding solace only in disco 12-inchers. Mike Nicholls fully justified his Virgin backhand by shoving Heaven 17 and the League to the top of the pile, and Mark



Singles

- 1 GHOST TOWN, Specials, 2-Tone
- 2 GOOD YEAR FOR THE ROSES, Elvis Costello, F-Beat
- 3 CANDY SKIN, Fire Engines, Pop/Aural
- 4 HAPPY BIRTHDAY, Altered Images, Epic
- 5 LOVE BUMP, Lone Ranger, Studio One
- 6 VIENNA, Ultravox, Chrysalis
- 7 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 8 TAINTED LOVE, Soft Cell, Some Bizzare/Phonogram
- 9 SWORDS OF A THOUSAND MEN, Ten Pole Tudor, Stiff
- 10 JUST CAN'T GET ENOUGH, Depeche Mode, Mute

- 1 Q QUARTERS, The Associates, Situation 2
- 2 QUE NO PASA/ME NO POP I, Kid Creole & The Coconuts starring Coatli Mundi, Island

ALBUMS

- 1 DARE, Human League, Virgin
- 2 HARD PROMISES, Tom Petty And The Heartbreakers, Backstreet
- 3 WILDER, Teardrop Explodes, Zoo/Phonogram
- 4 ALMOST BLUE, Elvis Costello, F-Beat
- 5 TATTOO YOU, Rolling Stones, Rolling Stones
- 6 WAS (NOT WAS), Was (Not Was), Ze
- 7 EAST SIDE STORY, Squeeze, A&M
- 8 ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, DinDisc
- 9 TOM TOM CLUB, Tom Tom Club, Island
- 10 PENTHOUSE AND PAVEMENT, Heaven 17

GIGS

ROLLING STONES, Cedar Falls, Iowa, USA
ROLLING STONES, Minneapolis - St Paul, USA

SIMON LUDGATE

SINGLES

- 1 FAVOURITE SHIRTS, Haircut 100
- 2 JOLE BLON, Gary US Bonds and Bruce Springsteen
- 3 CARITAS, Doll By Doll
- 4 OUR LIPS ARE SEALED, Go Go
- 5 SWORDS OF A THOUSAND MEN, Tenpole Tudor
- 6 GOOD YEAR FOR THE ROSES, Elvis Costello
- 7 INVISIBLE SUN, Police
- 8 HAPPY BIRTHDAY, Altered Images
- 9 GREY DAY, Madness
- 10 FLASHBACK, Imagination

ALBUMS

- 1 NIGHTCLUBBING, Grace Jones
- 2 WAS (NOT WAS), Was (Not Was)
- 3 DOLL BY DOLL, Doll By Doll
- 4 BEAUTY AND THE BEAT, Go Go
- 5 DEDICATION, Gary US Bonds
- 6 ALMOST BLUE, Elvis Costello, Soft Cell
- 7 NON-STOP EROTIC CABARET, Human League
- 8 DARE, Human League
- 9 DISCIPLINE, King Crimson
- 10 SEVEN, Madness

GIGS

KING CRIMSON, Venue, London.
LINX, Dominion, London.

MARK COOPER

SINGLES

- 1 LOVE BUMP, Lone Ranger, Studio One
- 2 GOOD THING GOING, Sugar Minott, RCA
- 3 GOOD YEAR FOR THE ROSES, Elvis Costello, F-Beat
- 4 CANDYSKIN, Fire Engines, Pop/Aural
- 5 DROWNING, The Beat, Go Feet
- 6 PULL UP TO THE BUMPER, Grace Jones, Island
- 7 BACK OFF, Johnny Osbourne, Greenleeves
- 8 THE 'SWEETEST GIRL', Scritti Politti, Rough Trade
- 9 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 10 IT'S KINDA FUNNY, Josef K, Postcard

ALBUMS (in any order)

- EAST SIDE STORY, Squeeze, A&M
WILDER, The Teardrop Explodes, Zoo
JUJU, Siouxsie And The Banshees, Polydor
FIREHOUSE ROCK, Walling Souls, Greenleeves
SLY AND ROBBIE PRESENT TAXI, Various Artists, Taxi/Island
SLEEP NO MORE, Comsat Angels, Polydor
ALMOST ALONE, Michael Chapman, Black Crow
DOLL BY DOLL, Doll By Doll, Magnet
PLAYING WITH A DIFFERENT SEX, Au Pairs, Human
HEAVEN UP HERE!, Echo The Bunnymen, Korora

GIGS

BLACK UHURU, Rainbow, London
THE CLASH, Lyceum, London

lection 1981

Cooper carried on his obsession with obscure reggae singles by voting the pre-released 'Love Bump' by the Lone Ranger his top single (and he hasn't even got a copy!) as did Simon Mills with his old mate Barry Biggs.

Elsewhere some of the choices are equally obscure; even if it was a safe bet that Robin Smith would ease Phil Collins comfortably into a wealthy old age and Daniela Soave would stick by her old favourites OMD and the Undertones (what, no Madness!).

Which only leaves the much-travelled Simon

Tebbutt ("I've been to Paris with Soft Cell") and Mike Gardner ("I've been to New York to see Kid Creole"), and the totally idiosyncratic Simon 'I love the Go-Gos even though no-one else has heard of them' Ludgate and Graham Stevens, ZZ Top's last surviving follower, to make up a baffling selection that'll leave you scratching your heads until well into the New Year.

As the princess once said to the male ballet dancer: 'They're a weird bunch!' But never mind. Here's what we got out of 1981... what about you?

- 8 I WANT TO BE FREE, Toyah, Safari
- 9 WORDY RAPPINGHOOD, Tom Tom Club, Island
- 10 SOUVENIR, Orchestral Manoeuvres In The Dark, DinDisc
- 11 ONE IN TEN, UB40, Dap International
- 12 FUNERAL PYRE, The Jam, Polydor
- 13 I'M STANDING HERE TODAY, Joe Cocker/Crossdars, MCA
- 14 FAVOURITE SHIRTS, Haircut 100, Arista
- 15 JUST CAN'T GET ENOUGH, Depeche Mode, Mute
- 16 SO THIS IS ROMANCE, Linx, Chrysalis
- 17 SHUT UP, Madness, Siff

ALBUMS

- 1 ALMOST BLUE, Elvis Costello, F-Beat
 - 2 EAST SIDE STORY, Squeeze, A&M
 - 3 DARE, Human League, Virgin
- GIGS**
BRUCE SPRINGSTEEN, Empire Pool, Wembley
THE ROYAL WEDDING, St Paul's Cathedral, London

SIMON HILLS

SINGLES

- 1 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 2 LOVE BUMP, Lone Ranger, Studio One
- 3 GHOST TOWN, The Specials, 2-Tone
- 4 CANDY SKIN, Fire Engines, Pop Aural
- 5 TAINTED LOVE, Soft Cell, Some Bizarre
- 6 THAT'S ENTERTAINMENT, The Jam, Metronome
- 7 ANOTHER ONE BITES THE DUST, Clint Eastwood & General Saint, Greenleeves
- 8 REWARD, Teardrop Explodes, Mercury
- 9 FAVOURITE SHIRTS, Haircut 100, Arista
- 10 LABELLED WITH LOVE, Squeeze, A&M

ALBUMS

- 1 FRESH FRUIT IN FOREIGN PLACES, Kid Creole & The Coconuts, Ze/Island
- 2 WAS (NOT WAS), Was (Not Was), Ze/Island
- 3 MORE GREGORY, Gregory Isaacs, Pro
- 4 TRUST, Elvis Costello, F-Beat
- 5 EAST SIDE STORY, Squeeze, A&M
- 6 NIGHTCLUBBING, Grace Jones, Island
- 7 SEE CITY etc, Bow Wow Wow, RCA
- 8 RED, Black Uhuru, Island
- 9 I'LL NEED SOMEONE TO HOLD ME WHEN I CRY, Janie Fricke, CBS
- 10 TAKE IT OFF, Chic, Atlantic

GIGS

- CLINT EASTWOOD & GENERAL SAINT, Venue, London
FIRE ENGINES, Heaven, London
SOUTHSIDE JOHNNY & THE ASBURY JUKES, Savoy, New York

GRAHAM STEVENS

SINGLES

- 1 MUSCLE BOUND, Spandau Ballet, Chrysalis
- 2 THROWING THE BABY OUT WITH THE BATH WATER, Tenpole Tudor, Siff
- 3 HAPPY BIRTHDAY, Altered Images, Epic
- 4 CAN CAN, Bad Manners, Magnet
- 5 YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
- 6 THIS OLE HOUSE, Shakin' Stevens, Epic
- 7 GREY DAY, Madness, Siff
- 8 GHOST TOWN, Specials, 2-Tone
- 9 JEALOUS GUY, Roxy Music, Polydor
- 10 THE RIVER, Bruce Springsteen, CBS

ALBUMS

- 1 EL LOCO, ZZ Top, WEA
- 2 ALMOST BLUE, Elvis Costello, F-Beat
- 3 WILDER, Teardrop Explodes, Phonogram
- 4 DOLL BY DOLL, Doll By Doll, Magnet
- 5 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 6 JOURNEY TO GLORY, Spandau Ballet, Chrysalis
- 7 OCTOBER, U2, Island
- 8 GHOST IN THE MACHINE, Police, A&M
- 9 BEAT THE CARROT, Jasper Carrot, DJM
- 10 MICHAEL SCHENKER GROUP, Michael Schenker Group, Chrysalis

GIGS

- ZZ TOP, Hammersmith Odeon, London
ROBERT PALMER, Dominion, London
DOLL BY DOLL, Venue, London

ROBIN SMITH

SINGLES

- 1 IN THE AIR TONIGHT, Phil Collins, Virgin
- 2 UNDER PRESSURE, Queen / David Bowie, EMI
- 3 UNDERGROUND, Wishbone Ash, MCA
- 4 ABACAB, Genesis, Charisma
- 5 THE BEST OF TIMES, Styx, A&M
- 6 INVISIBLE SUN, Police, A&M
- 7 PRINCESS OF THE NIGHT, Saxon, Carrere
- 8 URGENT, Foreigner, WEA
- 9 OVER THE MOUNTAIN, Ozzy Osbourne, Jet
- 10 PRIVATE EYES, Daryl Hall and John Oates, RCA

ALBUMS

- 1 FACE VALUE, Phil Collins, Virgin
- 2 ABACAB, Genesis, Charisma
- 3 GHOST IN THE MACHINE, Police, A&M
- 4 QUEEN'S GREATEST HITS, Queen, EMI
- 5 DENIM AND LEATHER, Saxon, Carrere
- 6 DOLL BY DOLL, Doll By Doll, Magnet
- 7 NUMBER THE BRAVE, Wishbone Ash, MCA
- 8 MUSIC FROM THE ELDER, Kiss, Casablanca
- 9 PARADISE THEATRE, Styx, A&M
- 10 DIARY OF A MADMAN, Ozzy Osbourne, Jet

GIG

- STYX, San Antonio Texas



Albums

- 1 EAST SIDE STORY, Squeeze, A&M
- 2 NIGHTCLUBBING, Grace Jones, Island
- 3 ALMOST BLUE, Elvis Costello, F-Beat
- 4 DARE, Human League, Virgin
- 5 WAS (NOT WAS), Was (Not Was) Ze
- 6 WILDER, The Teardrop Explodes, Zoo/Phonogram
- 7 FRESH FRUIT IN FOREIGN PLACES, Kid Creole & The Coconuts, Island
- 8 HARD PROMISES, Tom Petty And The Heartbreakers, Backstreet
- 9 DEDICATION, Gary US Bonds, Capitol
- 10 NON-STOP EROTIC CABARET, Soft Cell, Some Bizarre/Phonogram

Paragons (Island), MONEY IN MY POCKET, Dennis Brown (Trojan) and NO SLEEP 'TIL HAMMERSMITH, Motorhead (Bronze) the best music was in Disco 12 inches.

- 1 GOOD THING GOING, Sugar Minott, RCA
- 2 MR POLITICIAN, Johnny Osbourne, Black Joy
- 3 GIVE A LITTLE LOVE, Johnny Osbourne, Jah Guidance
- 4 WIDE AWAKE IN A DREAM, Barry Biggs, Dynamic
- 5 CAN'T GET ENOUGH, Johnny Clarke, Art And Craft
- 6 SUPAFRICO (DUB), Bunny Mack, RCA
- 7 BO MBANDA, Pablo Lubadika Porthos, Island
- 8 HAPPINESS FORGETS, Errol Dunkley, Natty Congo
- 9 GHOST TOWN, Specials, Two-Tone
- 10 CHANT NO 1, Spandau Ballet, Chrysalis

GIG

- STATUS QUO, New Cornish Riviera Lido, St Austell

EVENT OF THE YEAR

Scotland beating England 1-0 at Wembley (so you tried to ban us, Mr Croker!)

ALF MARTIN

THERE WEREN'T 10 albums that were good enough this year, so I've only picked three. I've also left out those three artists from the singles list because their singles were on the albums.

SINGLES

- 1 HAPPY BIRTHDAY, Altered Images, Epic
- 2 VIENNA, Ultravox, Chrysalis
- 3 SWORDS OF A THOUSAND MEN, Tenpole Tudor, Siff
- 4 LATELY, Stevie Wonder, Motown
- 5 GHOST TOWN, Specials, Chrysalis
- 6 TAINTED LOVE, Soft Cell, Some Bizarre
- 7 ONE DAY IN YOUR LIFE, Michael Jackson, Motown

SIMON TEBBUTT

SINGLES

- 1 TAINTED LOVE, Soft Cell, Phonogram
- 2 GOOD YEAR FOR THE ROSES, Elvis Costello and the Attractions, F-Beat
- 3 VIENNA, Ultravox, Chrysalis
- 4 WILL YOU, Hazel O'Connor, A&M
- 5 BETTE DAVIES EYES, Kim Carnes, EMI America
- 6 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 7 THAT'S ENTERTAINMENT, Jam, Metronome
- 8 HIHO SYLVIA, The Palone Ranger (Have A) Nice Day Records
- 9 HAND HELD IN BLACK AND WHITE, Dollar, WEA
- 10 NIGHT GAMES, Graham Bonnet, Vertigo

ALBUMS

- 1 DEDICATION, Gary US Bonds, EMI America
- 2 HARD PROMISES, Tom Petty and the Heartbreakers, Back Street
- 3 NON STOP EROTIC CABARET, Soft Cell, Phonogram
- 4 EAST SIDE STORY, Squeeze, A&M
- 5 POSITIVE TOUCH, The Undertones, EMI
- 6 DURAN DURAN, Duran Duran, EMI
- 7 YOU WIN WHEN YOU LOSE WITH, Hong Kong Wong & Lavine, Goosecreature
- 8 NIGHTCLUBBING, Grace Jones, Island
- 9 LORD UPWINSTER, Ian Dury, Polydor
- 10 W4A'PPEN, The Beat, Go Feet

GIG

- Chippierfields Circus, London

JOHN SHEARLAW

SINGLES

- 1 BITS AND PIECES VOL 3, Various, Bootleg
- 2 STARS ON 45 VOL 1, Star Sound, CBS
- 3 STAR TURN ON 45 PINKS, Star Turn, V-Tone
- 4 THE DISCO 'SOUND OF MUSIC' (Medley), Showstoppers 81, Whipler
- 5 HOOKED ON CLASSICS, Louis Clark and the LPO, RCA
- 6 REGGAE'S GREATEST HITS, Startrax Club Disco, Pickay
- 7 TREMES AIN'T WHAT THEY USED TO BE, Theme Machine, BBC
- 8 TRINI TRAX, Trini Lopez, RCA
- 9 SUMMER GROOVIN', Enigma, Creola
- 10 PLATINUM POP, This Year's Blonde, Creola

DISCO 12 INCH TOP TEN

THERE WEREN'T 10 albums in 1981 and apart from four I wouldn't be happy without 'SOUND D'AFRIQUE, Various (Island), SLY AND ROBBIE MEET THE PARAGONS,

THURSDAY 24

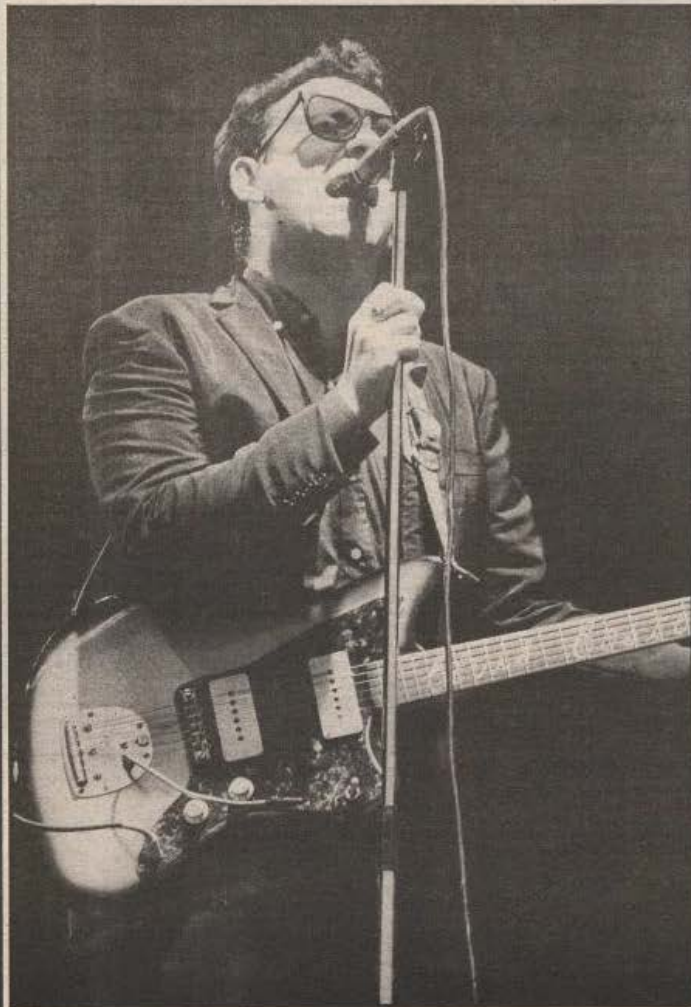
ASHTON UNDER LYME, Spread Eagle (061 330 5732), Hostage.
 BEDFORD, Manhattan Club, Xero.
 BIRKENHEAD, The Gallery, Body.
 BIRMINGHAM, Barrel Organ (021 822 1353), Ida-Red.
 BIRMINGHAM, Golden Eagle (021 843 5403), Supercharge.
 BIRMINGHAM, Mercat Cross (021 622 3281), Surface.
 BIRMINGHAM, Railway, Curzon Street (021 359 3491), Paradox/Sticky.
 BLACKBURN, Regent Hotel (50839), Rockin Horse.
 BORDON, Robin Hood, Standford, Fear Of Flying.
 BRENTFORD, New Red Lion, High Street (01 560 8181), Roy Hill.
 BRISTOL, Plume Of Feathers, Sax.
 CAMBRIDGE, Great Northern (60340), Duncan And The Darts.
 CARDIFF, Paddie Sleamer, Moira And The Mice.
 CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01 599 1533), Le Mat/Scarlet Party.
 CHESTERFIELD, Inkersall Social Club, Dawn Fury.
 CHESTERFIELD, Middlecroft Leisure Centre, Staveley, Strange Days.
 CHESTERFIELD, Star Inn, Our Pete And The Wage Slips/Jumping Jeannie C/The 4s/Garden Gnomes.
 COVENTRY, General Wolfe (86402), I/Act.
 CROWLAND, Crown Hotel, Christmas Eve Special.
 CROYDON, The Carlton, London Road (01 888 4500), The Drivers.
 CROYDON, Star, London Road (01 684 1360), Hershey And The Twelve Bars.
 FORT WILLIAM, Milton Hotel (2331), Henry Gorman Band.
 GLASGOW, Burns Howf (041 332 1813), Smokey Bears.
 GLASGOW, Doune Castle (041 649 2745), Jack Easy.
 GLASGOW, Night Moves, Sauchiehall Street, H2O.
 GLOUCESTER, Roundabout (35355), Shag Connors And The Carrot Crunchers.
 HAILSHAM, The Crown, A Jewel Shines Darkly.
 HAYWARDS HEATH, Taverners, Second Image.
 HIGH WYCOMBE, Nags Head (21758), Howard Jones/Kenny Porter Blues Band.
 KETTERING, Rising Sun (573236), Nation 3.
 KINGSTON, Waves, Three Tuns, London Road (01 549 8001), Little Sister/Front Page.
 LAUNCESTON, White Horse (2084), De Metros.
 LEAMINGTON SPA, Royal Pump Rooms, Ken Harris And The Playboys.
 LIVERPOOL, Warehouse, Fleet Street, Visual Aids.
 LONDON, The Albany, Great Portland Street, Room 13.
 LONDON, The Angel, Lambeth Walk (01 735 4309), The Ballroom Xmas Beach Party.
 LONDON, Barons Court Tavern, Barons Court (01 385 4064), Stingrays.
 LONDON, Clarendon Bar, Clarendon Hotel, Hammersmith Broadway (01 602 8351), Paradise Of Pain/Actified/The Solicitors/The Pests.
 LONDON, Bull And Gate, Kentish Town (01 485 5358), Mike Khan Band.
 LONDON, Cricketers, Oval (10 735 3059), Tony O'Malley Band.
 LONDON, Dominion, Tottenham Court Road (01 580 9562), Adam And The Ants.
 LONDON, Duke of Buckingham, Villiers Street, Charing Cross (01 930 4728), The Invisibles.
 LONDON, Giovanni's, Hampstead, Spartacus.
 LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0628), The Damned.
 LONDON, Half Moon, Putney (01 788 2387), Root Jackson And The GB Blues Co.
 LONDON, Hogs Grunt, Production Village, Cricklewood (01 450 8969), The New Vibrations/The Niblets.
 LONDON, Kensington, Russell Gardens (01 603 3245), Paz.
 LONDON, Kings Head, Fulham High Street (01 736 1413), Red Beans And Rice.
 LONDON, Kings Head, Upper Street, Islington (01 226 1918), Sue And Julie/Pete Sill.
 LONDON, Marquise, Wardour Street (01 437 6903), Tom Robinson.
 LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Kan Kan/Thirteen At Midnight/Second Window.
 LONDON, Old Queens Head, Stockwell (01 737 4904), Party Night.
 LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Jump For Joy/Juice On The Loose.
 LONDON, Rainbow, Finabury Park (01 263 3148), Elvis Costello And The Attractions.
 LONDON, Rock Garden, Covent Garden (01 240 3961), Way Of The West.
 LONDON, Ronnie Scotts, Friar Street (01 439 0747), George Melly And John Chiltern's Feetwarmers.
 LONDON, Royal, Southgate (01 866 4112), The Polecats/The Deltas / The Starazers.
 LONDON, Stapleton, Crouch Hill (01 272 7619), Clean Fish.
 LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Cutting Edge/The Dads.
 LONDON, The Swan, Fulham Broadway (01 385 1840), Ivors Jivers.
 LONDON, Theatre Royal, Drury Lane (01 836 5878), Toyah.
 LONDON, Two Brewers, Chapham (01 822 3621), Results.
 LONDON, The Venue, Victoria (01 828 9441), Otway And Barrett/Hee Bee Gee Bees/Humphrey Ocean/Johnny G.
 LONDON, Victoria, Holloway Road (01 607 1952), Crannoq.
 MANCHESTER, The Beaches, West Didsbury, Aeroflot.
 MANCHESTER, Pharoahs, Watt 4.
 MANCHESTER, PSV Club, Freddie McGregor/Linal Thompson/Al Campbell.
 MANCHESTER, Raters Z081 238 9788), The Things/Xmas Party.
 MILTON KEYNES, Starting Gate, Marillion.
 NEW BRIGHTON, Empress, Fireclown.
 NORWICH, Gala Ballroom, Red Star Belgrade.
 NORWICH, Whites (25539), Vital Disorders.
 NOTTINGHAM, Hearty Goodfellow (42257), Colin Staples Dreadline.
 NOTTINGHAM, Rock City (41254), Futurist Xmas Party.
 OLDHAM, Romeo And Julietts (01 652 8421), Futurist Disco.
 OXFORD, Penny Farthing (46007), Splash.
 PERTH, The Grille, Saigon.
 PRESTON, Moonraker, Moscow Philharmonix.
 SHEFFIELD, Royal Hotel (550994), Colt.
 SOUTHALL, White Swan (01 574 1500), Burnz.
 STANMORE, Middlesex And Herts Country Club, Unlimited Source.
 WALLASEY, Dale Inn (051 639 9847), Taxi Annie.
 WORKINGHAM, The Fox, Psychedelic Bold Eagles.
 WORCESTER, Fireworks Hotel, Wattle Mensorth/She's So Bor-ing/Guests/Khai/Bets/Steady Eddi/Coggers/Paul's Foul Shirt.
 WORTHING, Balmoral (38232), Truffe.

FRIDAY 25

BIRMINGHAM, Barrel Organ (021 822 1353), Baker Street Blues Band
 GLASGOW, Burns Howf (041 332 1813), Smokey Bears
 GLASGOW, Night Moves, Sauchiehall Street, First Priority
 GLASGOW, Royal Bar, Coatbridge, The Strings
 HARTLEPOOL, Birds Nest, Toy Dolls
 LONDON, Ronnie Scotts, Friar Street (01 439 0747), George Melly And John Chiltern's Feetwarmers
 WORTHING, Balmoral (38232), Truffe

SATURDAY 26

BIRKENHEAD, Gallery Club, Nightwing
 BIRMINGHAM, Barrel Organ (021 822 1353), Orphan
 BIRMINGHAM, Mercat Cross (021 622 3281), Cryer
 BIRMINGHAM, Railway, Curzon Street (021 359 3491), Bandanna
 BLACKBURN, Regent Hotel (50839), Rockin Horse
 BRENTFORD, New Red Lion, High Street (01 560 8181), The Mixtures
 BRISTOL, Mayfair (277421), Freddie McGregor / Linal Thompson / Al Campbell



COMING IN from the cold, STRAY CATS (top left) strut again at London Lyceum (Sunday), moving to Birmingham Odeon (Tuesday). Meanwhile TOYAH (top right) hits her last night at London's Theatre Royal Drury Lane, (Christmas Eve), wrapping - up an 'Old Grey Whistle Test' and 'Radio One' simulcast spreading goodwill to all ticket - less fans, same night. Also on Christmas Eve, ELVIS COSTELLO and THE ATTRACTIONS (left) pull a few crackers and deliver a time - tested package at London Rainbow.

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

YOUR GUIDE TO
WHAT'S ON.

GIG GUIDE BY
SUSANNE
GARRETT.

MOVIES:
JO DIETRICH.

TV AND RADIO:
MIKE GARDNER.

BURTON ON TRENT, Libra Club (01637), Brendan Kidulis and The Stroll Band
CAMBRIDGE, Great Northern (03040), Buzzard
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Small World / The Dowbeats
CHESTERFIELD, Top Rank, Bingo Red and the Screaming Jeannies / Stuttering Jack and the Heart Attacks
COVENTRY, General Wolfe (80402), Roddy Radiation and the Tear-jerkers
COVENTRY, Stoney Stanton Social Club, The People
DAGENHAM, Flesia Hall, Church Elm, opposite Dagenham Heath Station, The Cruisers
DARLEY DALE, Northwood Club (3557), Dawn Trader
DUNFREMLINE, Roadhouse (Witburn 40347), Strutz
EDINBURGH, Playhouse Nite Club (031 557 2692), Simple Minds
GLASGOW, Burns Howff (041 332 1813), Chasas
GLASGOW, Doune Castle (041 649 2745), Jack Easy
GUILDFORD, Wooden Bridge (72708), Mud
HUDDERSFIELD, White Lion, Whammer Jammer
LINCOLN, Hykeon Social Club, Strange Days
LIVERPOOL, Mascnic, Bury Street, 3D Fish In Sea
LIVERPOOL, Warehouse, Fleet Street, Rage / Dick Smith Band / Savage Lucy
LONDON, Barons Court, Tavern, Barons (01 385 4065), Steven Simon Blues
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 802 6351), The Pests / The Solicitors
LONDON, Bull and Gate, Kenish Town (01 485 5358), Diz and the Dopeners
LONDON, Cook Tavern, Portland Street (01 590 1529), Peter Baughen
LONDON, Cricketers, Oval (01 735 3059), Juice On The Loose
LONDON, Duke of Buckingham, Villiers Street, Charing Cross (01 930 4628), The Invisibles
LONDON, Embassy Club, Old Bond Street (01 499 9974), Torso Dance Club (invitation / from reception)
LONDON, Half Moon, Herne Hill (01 737 4560), A Bigger Splash / Mad Shadows
LONDON, Half Moon, Putney (01 788 2387), Crannog
LONDON, Hogs Grunt, Production Village, Cricklewood (01 450 8969), Roberto Camperoni's Cayenne / Rocking Horses
LONDON, Kings Head, Upper Street, Islington (01 226 1916), Debbie and the Bear
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Deltas / The Frank / Lake the Duke
LONDON, New Merlins Cave, Margery Street, Kings Cross (01 837 2097), Bryan Knight Blues Band
LONDON, Old Queens Head, Stockwell (01 737 4904), Kabbala
LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), Big Chief
LONDON, Pizza Express, Dean Street (01 439 8722), Dick Charlesworth Quintet
LONDON, Ronnie Scotts, Frith Street (01 439 0747), George Melly and John Chilton's Feetwarmers
LONDON, Scala Cinema, Kings Cross (01 278 8052), Shindig (60's sound movie clips)
LONDON, Stapleton, Crouch Hill (01 272 7619), Mick Ma Lolly
LONDON, The Swan, Fulham Broadway (01 385 1840), Ivors Jivers
LONDON, White Swan, Blackheath Road, Greenwich (01 691 8331), Danny and the Doc Wops
MANSFIELD, New Houghton Club, Dawn Fury
PRESTWICH, Wilton Arms, Wat 4
SHIPNALL, Star Hotel (Telford 461517), Berlin Walls
STOKE, Wagon and Horses, Mier, Spider
TAUNTON, Cellar Bar (73013), Trap Six
WALLASEY, Dale Inn (051 639 9647), The Boo
WARRINGTON, Lion Hotel (30047), Firecrown
WATFORD, Orbital Community Centre, Lemon Kittens / S-Halters / Goddess Pinkettes
WOLVERHAMPTON, Armes, Cantley House Hotel (789912), Juke Jump
WOLVERHAMPTON, Rising Star, King Sounds and the Israelites
WOLVERHAMPTON, Spreadsagle, Broad Lane, Wednesfield, Springfield
WORCESTER, The Western, Watlie Menworth / Coggers / Beki Steady Ed / Hazy Up / Hoops / Flares
YORK, Trumps, Psychedelic Bold Eagles

TUESDAY 27

AYR, Pavilion (65489), All The Rage
ABERDEEN, Copper Beach (36467), Stereo Exit
ALTRINCHAM, Unicorn, Thirteen Candles
BIRMINGHAM, Hostaria One, Sirius-B
BIRMINGHAM, The Porks, Fattie Menworth / Coggers
BIRMINGHAM, The Swan, Yardley, Video
BLACKBURN, Bay Horse New Inns, Rishton (48443), Zed 80
BRENTFORD, New Red Lion, High Street (01 560 6181), Rodeo
BROMLEY, The Northover, Bill Scott And Ian Ellis (Lunchtime)
CAMBRIDGE, The Burling Arms, Newmarket Road (314772), Buzzard
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), Park Avenue
ECCLES, Town Hall, Firecrown
EDINBURGH, Cockburn Bar, Cockburn Street, Twisted Nerve
EDINBURGH, Playhouse Nite Club (031 557 2692), Simple Minds
GLASGOW, Burns Howff (041-332 1813), 841
GLASGOW, Maestros, Cuban Heels
GLASGOW, Night Moves, Sauchiehall Street, Saigon / Factory Poems / Actors Studio
GLENROTHES, Rothas Arms (753701), Henry Gorman Sand
GRAVESEND, Red Lion (86127), The Head
LEEDS, Royal Park Hotel (78506), Windows
LEITCHWORTH, Football Club, The Deltas
LONDON, The Angel, Lambeth Walk (01-735 4309), Thirty Bob Suits / Auntie And The Men From Uncle
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-802 6351), Hidden Charm / Room 13 / The Models
LONDON, Bridge House, Canning Town (01-478 2889), Wasted Youth
LONDON, Bull And Gate, Kenish Town (01-485 5358), Juice On The Loose
LONDON, County Terrace Tavern, New Kent Road, Elephant And Castle, Avenue
LONDON, Cricketers, Oval (01-735 3059), Juke Jump
LONDON, Duke Of Buckingham, Villiers Street, Charing Cross (01-930 4628), The Invisibles
LONDON, Greyhound, Fulham Palace Road, Hammersmith, The White Brothers / Boy Meets Girl
LONDON, Hammersmith Palais (01-748 2812), Gary Glitter / The Gas
LONDON, Hogs Grunt, Production Village, Cricklewood (01-450 8969), Lazy
LONDON, Lyceum, The Strand (01-336 3715), Stray Cats
LONDON, New Merlins Cave, Margery Street, Kings Cross (01-837 2097), Excollors
LONDON, 100 Club, Oxford Street (01-436 0933), Little John's Jazzers
LONDON, Phoenix, Kilburn, High Road (01-907 1952), Sheguit
LONDON, Pizza Express, Dean Street (01-439 8722), Fred Hunt Trio
LONDON, Stapleton, Crouch Hill (01 272 7619), KK Khan
LONDON, Two Brewers, Clapham (01-622 3621), Results
LONDON, Victoria, Holloway Road (01-607 1952), Sheguit
MARTLESHAM, Black Tiles, The Clues
NEWCASTLE UPON TYNE, City Hall (32007), Lindisfarne
NOTTINGHAM, Ad Lib Club (753225), None So Blind / The Quiet Men / Illegal Aid / Swedish Tease / Mysterious Guests
NOTTINGHAM, Hearty Goodfellow, Maid Marian Way (42257), Dawn Trader
PETERBOROUGH, Gladstone Arms (44388), Primitive Culture
REDHILL, Lakers (61943), Original Creator
SLOUGH, Alexandras, Bath Road, Traveller Shoes
SOUTHAMPTON, Joiners Arms (25612), Sphere
THORNTON HEATH, Prince Of Wales, Clock Tower (01-653 1586), John Powell Sax (Lunchtime)

WALLASEY, Dale Inn (051-639 9647), Roxette
WATFORD, Baileys (39848), Barron Knights
WIGAN, Riverside Club, Rockin Hoes
WOLVERHAMPTON, The Hollybush, Penn Road, Baretta

MONDAY 28

BIRKENHEAD, Sir James Club, Firecrown
BIRMINGHAM, Barrel Organ (021 622 1353), Mayday
BIRMINGHAM, Pde's (021 843 8101), The Stray Cats
BIRMINGHAM, Oon's Wine Bar, Psychedelic Bold Eagles / Pete Dorango's Cool Cats
BLACKBURN, Regent Hotel (50839), Rockin Horse
BRADFORD, Princetown (378845), Lime-light
BRENTFORD, New Red Lion, High Street (01 560 6181), Roy Hill
BRIGHTON, New Conference Centre (203131), Adam And The Ants
BRISTOL, Stonehouse, Behind Bund Of Grapes, Metropolis
CHADWELL HEATH, Electric Stadium, The Greyhound, High Road (01 599 1533), Montage Real Estate / E.C.M.
CHESTERFIELD, Brimington Tavern (32344), Dawn Trader
CROYDON, The Carlton, London Road (01 688 4500), Mainland
DROITWICH, The Worcestershire, Watlie Menworth / Coggers / Frank Knox / Stanley Manley
EDINBURGH, Edintinos (031 332 7489), Cuban Heels / James King And The Lone Wolves
EPPING, Blacksmiths Arms, Thornwood Common, Hickory Lake / Lindsey St John
GLASGOW, Burns Howff (011 332 1813), RPM
GLASGOW, Doune Castle (041 649 2745), Electric Hobo
ILFORD, Caulflower Hotel, Original East Side Stompers
KINGHORN, Kinzie Weuk, Dzirhythm, (Annual Perverts Party)
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 802 6351), Teaz Dance / Victim
LONDON, Battersea Arts Centre, Lavender Hill (01 223 8413), Bob Taylor And His Full Frontal Rhythm Boys (Lunchtime)
LONDON, Bouncing Ball, Peckham High Street (01 733 4803), National Gold / Moonier
LONDON, Bull And Gate, Kenish Town (01 485 5358), Little Sister
LONDON, Curiosity Shop, Whiskey A Go Go, Wardour Street (01 437 5534), Animal Magic / Harry And Hilary / Anne And Ade
LONDON, Dingwalls, Camden Lock (01 267 4967), Panic
LONDON, Duke Of Buckingham, Villiers Street, Charing Cross (01 930 4628), Polka Dots
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Kabbala / 25th Street
LONDON, Half Moon, Putney (01 788 2387), Fairport Convention
LONDON, Hogs Grunt, Production Village, Cricklewood (01 450 8969), Technicolour Dream Band / BAC Band
LONDON, Hope And Anchor, Islington (01 359 4510), Parting Shots
LONDON, Kings Head, Fulham High Street (01 736 1413), John Spencer
LONDON, Marquee, Wardour Street (01 437 6603), The Members
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Niblets / The New Vibrations
LONDON, Old Queens Head, Stockwell (01 737 4904), 24 Hours / Only After Dark
LONDON, 101 Club, St Johns Hill, Clapham (01 223 8309), Stubborn Struck / Kameleon
LONDON, Pegasus, Green Lanes, Stoke Newington (01 226 5930), That's Looking
LONDON, Rock Garden, Covent Garden (01 240 3961), Le Maistre / Heads Of Agreement
LONDON, Ronnie Scotts, Frith Street (01 439 0747), George Melly And John Chilton's Feetwarmers
LONDON, Stapleton, Crouch Hill (01 272 7619), Clean Fish
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), The Notties / Expanders
LONDON, Two Brewers, Clapham (01 622 3621), Freshing
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), Arc Connection
MANCHESTER, The Beeches, West Didsbury, Aeroflot / All That Fall
NEWCASTLE UPON TYNE, City Hall (32007), Lindisfarne
NORTHAMPTON, Old Five Bells, Spring Offensive
ST ALBANS, Horn Of Plenty, Whisky A Go Go, Wardour Street
SOUTHALL, White Hart, Long Tall Shorty
SOUTHAMPTON, Joiners Arms (25612), Roxoff
SOUTH SHIELDS, Legion Club, Arthur 2 Stroke / Teddy Ant Eater
SWINDON, Saks, Independent Sound Company
WATFORD, Baileys (39848), Barron Knights

TUESDAY 29

BIRKENHEAD, Sir James Club, Blue Vein
BIRMINGHAM, Barrel Organ (021-622 1353), Cromo
BIRMINGHAM, Lauric's Bromsgrove, Psychedelic Bold Eagles / Pete Dorango's Cool Cats
BIRMINGHAM, Mercat Cross (021-622 3281), Bazooka Joe
BIRMINGHAM, Railway, Curzon Street (021-359 3491), Paradox
BOLTON, Railway Hotel, Body
BRIGHTON, New Conference Centre (203131), Adam And The Ants
CAMBRIDGE, The Willenhall, Sub Zero
CARSHALTON, Cottage of Content, William Street (01-647 3130), Foreign Legion
CHADWELL HEATH, Electric Stadium, Greyhound, High Road (01-599 1533), Long Tall Shorty
COLESHILL BAY, Pier Pavilion, Tygers Of Pan Tang / Harvest Moon (Charity Gig)
ELLSMERE PORT, Bulls Heads (051-339 5836), The Precautions
GLASGOW, Burns Howff (041-332 1813), Bilmsky Tucker
GLASGOW, Doune Castle (041 649 2745), Full Stop
GUILDFORD, Wooden Bridge (72708), Displayed
HOUSLOND, Football Club, Denbigh Road, Inner State Highway
LEEDS, Parkers Wine Bar, Xero
LEEDS, Tiffany's (31448), Triangular House / Shelter In A Suitcase / The Fox
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-802 6351), Radio Floss Rock Show With Destroyer
LONDON, Battersea Arts Centre, Lavender Hill (01-223 8413), Macondo (Lunchtime)
LONDON, Bull And Gate, Kenish Town (01-485 5358), No Good Mix
LONDON, Caernarvon Castle, Chalk Farm Road (01-485 7361), Combo Passe
LONDON, Canteen Great Queen Street, Covent Garden (01-405 6598), Mitch Daltons Canteen Jazz Band
LONDON, Duke of Buckingham, Villiers Street, Charing Cross (01-930 4628), Wh Of A Banker
LONDON, Half Moon, Putney (01-788 2387), Fairport Convention
LONDON, Heaven, Under The Arches, Villiers Street, Charing Cross (01-539 3852), Shock
LONDON, Hogs Grunt, Production Village, Cricklewood (01-450 8969), Star Core
LONDON, Hope And Anchor, Islington (01-359 4510), Electric Bluebirds
LONDON, ICA, The Mall (01-930 0483), Modern English / The Lemon Kittens / The Fraits
LONDON, Kings Head, Fulham High Street (01-736 1413), Mothers Ruin
LONDON, Marquee, Wardour Street (01-437 6603), The Members
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Rye And The Quarterboys / Fantasy Godfish
LONDON, Albany Empire, Deptford (01-691 3333), Jools Holland And His Millionaires / Wreckless Eric
LONDON, Old Queens Head, Stockwell (01-737 4904), Hiss The Villain / Routine
LONDON, 100 Club, Oxford Street (01-636 0933), UK Subs
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), Up-Sect / Heads Of Agreement
LONDON, Pegasus, Green Lanes, Stoke Newington (01-226 5930), Hot Rox
LONDON, Rhythm, Whisky A Go Go, Wardour Street (01-437 5534), Nick Plytas

LONDON, Rock Garden, Covent Garden (01-240 3961), Airship 1 / Souls Valiant / Human Beings
LONDON, Starlight, Railway Hotel, West Hampstead (01-624 7611), Who's George
LONDON, Two Brewers, Clapham (01-622 3621), Midnight Music
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), Groop IV
LONDON, Victoria, Holloway Road (01-607 1952), Rinnee
MANCHESTER, Phoenix (051-273 3752), Thirteenth Candle
MANCHESTER, Wilton Lounges, Prastion Road, Rockin Hoes
STANFORD, Danish Invader, Dawn Trader
WATFORD, Baileys (39848), Barron Knights
WATFORD, Verulam, St Albans Road (21035), Bone / Neil Franklin / Anorexia / Kings Of Jazz / Worlds Apart / Slow Rock

WEDNESDAY 30

ABERDEEN, Valhallas, Berlin Blondes
BIRKENHEAD, Sir James Club, Asylum
BIRMINGHAM, Barrel Organ (021 622 1353), Osprey
BIRMINGHAM, Bulls Head, Yardley, Roses
BIRMINGHAM, Mercat Cross (021 622 3281), Born Loser
BIRMINGHAM, Railway (021 359 3491), Ezra Pound
BLACKBURN, Bay Horse New Inns, Rishton (48443), The Effect / Dennis Delight
BRENTFORD, New Red Lion, High Street (01 560 6181), Heyday
CAMBRIDGE, Great Northern (60340), Spring Offensive
CHADWELL HEATH, Electric Stadium, The Greyhound (01 599 1533), Chemical Alice / Fool
CHELTENHAM, The Plough (22067), Roadsters
CROYDON, The Carlton, London Road (01 688 4500), Kimbo
DERBY, Blue Note (42569), Otway And Barrett
DUNBURGH, Buster Brown's, Market Street (031 226 4224), Electric Circus
ELLSMERE PORT, Bulls Head (051 339 5836), Indigo Jolliphant And The Snipes
GLASGOW, Burns Howff (041 332 1813), Smokey Bears
HIGH WYCOMBE, Nag's Head (21758), Imperial
HORSHAM, The Hornbrook (2638), No Sweat
KILMARNOCK, Hunting Lodge, Thirty Bob Suits
LITTLE SUTTON, Bulls Head, The Snipe
LONDON, Battersea Arts Centre, Lavender Hill (01 223 8413), Sphere (Lunchtime)
LONDON, Bridge House, Canning Town (01 476 2889), Ray Weard's Last Post
LONDON, Dingwalls, Camden Lock (01 267 4967), Kokomo
LONDON, Gosspis, Dean Street (01 437 4488), Miles Over Matter
LONDON, Greyhound, Fulham Palace Road, Hammersmith (01 385 0526), Havana Lets Go / Clowns, Dancers, Firms
LONDON, Hogs Grunt, Production Village, Cricklewood (01 450 8969), The Niblets / The New Vibrations
LONDON, Hope And Anchor, Islington (01 359 4510), Long Tall Shorty
LONDON, Kings Head, Fulham, High Street (01 736 1413), Fruit Eating Bears
LONDON, Marquee, Wardour Street (01 437 6603), Wilko Johnson
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Angles One / The Impossible Dreamers
LONDON, Old Queens Head, Stockwell (01 737 4904), Ghost / The Siberians
LONDON, Rock Garden, Covent Garden (01 240 3961), Results / Midnight Movies
LONDON, Stapleton, Crouch Hill (021 272 7619), Stubble Club
LONDON, Starlight, Railway Hotel, West Hampstead (01 624 7611), Reverb And Barbed
LONDON, Upstairs At Ronnie's, Frith Street (01 439 0747), The String
LONDON, The Venue, Victoria (01 828 9441), Sizz Energy
MANCHESTER, Shades, Ashton, The Politicians
MILTON KEYNES, White Hart, Blechley, The Crew
SOUTH WOODFORD, Railway Bell, Original East Side Stompers
WATERFORD, The Showboat, Blue Cats
WATFORD, Baileys (39848), Barron Knights
WELLINGBOROUGH, Sports And Social Club (225276), The Strollers
WORCESTER, The Bull House (32448), Psychedelic Bold Eagles / Pete Dorango's Cool Cats / Adam And The Antelopeas

TV/RADIO

KENNY EVERETT kicks off the festive season on BBC 1 with his 'Christmas Eve' at 7.15 on Christmas Eve. The BBC remain tight lipped about the show's ingredients merely saying that it's 'full of fantastic things too numerous to describe and expect some surprises.'

Earlier in the day, BBC 2 shows 'Summer Holiday' starring Cliff Richard from the days when he was a chubby teenager and Lauri Peters, his musical girlfriend, in a story about his chartering a boat to drive through Europe.

Toya celebrates her year of world domination with a live broadcast from the London Theatre Royal in the evening. The show will be compared by Anne Nightingale and broadcast simultaneously on Radio One. After Toya, John Peel plays numbers 1 to 40 in his chart compiled from listeners' favourite records.

On Christmas Day you can wake up to cult hero Roll Harris, featuring Darts (remember them?) in his 'Roll At Christmas' special party. This is followed by the now traditional hour long 'Top Of The Pops' featuring all the major hits of 1981 introduced by Peter Powell and Dave Lee Travis.

Over on Radio One you can choke on your turkey as Travis introduces his 'Christmas Dinner With DLT' where he should sound even more insane than ever. He's followed by David Jensen, the Kid, playing a selection of his favourite music from David Bowie to Janis Ian and Van Morrison. And Peebles gets a look in later on with the best in rock music and sporting news, while AC/DC are featured in the Friday rock show - definitely not to be missed. Radio Two features 'Abba in Europe' highlights from their last series of concerts.

NOT A lot happens on Boxing Day television. BBC 2 trot out another Cliff Richard film, 'Wonderful Life', and in the evening they'll be showing 'Superman' an appreciation of everybody's comic strip hero featuring interviews with actor Christopher Reeve, who's played the man of steel and Dave Barth Vader. Frowse, the man who got Reeve in shape for the part.

Paul Gambaccini features the American Top 30 in his programme, and God knows why, but Megabeat Eric Clapton is featured later on with concert highlights from a series less than four of his American tours.

Monday sees Paul Simon and Ry Cooder in concert in a special programme on Radio One, while ITV has the movie 'Close Encounters Of The Third Kind' in the evening, with its much talked about tremendous effects and cute looking aliens.

Slings is featured in 'Artemis '81' a three hour horror thriller on BBC One on Tuesday night. Shot in Britain and Denmark it's a confused tale and you'll have probably nodded off long before the bronzed adonis appears as an angel. Earlier, in a special festive edition of 'Pop Quiz' features: Linx's David Grant, Rick Parfitt, Cliff Richard (who's certainly getting more than his share of mileage out of the Christmas period) and Midge Ure.

Wednesday and John Peel completes his Festive 50 and everybody else goes to sleep until they're repped up on New Year's Eve, where Paul Gambaccini spotlights the career of Elvis Presley, from lovable youngster to overweight and drug riddled slob. Actually, it's quite a night for Elvis. BBC 1 will be showing 'Elvis The Movie', which wasn't released all that long ago and features Kurt Russell giving a quite staggeringly lifelike impression of the King. Finally, if you can bear it, there's a Adrian Just's disco show starting at 10 pm taking you all the way into the New Year until two the next morning. Don't say we didn't warn you.

ODDS 'N' BODS

CENTRAL LINE have a new white label 12in presumably for release after the holiday. 'Don't Tell Me' being a tuggin' 11 (Intro) - 114 - 113 - 14bpm dumber sung less smoothly than before while the 12bpm 'Shake It Up' flip is a fast rumbler in somewhat issey style. . . . Lavi's Norwegian jazz-funk import can be ordered by UK dealers via Tony Adler of Polydor's Import Marketing Services on 01-499 3161. . . . WEA's Fred Dove recants 'I served a US promo 12in off the new Kano album, the rest of which I've yet to hear. 'Can't Hold Back (Your Loving)' being an untriedly simple 10bpm disco chugger. . . . Soho's Groove Records shop and Groove Production label held a party over the road in Le Beat Routs last week, where Chris Palmer told me he'd placed lots of their product with Prelude in the States. . . . Surface Noise's 'The Scratch' still cut through better than anything else played while we were down there — now if only Chris could recapture the magic 'th' had! . . . Chris Brown (whose Sharon is looking ever more gorgeous) wants us to watch out for a scintillating remix of Teena Marie's 'Portuguese Love' in the new year, sez "he'll" do Neil Benjamin, and welcomes back roadie Dave Percy. . . . ITV's World Freestyle Dancin' Championship actually worked out as the best ones won — the US doubles team were great, but that South African bird — cor! . . . Graham Bond of the Tees Valley Road Show is forming a Cleveland area branch of the D.F. GB and invites any lads from the North-East interested in joining to ring him on Middlebrough 325112 (daytime). . . . West Surrey & Hampshire DJ, Sean Fenwick holds their annual charity disco on Monday (28) at Guildford Cinderella Rockerella's to aid the Cheahire Homes for disabled CAPs — last year they raised £500 for disabled children, and hope that this year's star raffie prize of a portable telly will help them make even more. . . . London's LOB associates hold a New Year Luncheon on Sunday 10th January with silly hats and party games, all London DJs invited, full details from Ralph Maloney on 01 805 8211. . . . a. Rob Harknett (Roydon 02787 2329) looks like being so busy next year he's offering any would-be DJs pub - type work with 100 watt ig and roade but not but not too many records all supplied (might suit hospital locks, he thinks). . . . Keith Menezes is paying that a special one - off funky Christmas Eye disco above Barnet's Red Lion in the High Street will be well attended, as if it is, the pub manager will open the room up regularly — which Keith says will give North London / South Herts a funky alternative to getting slowly blitzed in the boring local pub's public bar (doesn't that sound heartful?). . . . Southgate Royalty has a Caister Veterans party with Chris Hill, Jeff Young & Nicky Peck on New Year's Day — but if you've any chance of going you probably know about it already, as only Caister "passport" holders are eligible and passports have to be sent off in advance for tickets for

tickets (details on 01 866 8141) . . . Phil Jay jazz - funks the Surrey area at various venues these days — Tues / Thursdays at Godalming's Cobwebbs Two wine bar, Wed / Fridays at Worpleston's Royal Hotel near Guildford, and Sundays at Godalming's Secrets nightclub, in Meadrow. . . . Tim Lussac and his partner Jerry do a futurist 'The Art Of Parties' night on Thursdays at Staines Jacksons, and sent in a Top 100 for 1981 compiled from requests, which they say would be impossible to make any smaller so if we print it could we include the full hundred — at the foot of which is then a little note saying "The above are not in any particular order". . . . Larry Foster (Stratford Reflections) and Martin Starr (Bristol Scamps) have both revived Johnny Mathis 'Begin The Beguine' (US Columbia 12in) . . . Christmas this year doesn't seem the same without a new Whispers album — or have I spoken too soon? . . . Cliff Richard now probably won't do better than number two, but even so my long range forecast neddley goes nicely out of this pleasantly pattering lightweight jazzy solo filled 115-114-113-115bpm instrumental shuffler, which couldn't exactly be called ballad and the thinly veiled immediately recognisable brassy 118bpm skittering 'Got To Get Away' (litterer which is led down by the vocals but has some nice instrumental touches, vital they ain't). . . . OTHER NEWSIES include albums from the DETROIT SPINNERS, T. S. MONK, CHIC, a 'Best Of ODYSSEY' off which the 'Easy Come Easy Go/Hold Me Mola Down' Latin-flavoured new neddley goes nicely out of Grover Washington's 'Little Black Samba', and a 'Disco-Rough' compilation on the Celluloid label brought to you by Rusty Gann via his own Metropolis logo. Full reviews after Christmas. Right, now maybe I've just got time to grab an hour and a half's sleep before doing a very heavy (but well paying) mobile gig! Dootcha just love this time of the year?

KASSO 'Kasso' (Delirium), Froggy-favoured fast c123bpm galloper with piano and chix in two different mixes; DR JECKYLL & MR HYDE 'Genius Rap' (Profile), funky rapping c101bpm cover of Tom Tom Club's 'Genius Of Love' with an instrumental version of flip. A couple of jazz albums getting attention are RON CARTER (Milestone) for 'Bom Dia', and NICHAL URBANIAN (PAUSA) for 'Caramba' and 'Call Me Monday', while the set by SPUNK (Gold Coast) has been bubbling under the Breakers for some time (and believe me that is as low as you can go), mainly for the chix-cooed slow jazzily meandering 'La Bimini' and Gil Scott-Heronish lowkey c106bpm 'Tighten II Up' title track.

UK NEWSIES

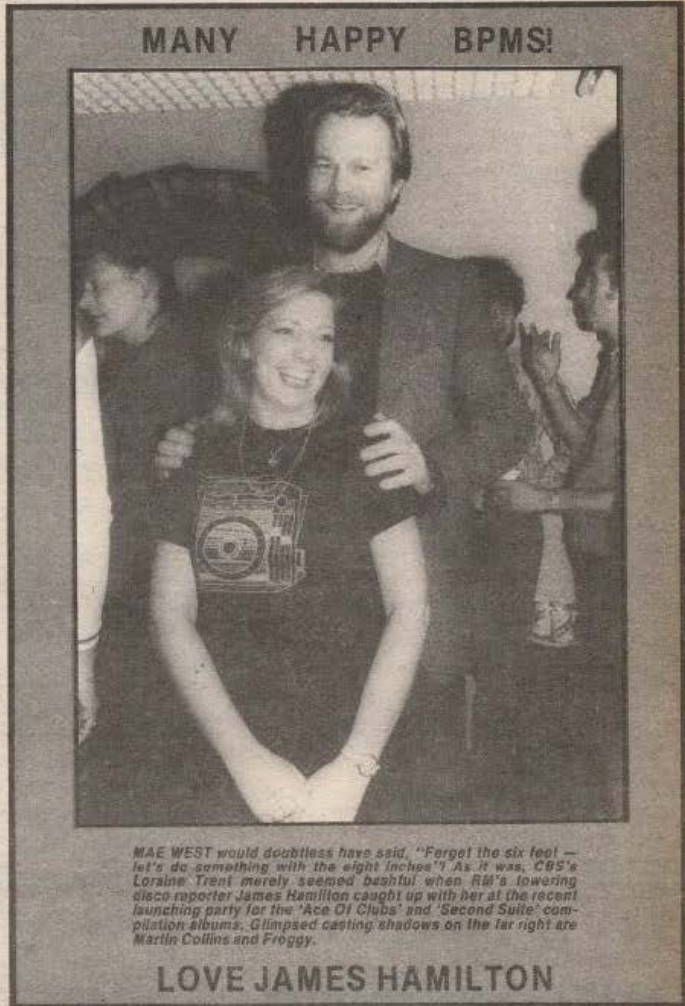
BEGGAR & CO: 'Bahia De Palma' LP 'Monument' RCA RCAL 6024. Extremely British sounding set (not surprisingly I suppose), including their 'Somebody Help Me Out' and 'Mule (Chant No 2)', the initially warm newbies being this pleasantly pattering lightweight jazzy solo filled 115-114-113-115bpm instrumental shuffler, which couldn't exactly be called ballad and the thinly veiled immediately recognisable brassy 118bpm skittering 'Got To Get Away' (litterer which is led down by the vocals but has some nice instrumental touches, vital they ain't). . . . OTHER NEWSIES include albums from the DETROIT SPINNERS, T. S. MONK, CHIC, a 'Best Of ODYSSEY' off which the 'Easy Come Easy Go/Hold Me Mola Down' Latin-flavoured new neddley goes nicely out of Grover Washington's 'Little Black Samba', and a 'Disco-Rough' compilation on the Celluloid label brought to you by Rusty Gann via his own Metropolis logo. Full reviews after Christmas. Right, now maybe I've just got time to grab an hour and a half's sleep before doing a very heavy (but well paying) mobile gig! Dootcha just love this time of the year?

IMPORTS

DOUBLE EXPOSURE: 'After All This Time' (US Gold Coast 7401). Appropriately named One Hundred Per Cent nice, good cleanly snapping buoyant zappy 123-124bpm 12in bouncer, well arranged with hoarsely led soulful vocals that sound strangely Brit-funk in a way, and some tellingly effective brief breaks. TOMORROW'S EDITION: 'U Turn Me On' (US Mel-O MLO-437). Doodling slow intro becomes a murky bass textured purposefully pounding jiggy 109-110-111-110bpm 12in tripper with some good soulful vocal harmony interplay, dramatic brassy bits, synth and guitar twiddles in amongst the sizzling driving momentum (the "instrumental" side has vocal too), worthy of more mention than given it last week. OTHER IMPORTS on 12in include EMPIRE 'Freeman' (Quality RFX), chix-sung c105bpm rumbler in white vinyl which some rate but I don't;

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 24) with increased support are Central Line 'Don't Tell Me' (Mercury 12in promo), Jerry Carr 'This Must Be Heaven' (US Cherie 12in), Kano 'Can't Hold Back' (US Mirage LP 12in promo), Beggar & Co 'Bahia De Palma' / 'Got To Get Away' (RCA LP), K.I.D. 'You Don't Like My Music' (Excaliber 12in), Tomorrow's Edition 'U Turn Me On' (US Mel-O 12in), Vernon Burch 'Do It To Me' (US SRI 12in), Lakeside 'Magic Moments' / 'Your Wish Is My Command' (Solar LP), Diana Ross 'Tenderness' (Motown 12in), LTD 'Kickin' Back' / 'Burnin' Hot' (US A&M 12in), Creme D'Coque 'I Will Survive' (US Venture 12in), Bobby Womack 'So Many Sides Of You' / 'Games' (US Beverly Glen Music LP), Simon & McQueen 'I'm Down If You're Down' (US Landmark 12in), Bill Summers 'We Call It The Box' / 'Jam The Box' (US MCA LP), Session in Session 'Direct Response' /



MANY HAPPY BPMS!

MAE WEST would doubtless have said, "Forget the six feet — let's do something with the eight inches!" As it was, CBS's Loraine Trent merely seemed bashful when RM's towering disco reporter James Hamilton caught up with her at the recent launching party for the 'Ace Of Clubs' and 'Second Solo' compilation albums. Glimpsed casting shadows on the far right are Martin Collins and Froggy.

LOVE JAMES HAMILTON

DISCO DATES

CHRISTMAS EVE (THURSDAY 24) Croydon Dr Jim's and Bristol Scamps are both open lunchtime, John Douglas & Dave Brown have a Savanna PA at Colchester an Embassy Club, Froggy funks Forest Gate Celebrities, Tom Holland jazz-funks Charing King Arthur's Court, Chris Hill jazz-funks Canvey Goldmine's party Steve Walsh jazz-funks London Lycum's party; CHRISTMAS DAY (FRIDAY 25) Chris Brown & Johnnie Walker jazz-funk Camberley Franche's traditional beach party, Sean French & Chris Bangs jazz-funk South Harrow Bogarts 'Free For All' fancy dress party; BOXING DAY (SATURDAY 26) Mainstream live, Martie Starr, Dennis Richards, Superfly, Paul Morrissey & Rado West's Ray Edwards jazz-funk Bristol Scamps, Dave Rawlings' beach party at Reading Rebecca's admits (fancydressers free, Robbie Vincent & Tom Holland at Dartford Flicks and Thomas Felton at Leydown Stage 3 have a Swap Shop for unwanted presents, Chris Hill has half prices at Canvey Goldmine; SUNDAY 27) Tony Cochran's Scottish Soul Society has a Triple Auldrey at Dundee's Angus Hotel with three halls segregated into funk, Northern soul and futurist, Peterborough Cresset Slickers alldayer stars Martin Collins, Jonathan, Steve Allen, Ashley Woods and more, Chris Hill & Nicky Peck jazz-funk Gillingham King Charles Hotel's Central, Jeff Young jazz-funks South Harrow Bogarts, Larry Foster revives Cliff Richard odds at Upton Park's Albion in Boleyn Road; MONDAY (28) Preston Clouds sildayer stars Colin Curtis, Greg Wilson, Pete Halgh & Franche, Pete Girtley, Jonathan, Neil Waste and more, Durable Tiffany jazz-funk party stars Sean French, Martin Collins, Tony Paul & Dave Walker, Jeff Young jazz-funks Tottenham Eltons, West Surrey & Hants DJA's annual chix-funk disco is at Guildford Cinderella Rockerella's; TUESDAY (29) Chris Brown & Mike Setton have a jazz-salsa party at Staines Jacksons; WEDNESDAY (30) Manchester Legends allstar stars Greg Wilson, Colin Curtis, Graham Carn and more; NEW YEAR'S EVE (THURSDAY 31) Chequers play Mayfair Gullivers with Graham Gold, Hi-Tension play Gillingham Central with Nicky Peck, Colchester Embassy Party's allstar stars Gary Soul, John Douglas, Jeff Young, Mick Clark & Bob Jones, Greg Edwards funks Leydown Stage 3, Robbie Vincent jazz-funks Diddo Rio 21 Club, Colin Hudd hosts a masked ball at Dartford Flicks, Chris Brown & Sean French jazz-funk Windsor Park Safari Club, Chris Hill jazz-funks Canvey Goldmine's party, Steve Walsh jazz-funks London Lycum's party; NEW YEAR'S DAY (FRIDAY 1st 1982) London Venue's National Soul Festival alldayer stars Steve Walsh, Owen Washington, Dave Collins, Barry Stone, Ian Shaw and more, Bristol Romeo & Juliet's dance and calendar girl competition finals star Martin Starr, Dennis Richards & Soul Sister Sherrie, Inversions play London Baker Street's Barracuda with Pete Tong, Sean French & Martin Collins jazz-funk Letchworth Gange's party, Colin Hudd & Dave Brown jazz-funk Dartford Flicks; SATURDAY (2) Elysians play live reggae-funk with Kee Hill & Chris Tyler at Chalmers Chancellor Hall; SUNDAY (3) nothing much seems to be on; MONDAY (4) Mike Allen funks Tottenham Eltons.



BRISTOL SCAMPS' regular funksters Martin Starr and Superfly have actually captioned this photo of themselves with the word "Jerks! I wouldn't go so far as to say that; they're merely showing what ya gotta do to entertain people these days. That's Superfly on the right in the grass skirt, turning his graffiti covered back on us.

Disco Scene

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- 3 PRINCE CHARMING, Adam and the Ants, CBS
- 4 THIS 'OLE HOUSE, Shakin' Stevens, Epic
- 5 VIENNA, Ultravox, Chrysalis
- 6 ONE DAY IN YOUR LIFE, Michael Jackson, Motown
- 7 MAKING YOUR MIND UP, Bucks Fizz, RCA
- 8 SHADDUP YOU FACE, Joe Dolce, Epic
- 9 BIRDIE SONG, Tweets, PRF
- 10 YOU DRIVE ME CRAZY, Shakin' Stevens, Epic
- 11 GHOST TOWN, Specials, Two Tone
- 12 BEING WITH YOU, Smokey Robinson, Motown
- 13 IT'S MY PARTY, Dave Stewart and Barbara Gaskin, Broken
- 14 WOMAN, John Lennon, Geffen
- 15 HAPPY BIRTHDAY, Altered Images, Epic
- 16 HANDS UP (GIVE ME YOUR HEART), Ottawan, Carrere
- 17 STARS ON 45, Star Sound, CBS
- 18 GREEN DOOR, Shakin' Stevens, Epic
- 19 IMAGINE, John Lennon, Parlophone
- 20 JEALOUS GUY, Roxy Music, Polydor/EG
- 21 KIDS IN AMERICA, Kim Wilde, RAK
- 22 JAPANESE BOY, Aneka, Hansa
- 23 CHI MAI THEME TUNE LIFE AND TIMES OF LLOYD GEORGE, Ennio Morricone, BBC
- 24 BEGIN THE BEGUINE (VOLVER A EMPEZA), Julio Iglesias, CBS
- 25 HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
- 26 SOUVENIR, Orchestral Manoeuvres, Dindisc
- 27 CAN CAN, Bad Manners, Magnet
- 28 ANT MUSIC, Adam and the Ants, CBS
- 29 DO THE HUCKLEBUCK, Coast to Coast, Polydor
- 30 HOLD-ON TIGHT, Electric Light Orchestra, Jet
- 31 MORE THAN IN LOVE, Kate Robbins and Beyond, RCA Victor
- 32 BODY TALK, Imagination, R&B
- 33 LOVE ACTION (I BELIEVE IN LOVE), The Human League, Virgin
- 34 STARS ON 45 (VOL 2), Star Sound, CBS
- 35 LATELY, Stevie Wonder, Motown
- 36 IN THE AIR TONIGHT, Phil Collins, Virgin
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- 39 HAPPY BIRTHDAY, Stevie Wonder, Motown
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- 82 REWARD, Teardrop Explodes, Mercury
- 83 DON'T YOU WANT ME, Human League, Virgin
- 84 ATTENTION TO ME, Nolans, Epic
- 85 FOR YOUR EYES ONLY, Sheena Easton, EMI
- 86 GREY DAYS, Madness, Stiff
- 87 CHEQUERED LOVE, Kim Wilde, RAK
- 88 NEW LIFE, Depeche Mode, Mute
- 89 LET'S HAND ON, Barry Manilow, Arista
- 90 INTUITION, Linn, Chrysalis
- 91 ST. VALENTINE'S DAY MASSACRE (EP), Motorhead/Girlschool, Bronze
- 92 ONE IN TEN, UB 40, Dep International
- 93 RAPTURE, Blondie, Chrysalis
- 94 WILL YOU, Hazel O'Connor, A&M
- 95 NO WOMAN NO CRY, Bob Marley - The Wailers, Island
- 96 FADE TO GREY, Visage, Polydor
- 97 YOU'LL NEVER KNOW, Hi-Dios, Epic
- 98 O SUPERMAN, Laurie Anderson, Warner
- 99 TEDDY BEAR, Red Sovine, Spartan
- 100 IT'S RAINING, Shakin' Stevens, Epic



WILDE: TOP OF THE F. CHARTS

TOP 100 ALBUMS

- 1 KINGS OF THE WILD FRONTIER, Adam & the Ants, CBS
- 2 QUEEN GREATEST HITS, EMI
- 3 FACE VALUE, Phil Collins, Virgin
- 4 SHAKY, Shakin' Stevens, Epic
- 5 GHOSTS IN THE MACHINE, Police, A&M
- 6 LOVE SONGS, Cliff Richard, EMI
- 7 DARE, The Human League, Virgin
- 8 DOUBLE FANTASY, John Lennon, Geffen
- 9 JAZZ SINGER, Neil Diamond, Capitol
- 10 STARS ON 45, Star Sound, CBS
- 11 HOTTER THAN JULY, Stevie Wonder, Motown
- 12 MAKING MOVIES, Dire Straits, Vertigo
- 13 VIENNA, Ultravox, Chrysalis
- 14 PRINCE CHARMING, Adam & the Ants, CBS
- 15 SECRET COMBINATION, Randy Crawford, Warner Bros
- 16 CHART HITS '81, Various, K-Tel
- 17 MANILOW MAGIC, Barry Manilow, Arista
- 18 TIME, Electric Light Orchestra, Jet
- 19 BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int
- 20 THE BEST OF BLONDIE, Chrysalis
- 21 DEAD RINGER, Meat Loaf, Epic
- 22 GUILTY, Barbra Streisand, CBS
- 23 ANTHEM, Toyah, Safari
- 24 HOOKED ON CLASSICS, RPO, K-Tel
- 25 PRESENT ARMS, UB 40, DEP International
- 26 THIS 'OLE HOUSE, Shakin' Stevens, Epic
- 27 SUPERHITS 1 & 2, Various, Ronco
- 28 DURAN DURAN, Duran Duran, EMI
- 29 DISCO DAZE AND DISCO NITES, Various, Ronco
- 30 ABACAB, Genesis, Charisma
- 31 TATTOO YOU, Rolling Stones, Rolling Stones
- 32 HI INFIDELITY, Leo Sayer, Epic
- 33 THE VERY BEST OF DAVID BOWIE, K-Tel
- 34 PEARLS, Elkie Brooks, A&M
- 35 ARCHITECTURE & MORALITY, Orchestral Manoeuvres in the Dark, Dindisc
- 36 IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
- 37 SUPER TROUPER, Abba, Epic
- 38 OFFICIAL BBC ALBUM OF THE ROYAL WEDDING, Various, BBC
- 39 NO SLEEP 'TIL HAMMERSMITH, Motorhead, Bronze
- 40 CHRISTOPHER CROSS, Christopher Cross, Warner Bros
- 41 WIRED FOR SOUND, Cliff Richard, EMI
- 42 THE RIVER, Bruce Springsteen, CBS
- 43 DIFFICULT TO CURE, Rainbow, Polydor
- 44 BARRY, Barry Manilow, Arista
- 45 DR HOOK'S GREATEST HITS, Dr Hook, Capitol
- 46 THE SIMON AND GARFUNKEL COLLECTION, CBS
- 47 JOURNEY TO GLORY, Spandau Ballet, Reformation/Chrysalis
- 48 SIGNING OFF, UB 40, Graduate
- 49 CHARIOTS OF FIRE, Vangelis, Polydor
- 50 SKY 3, Sky, Arista
- 51 ABSOLUTELY, Madness, Stiff
- 52 ROCK CLASSICS, The London Symphony Orchestra & The Royal Choral Society, K-Tel
- 53 MADNESS, Madness, Stiff
- 54 VSADE, Visage, Polydor
- 55 BAD FOR GOOD, Jim Steinman, Epic
- 56 DANCE CRAZE, Soundtrack, Two-Tone
- 57 RAGE IN EDEN, Ultravox, Chrysalis
- 58 ALMOST BLUE, Elvis Costello, F. Beat
- 59 MOVING PICTURES, Rush, Mercury
- 60 STRAY CATS, Stray Cats, Arista
- 61 WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
- 62 DRK WEARS WHITE SOX, Adam & the Ants, Do It
- 63 COME AN' GET IT, Whitesnake, Liberty
- 64 HEDGEHOG SANDWICH, Not the Nine O'Clock News, BBC
- 65 TONIGHT I'M YOURS, Rod Stewart, Riva
- 66 KIM WILDE, Kim Wilde, RAK
- 67 RUMOURS, Fleetwood Mac, Warner Bros
- 68 ARC OF A DIVER, Steve Winwood, Island
- 69 IMAGINE, John Lennon - Plastic One Band, Parlophone
- 70 BEGIN THE BEGUINE, Julio Iglesias, CBS
- 71 PRETENDERS II, Pretenders, Real
- 72 CELEBRATION, Johnny Mathis, CBS
- 73 KILIMANJARO, Teardrop Explodes, Mercury
- 74 EAST SIDE STORY, Squeeze, A&M
- 75 NEVER TOO LATE, Stelus Quo, Vertigo
- 76 LOVE IS... Various, K-Tel
- 77 WALK UNDER LADDERS, Joan Armatrading, A&M
- 78 FUTURE SHOCK, Gillan, Virgin
- 79 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 80 THE VISITORS, Abba, Epic
- 81 MAGNETIC FIELDS, Jean Michel Jarre, Polydor
- 82 THE DUDE, Quincey Jones, A&M
- 83 EXIT STAGE LEFT, Rush, Mercury
- 84 SHAVED FISH, John Lennon - Plastic One Band, Parlophone
- 85 FACE DANCES, Who, Polydor
- 86 MAKING WAVES, Nolans, Epic
- 87 FLESH AND BLOOD, Roxy Music, Polydor
- 88 TAKE MY TIME, Sheena Easton, EMI
- 89 WHA'PPEN, The Beat, Go-Fast
- 90 ZENYATTA MONDATTI, Police, A&M
- 91 BEST OF MICHAEL JACKSON, Motown
- 92 THEMES, Various, K-Tel
- 93 NOT THE NINE O'CLOCK NEWS, Various, BBC
- 94 INTUITION, Linn, Chrysalis
- 95 THE VERY BEST OF RITA COOLIDGE, A&M
- 96 LONG DISTANCE VOYAGER, Moody Blues, Threshold
- 97 THE BEATLES 1962-1968, Parlophone
- 98 ORGANISATION, Orchestral Manoeuvres in the Dark, Dindisc
- 99 JU-JU, Slouissie & the Banishes, Polydor
- 100 DIRE STRAITS, Vertigo



SOFT CELL: SINGLES NO. 1

Normal service will be resumed in our January 9th issue. A festive Yuletide to you all!



So this is Christmas . . . and
what have we done?
Sod all, really.

But never mind, RECORD MIRROR, the
paper that never closes, WILL be back next
week to bring you a veritable feast of enter-
tainment for the New Year including:

TEARDROP EXPLODES
STATUS QUO
DOLLAR
BAUHAUS

ANDY SUMMERS,
BRIAN SETZER,
STEWART COPELAND
AND CHAS SMASH
SHOWING OFF THEIR
MOTORBIKES

AND!

THE ROCK STAR'S SCRAPBOOK
— how the act snaps itself

AND!

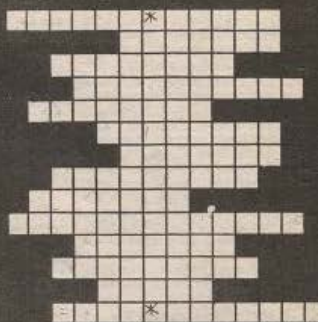
A load of other boring old
drivel you'll be either too
full or too drunk to read
anyway. But you will!

REMEMBER: Record Mirror (unlike some others we could
mention) is a music paper for 52 weeks EVERY year. Are
you getting it every week?



POPAGRAM . . . and your chance to win an album

POP-A-GRAM



Solve the 14 cryptic clues and write the answers across the puzzle so that
the starred down column spells out a seasonal offering that's reputed to be
the best selling song of all time. Remember the clues aren't in the correct
order. You have to decide what the right one is.

- With ten reds per record you'll see why Chrissie went to sleep (10)
- Watch the sad wash for these guitar boys (7)
- Kevin Sethans disguises a very popular R&B revisits (6,7)
- Evels Rodnow went backwards even though he was very hot last July (5,6)
- Sleepy silver literally gets all shook up (3,7)
- A hat's nest would be the best place for Adam's lads (3,4)
- Lead heads stray to really feel the noise, even though they wished us happy
Christmas (5)
- Though no longer with us those daff sea clips hit no. 1 with a haunted place
(8)
- Spain stranded 'em with V. Plain (4,5)
- Cots fell apart in bed sit land (4,4)
- Mix up the best ace and please please me (7)
- Lots of hits have emerged from Jon's sack (8)
- Watch the sign. See it when turned around it points to Phil and co. (7)
- In the death room you'll meet up with H.M. specialists (9)



Solve the eight cryptic clues and write the answers across the puzzle so that
the starred down column reveals the place for a rat. Remember the clues
aren't in the correct order. You have to decide what the right order is.

- Take off your foot spur for veteran soul group (8,4)
- Discover that mad Dan to spot original punks (6)
- Above and back of AC/DC produce a Genesis LP (6)
- . . . and O.M.I.T.D. straighten out Jan Cerout (4,2,3)
- Kim took Adam O'Beir apart for this country (8)
- At a town could become Euro disco stars (7)
- Duran sounds determined to do his own thing in his own time (2,3,3)
- If you oil Peg's toe you might doze off with Chrissie (1,2,2,5)

SOLUTION TO LAST WEEK'S X-WORD
ACROSS: 1 Wedding bells, 4 Summer, 8 Love Will Tear Us Apart, 10 De
Nothing, 12 Air, 13 You Better You Bel, 14 Rave On, 15 Earth, 17 Nicks, 20
Alabama Song, 22 America, 23 Treason, 25 Sad Cafe, 29 Raise, 30 Almost
Blue.
DOWN: 1 Walk Under Ladders, 2 David Sylvian, 3 Entwistle, 5 Maps, 6 Rat
Trap, 7 Queen of Hearts, 9 Letter, 11 Robin, 12 Aztec, 18 Regents, 18 Stage,
19 Camera, 21 Anthem, 24 Same, 26 Drum, 27 Free, 28 Tin.

SOLUTION TO LAST WEEK'S POPAGRAM (In order of puzzle): Rainbow,
Explodes, Marc Bolan, Ray Davies, Harry Webb, Lol Creme, Marc Almond,
Tin Drum.

DOWN COLUMN . . . BOB DYLAN

NAME

ADDRESS

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

UK DISCO

- 1 2 GET DOWN ON IT, Kool & The Gang, De-Lite 12in
- 2 1 LET'S GROOVE, Earth Wind & Fire, CBS 12in
- 3 1 JUST WANNA (SPEND SOME TIME WITH YOU), Alton Edwards, Streetwave 12in
- 4 8 LET'S CELEBRATE/CALL ME, New York Sky, Epic/Streetwave 12in
- 5 10 WHAT GOES AROUND COMES AROUND/WATCH OUT, Brandi Wells, US W/MOT LP/12in promo
- 6 7 FLASHBACK/BURNIN' UP, Imagination, R&B 12in
- 7 3 TURN YOUR LOVE AROUND, George Benson, Warner Bros 12in
- 8 5 STEPPIN' OUT, Kool & The Gang, De-Lite 12in
- 9 1 NEVER GIVE UP ON A GOOD THING, George Benson, Warner Bros LP
- 10 15 LOVE FEVER, Gayle Adams, Epic 12in
- 11 4 CAN'T KEEP HOLDING ON, Second Image, Polydor 12in
- 12 21 FUNGI MAMA/BYE GONES/MY LATIN SKY/COME FOR THE RIDE/CAN'T GIVE IT AWAY, Tom Brownes, Arista GRP LP
- 13 17 YOU'RE THE ONE FOR ME (INSTRUMENTAL), "D" Train, US Prelude 12in
- 14 24 NIGHTS OVER EGYPT/(I FOUND) THAT MAN OF MINE/ASAP (AS SOON AS POSSIBLE)/GOTTA HAVE YOUR LOVE, Jones Girls, US Phil Int LP
- 15 18 LITTLE BLACK SAMBA/JAMMING/BE MINE (TONIGHT)/EAST RIVER DRIVE, Grover Washington Jr, Elektra LP
- 16 17 R.R. EXPRESS, Ross & The Gang, Whitfield LP/12in
- 17 14 I'M GLAD THAT YOU'RE HERE, Aishonze Mouson, London 12in/LP
- 18 22 CAVEMAN BOOGIE/CORRIDA (AI NO CORRIDA)/SATURDAY NITE GROOVIN', Lesette Wilson, US Headfirst LP
- 19 16 EASIER SAID THAN DONE, Shakatak, Polydor 12in
- 20 11 AY AY AY MOOSEY/MOOSE ON THE LOOSE/TEAR THE ROOF OFF THE MOOSE, Modern Romance, WEA 12in
- 21 32 LET'S START II DANCE AGAIN, Bohannon/Dr Patti Johnson, US Phase II 12in
- 22 13 YOU GOT THE FLOOR, Arthur Adams, RCA 12in
- 23 19 ME AND MR. SANCHEZ, Blue Rondo A La Turk, Diable Noir 12in
- 24 28 SHAKE I LOVE (THE SKIN YOU'RE IN), G.O., Arista 12in
- 25 33 LET YOUR BODY DO THE TALKIN' / I THINK I LOVE YOU / LET'S GET CRACKIN', Shock, US Fantasy LP
- 26 42 MR. C./STAY WITH ME/SHE'S GONE/KEEP DOIN' IT, Norman Connors, US Arista LP
- 27 27 KILIMANJARO, Letta Stuebe, US MJS 12in
- 28 26 STARCHILD, Level 42, Polydor 12in
- 29 48 TAKE MY HEART/GOOD TIME TONIGHT/BE MY LADY/PASS IT ON, Kool & The Gang, De-Lite LP
- 30 50 MAKE UP YOUR MIND, Aura, US Salsoul 12in
- 31 34 WE'LL MAKE IT, Mike & Brenda Sutton, US SAM 12in
- 32 30 BOUNCY BOUNCY/THE BOUNCE, Jump, RCA 12in
- 33 20 LOVE IN THE FAST LANE, Dynasty, Solar 12in
- 34 37 SNAP SHOT/WAIT FOR ME/PARTY LITES/STEAL YOUR HEART, Slave, Cotillion LP
- 35 29 ZULU (REMIX), The Quick, Epic 12in
- 36 45 NEVER TOO MUCH, Luther Vandross, Epic 12in
- 37 25 TWINKLE, Earl Klugh, Liberty 12in
- 38 38 TWENTYNINE (THE RAP/RHYTHM/MOVIN' ON/NEED YOU), Twentynine/Lenny White, Elektra LP
- 39 40 DISCO CALYPSO/SKUNKIN', Hot Cuisine, Kaleidoscope 12in
- 40 52 DON'T YOU WANT ME, Human League 106, Virgin 12in
- 41 31 I'VE HAD ENOUGH/YOU ARE A WINNER/LADY SUN/EVOLUTION ORANGE, Earth Wind & Fire, CBS LP
- 42 74 TAKE THE COUNTRY TO NEW YORK CITY/A HAPPY SONG FOR YOU PART I/YOU'RE THE ONE/START THE DANCE (INSERTS), Bohannon, US Phase II LP
- 43 39 RIDE THE LOVE TRAIN, Light Of The World, EMI 12in
- 44 44 CAN'T HELP MYSELF, Lix, Chrysalis 12in
- 45 43 WHAT'S FUNK?, Perry Holmes, Falish Funk Rox 12in
- 46 35 MYSTERY GIRL, Duke, WEA 12in
- 47 40 FAVOURITE SHIRTS, Haircut One Hundred, Arista 12in
- 48 23 CONTROVERSY, Prince, Warner Bros 12in
- 49 61 NITE-LIFE, Hawk & Co, Epic/12in promo
- 50 58 SURE SHOT, Tracy Weber, Canadian Quality RFC 12in
- 51 75 I CAN'T GO FOR THAT (NO CAN DO), Hall & Oates, US RCA 12in
- 52 38 HUPENDI MUZIKI WANGU!, K.I.D., US SAM 12in
- 53 31 THIS BEAT IS MINE, Vicky "D", US SAM 12in
- 54 — AS FROM NOW, Mirage, Copasetti/12in promo
- 55 70 PASTIME PARADISE/LA CUNA, Ray Barretto, US CTI LP
- 56 41 SUPER FREAK, Rick James, Motown 12in
- 57 51 WHEN SHE WAS MY GIRL, Four Tops, Casablanca 12in
- 58 53 SHOUT ABOUT IT, Lamont Dozier, US M&M 12in
- 59 33 IT MUST BE MAGIC, Teena Marie, Motown 12in
- 60 59 PAINT ME DOWN, Spandau Ballet, Reformation 12in
- 61 88 EVENING OF LOVE, Main ingredient, US RCA LP
- 62 59 DON'T SPEND ME AWAY, Garfield Fleming, US Backbeat 12in
- 63 71 SHOOT THE PUMP, J. Walter Negro & The Loose Jointz, Zoo York 12in
- 64 55 CLOSER TO YOUR LOVE/LOVE IS REAL, Al Jarreau, Warner Bros 12in
- 65 64 SHINE ON, Celena Duncan, RCA 12in
- 66 46 NORTH LONDON BOY, Incognito, Ensign 12in
- 67 34 TAKE MY LOVE, Melba Moore, EMI America 12in
- 68 53 YOU CAN DO IT/JUST A FEELING/SEXY LADY/YOUR BODY HEAT, Fire Special, US Elektra LP
- 69 — JAZZY SENSATION, Krypte Krew/Tina B/Afrika Bambaata & The Jazzi's, US Tommy Boy 12in
- 70 — BODYSHAKE (INSTRUMENTAL), T.C. Curtis, Groove Production 12in
- 71 85 FUNKY SENSATION, Gwen McCrae, US Atlantic LP
- 72 — DO IT (TIL THE FEELIN' RUNS OUT)/GIGLO/NA NA HEY HEY KISS HER GOODBYE/ROCKIN' TO THE BEAT, Falback, US Spring LP
- 73 69 THE STEAMIN' FEELIN', Bob James, Tappan Zoo 12in
- 74 86 LOVE MESSAGE, Lowrill Simon, US Zoo York 12in
- 75 79 QUICK SLICK, Syreeta, Motown 12in
- 76 — WILL YOU SEE ME TONIGHT, Zebra Brothers, US Eastbourne 12in
- 77 57 TONIGHT YOU AND ME, Phyllis Hyman, Arista 12in
- 78 — SIXTY-NINE/CHANGE POSITION (88), Brooklyn Express, US One Way 12in
- 79 — BEHIND MY BACK, Sylvia St. James, US Elektra LP
- 80 42 TEARS ARE NOT ENOUGH, ABC, Neutron 12in
- 81 88 COME LET ME LOVE YOU, Jeanette 'Lady' Day, US Prelude 12in
- 82 73 TAKE MY LOVE/PARTY IN ME, Gene Dunlap, US Capitol LP
- 83 72 TROPICAL LOVE/DO LOVE YOU, Angela Bismil, US Arista LP
- 84 83 THE RATTER/SKY ROCKET, Lava, Norwegian Polydor LP
- 85 — I'LL ALWAYS LOVE YOU, Donald Byrd, Elektra
- 86 — MIRROR MIRROR/WORK THAT BODY, Diana Ross, Capitol LP
- 87 77 GODMAMA HERE, Godmama, US Elektra LP
- 88 76 ROCK YOUR WORLD, Weeks And Co, US Chaz Ro 12in
- 89 80 THE GENIE (REMIX), Patti Austin, Qwest 12in
- 90 — CLUBLAND MIX/NOTHING EVER GOES THE WAY YOU PLAN/QUEEN OF THE RAPPING SCENE/CAN'T GET ENOUGH/BRING ON THE FUNKATEERS, Modern Romance, WEA LP

INDEPENDENT

SINGLES

- 1 2 FOUR MORE FROM TOYAH, Toyah, Safari TOY 2
- 2 1 DON'T LET 'EM GRIND YOU DOWN, Exploited & Anti-Pastil, Superville EXP 1093
- 3 8 THIS IS YOUR CAPTAIN SPEAKING, Captain Sensible, Cross 321984/5
- 4 4 IN GOD WE TRUST (EP), Dead Kennedy's, Statik Stat EP1
- 5 3 FRIDAY THE THIRTEENTH (EP), Damned, NEMS NES 305
- 6 8 JAZZ THE GLASS, Cabaret Voltaire, Rough Trade RT 85/95
- 7 5 LIE, DREAM OF A CASINO SOUL, Fall, Kamera ERA 001
- 8 12 PAPA'S GOT A BRAND NEW PIGBAG, Pigbag, Y Y12
- 9 9 DISTORTION TO DEAFNESS, Disorder, Disorder Order 2
- 10 26 WATERLINE, A Certain Ratio, Factory Fac 52
- 11 11 SIX GUNS, Anti-Pastil, Rondelet Round 10
- 12 10 COUNTDOWN, UK Subs, NEMS NES 304
- 13 14 DEMOLITION OF WAR (EP), Subhumans, Spiderleg SOB 1
- 14 — STREETS OF LONDON, Anti-Nowhere League, WXYZ
- 15 7 THE "SWEETEST GIRL", Scritti Politti, Rough Trade RT 091
- 16 28 THREE PEACE SUITE (EP), Snipers, Cross 321984/4
- 17 38 THE BIG GOLD DREAM, Fire Engines, Fast Products POP 613
- 18 22 POLITICS, Inane, Riot City Riot 3
- 19 33 HEADBUTTS, John Oney & Wind Willy Barrett, Shift Indie STIN 1
- 20 13 LOST AND LONELY, Higgsons, Waap Waap 1
- 21 15 SUNNY DAY, Pig Sog, Y Y12
- 22 16 INDIAN RESERVATION, 99, Ablion ION 1023
- 23 28 EVACUATE, Chelsea, Faculty Products SF 20
- 24 26 ALL OUT ATTACK, Blitz, No Future O1 1
- 25 — TOO DRUNK, Dead Kennedy's, Cherry Red Cherry 24
- 26 17 WHITE CAR IN GERMANY, Associates, Situation 2 SIT 11
- 27 27 HARRY MAY, Business, Secret SHH 123
- 28 18 PROCESSION/EVERYTHING'S GONE GREEN, New Order, Factory Fac 53
- 29 19 DEAD CITIES (EP), Exploited, Secret SHH 128
- 30 34 LOVE WILL TEAR US APART, Joy Division, Factory Fac 23
- 31 24 WHAT'S FUNK?, Perry Holmes, Falish Funk RT14
- 32 21 KIDS OF THE 80's, Infa Riot, Secret SHH 117
- 33 41 REALITY, Chron-Gon, Step Forward SF 10
- 34 30 POLICE STORY, Partisans, No Future O1 2
- 35 23 NEVER AGAIN, Discharge, Clay Clay 6
- 36 — BOLLOCKS TO CHRISTMAS, Various, Secret SHH 128
- 37 43 PUPPETS OF WAR (EP), Chron Gen, Fresh Fresh 35
- 38 47 ARMY LIFE, Exploited, Secret SHH 112
- 39 49 NEU SMELL (EP), Flux O1 Pink Indies, Cross 321984/2

- 40 48 FOUR SORE POINTS (EP), Anti-Pastil, Rondelet Round 2
- 44 31 FAST BOYFRIENDS, Girls At Our Best, Happy Birthday UR 6
- 45 25 WHEN YOU WERE SWEET SIXTEEN, Furays & Davey Arthur, Ritz 303
- 46 32 JUST CAN'T GET ENOUGH, Depeche Mode, Mute Mute 016
- 47 35 NAGASAKI NIGHTMARE, Cross, Cross 321984/2
- 48 42 THUNDER IN THE MOUNTAINS, Toyah, Safari Safe (L)P 38
- 49 39 LAST ROCKERS (EP), Vice Squad, Riot City Riot 1
- 50 30 FIGHT BACK (EP), Discharge, Clay Clay 3

ALBUMS

- 1 4 SPEAK AND SPELL, Depeche Mode Mute STUMM 5
- 2 8 STILL, Joy Division, Factory FACT 40
- 3 1 MOVEMENT, New Order, Factory FACT 50
- 4 2 EXPLOITED, Superville EXP/PLP 2001
- 5 3 THE BEST OF THE DAMNED, Damned, Ace DAM 1
- 6 7 ANTHEM, Toyah, Safari VOOR 2
- 7 7 PUNKS NOT DEAD, Exploited, Secret SEC 1
- 8 16 FOR MADMEN ONLY, UK Decay, Fresh FRESHLP 5
- 9 9 WILD AND WANDERING, Wasted Youth, Bridgehouse BHP 008
- 10 14 PRESENT ARMS IN DUB, UB40, DEP International LPS DEP 2
- 11 13 CLOSER, Joy Division, Factory FACT 25
- 12 8 PLEASURE, Girls At Our Best, Happy Birthday RULP 1
- 13 15 THE LAST CALL, Anti-Pastil, Rondelet ABOUT 3
- 14 16 LIVE AND HEAVY, Various, NEMS NEL 0020
- 15 — THE BEST OF DAVID BOWIE, David Bowie, K-Tel NE 1111
- 16 11 CARRY ON ON, Various, Secret SEC 2
- 17 — THE FOURTH DRAWER DOWN, Associates, Situation 2 SITU 2
- 18 16 PENIS ENVY, Cross, Cross 321984/1
- 19 12 L.C., Durill Columa, Factory FACT 44
- 20 17 SIGNING OFF, UB40, Graduate GRADLP 1
- 21 19 FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedy's, Cherry Red R RED 10
- 22 20 PRESENT ARMS, UB40, DEP International LPS DEP 1
- 23 — MODERN DANCE, Various K-Tel NE 1150
- 24 23 UNKNOWN PLEASURES, Joy Division, Factory FACT 18
- 25 24 PLAYING WITH A DIFFERENT SEX, Au Pairs, Human HUMAN 1
- 26 — WISE AND FOOLISH, Misty In Roots, People Unite PU 101 ALB
- 27 21 STATIONS OF THE CROSS, Cross, Cross 321984
- 28 — INFLAMMABLE MATERIAL, Shift Little Fingers, Rough Trade ROUGH
- 29 25 LET THEM EAT JELLYBEANS, Various, Alternative Tentacles VIRUS 4
- 30 26 TOYAH! TOYAH! TOYAH!, Toyah, Safari LIVE 2

Songwords

JON AND VANGELIS On Polydor Records I'll Find My Way Home



VERSE 1
You ask me where to begin
Am I so lost in my sin
You ask me where did I fall
I'll say I can't tell you when
But if my spirit is lost
How will I find what is near
Don't question I'm not alone
Somehow I'll find my way home

VERSE 2
My sun shall rise in the east
So shall my heart be at peace

And if you're asking me when
I'll say it starts at the end

MIDDLE 1
You know your will to be free
Is matched with love secretary
And talk would alter your prayer
Somehow you find you are there

VERSE 3
Your friends are close by your side
And speaks in far ancient tongue
A season's wish will come true

All seasons begin with you
One world we all come from
One world we melt into one
Just hold my hand and we're there
Somehow we're going somewhere
Somehow we're going somewhere

Repeat verse 1 and middle 2

MIDDLE 2
Spirit is strong I know it can't be wrong
No questions I'm not alone somehow I'll
find my way home (4x)

Copyright Warner Brothers Music 1981.

Profile

SUZANNE OF THE HUMAN LEAGUE
FULL NAME: Susan Ann Sulley
BIRTHDAY: 22-5-43
EDUCATION: Frenneville Comp
FIRST LOVE: Dad
FIRST DISAPPOINTMENT: School and dentist
FIRST PERFORMANCE: Solo in a junior school play
INFLUENCES: Big Phil
HEROINE: Joan's Lunacy
VICES: Rejection and booze
HOBBIES: Sleeping and talking too much

MOST FRIGHTENING EXPERIENCE: Yet to come
WORST EXPERIENCE: Filing in this!
FUNNEST EXPERIENCE: Listening to me
IDEAL HOLIDAY: Tanquay
IDEAL HOME: Bottom of the ocean
FAVOURITE FOOD: Smoked salmon
FAVOURITE CLOTHES: My green gypsy dress
FAVOURITE DRINK: Creme de menthe and lemonade
MOST HATED CHORE: Ironing
AMBITION: To stay happy and rich



HEAVY METAL

ALBUMS '81

- 1 ROCK 'N' ROLL OUTLAWS, Rose Tattoo, Carrere
- 2 POINT OF ENTRY, Judas Priest, CBS
- 3 DENIM 'N' LEATHER, Saxon, Carrere
- 4 HEAVEN AND HELL, Black Sabbath, Vertigo
- 5 MARAUDER, Blackfoot, Atco
- 6 FOR THOSE ABOUT TO ROCK, AC/DC, Atlantic
- 7 BACK IN BLACK, AC/DC, Atlantic
- 8 LIMELIGHT, Limelight, Avatar
- 9 BEATIN' THE ODDS, Molly Hatchet, Epic
- 10 POWER OF ROCK 'N' ROLL, Frank Marino, CBS
- 11 BLIZZARD OF OZZ, Ozzy Osbourne, Jet
- 12 EXIT STAGE LEFT, Rush, Mercury
- 13 LIGHTNING TO THE NATIONS, Diamond Head, DHM
- 14 100 MPH, Vainio, Logo
- 15 DARK STAR, Dark Star, Avatar
- 16 SPELL BOUND, Tygers of Pan Tang, MCA
- 17 NO SLEEP 'TILL HAMMERSMITH, Motorhead, Bronze
- 18 FOREIGNER 4, Foreigner, WEA
- 19 FIRST SHOT, Revolver, Polydor
- 20 DIFFICULT TO CURE, Rainbow, Polydor

Compiled by: MICK AND GEOFF, THE TYNESIDER ROCK CLUB, Saltwell Road, Gateshead, Tyne & Wear.

IMPORTS

- 1 MASTER PIECES, Bob Dylan, CBS (Australia)
- 2 THE GEESE AND THE GHOST, Anthony Phillips, Passport (America)
- 3 CAMELION, David Bowie, Star Cell (Australia)
- 4 SHOWTIME, Steve, Columbia (America)
- 5 SKY LINE, Sky, Salsoul (America)
- 6 ABSOLUTE BEGINNERS, Jam, Polydor (America)
- 7 CENTRAL LINE, Central Line, Mercury (America)
- 8 YOU LOVE, Lime, Prelude (America)
- 9 ON FOCUS, Focus, EMI (Holland)
- 10 FOUR SEASONS STORY, Private Stook (America)
- 11 BARKAYS NIGHT CRUISING, Mercury (America)
- 12 SEVEN, Confunktion, Mercury (America)
- 13 OUCH, Ohio Players, Boardwalk (America)
- 14 GET AS MUCH LOVE AS YOU CAN, The Jones Girls, Philadelphia Int (America)
- 15 FAT BACK, Giglio, Spring (America)
- 16 NIGHT TIME, Frederick High, Jusza (America)
- 17 REUNION, Jerry Geoff Walker, MCA (America)
- 18 BLUE & GREY, Pecco, MCA (America)
- 19 TRANSFER, Claus Shca, Innovation (Germany)
- 20 ALL THE GREAT HITS, Diana Ross, Motown (America)

Compiled by: HMV, Oxford Street, London W1.

ROCK 'N' ROLL

- MERRY CHRISTMAS BABY, Chuck Berry, Chess
 ERE COMES SANTA CLAUS, Elvis, RCA
 RUN RUNDON RUN, Chuck Berry, Chess
 ROCKIN' AROUND THE CHRISTMAS TREE, Brenda Lee, Decca
 YOU SAW ME KISSING SANTA CLAUS, Connie Francis, MGM
 CHRISTMAS WILL BE JUST ANOTHER LONELY DAY, Brenda Lee, Decca
 HAPPY XMAS (WAR IS OVER), John and Yoko, Apple
 DUDOLPH THE RED NOSE REINDEER, Wounded John Cree, Pye
 I WANA SPEND CHRISTMAS WITH YOU, Lovell/Fulson, Kent
 SILENT NIGHT, Dickles, AAM
 'T WAS A SIGHT BEFORE CHRISTMAS, Bugs Bunny, Peter Pan
 MERRY CHRISTMAS BABY, Charles Brown, Kent
 WINTER WONDERLAND, Darlene Lane, Phillips
 SANTA BRING MY BABY BACK TO ME, Elvis, RCA
 THIS TIME OF THE YEAR, Brenda Lee, Decca
 LITTLE TOWN OF BETHLEHEM, Elvis, RCA
 YOU'RE GOING TO GET ME FOR CHRISTMAS, Ray Campi, Rolling Rock
 ON THE NIGHT BEFORE CHRISTMAS, Joe Turner, Atlantic
 UNDER THE CHRISTMAS TREE, Moonglow, Chess

Compiled by: ROLLERCOASTER RECORDS, PO Box 18F, Chessington, Surrey.

READER'S CHART

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

- 1 THE BOAR'S HEAD CAROL (Max Single), Steeleye Span
- 2 HAPPY XMAS (WAR IS OVER)/LISTEN THE SNOW IS FALLING, John and Yoko with The Plastic Ono Band
- 3 RING OUT SOLSTICE BELLS (EP), Jethro Tull
- 4 IN DULCI JUBILO, Mike Oldfield
- 5 I BELIEVE IN FATHER CHRISTMAS, Greg Lake
- 6 I WISH IT COULD BE CHRISTMAS EVERYDAY, Wizard
- 7 LONELY THIS CHRISTMAS, Mud
- 8 BLUE CHRISTMAS, Elton Presley
- 9 MERRY XMAS EVERYBODY, Steady
- 10 WHITE CHRISTMAS, Bing Crosby

Charts suggested and compiled by: Richard A. Clark, Devonshire Road, Cambridge, and a 12 record token goes to him. Send your chart suggestions to: 'Reader's Chart', RECORD MIRROR, 48 Long Acre, London W2 (postcards only please).

NIGHTCLUBBING

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

Compiled by: DAVE ARCHER, KAREBA CLUB, 88 Conduit Street (off Regent Street), London W1 (Thursdays and Saturdays only).

REGGAE

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

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

VIDEO

- 1 THE BEST OF BLONDIE, Chrysalis
- 2 QUEEN - GREATEST HITS, EMI
- 3 ROCK FLASHBACK - DEEP PURPLE, BBC/3M
- 4 KATE BUSH LIVE AT HAMMERSMITH ODEON, EMI
- 5 QUADROPHENIA, Spectrum
- 6 ELVIS - THE KING OF ROCK 'N' ROLL, World of Video 2000
- 7 THE TUBES VIDEO, EMI
- 8 THE JAZZ SINGER, EMI
- 9 PAUL MCCARTNEY & WINGS ROCKSHOW, EMI
- 10 JAMES LAST LIVE IN LONDON, Spectrum
- 11 GREASE, CIC
- 12 TOYAH AT THE RAINBOW, BBC/3M
- 13 THIN LIZZY - LIVE & DANGEROUS, VCL
- 14 ALICE COOPER IN CONCERT, Magnetic Video
- 15 CLIFF RICHARD & THE SHADOWS - THANK YOU VERY MUCH, EMI
- 16 XANADU, CIC
- 17 PINK FLOYD LIVE AT POMPEII, Spectrum
- 18 ABBA MUSIC SHOW VOL II, Intervention
- 19 SLIPSTREAM - JETHRO TULL, Chrysalis
- 20 ELO LIVE IN CONCERT, VCL

Compiled by: HMV, Oxford Street, London W1.

CHART FILE

THE year ends as it started - with Abba staring down from the apex of the album chart. 12 months ago it was 'Super Trouper' that was making the cash registers ring, now it's 'The Visitors'.

The Visitors sold a million before release and predictably entered the chart at Number One. It's the sixth album this year to do so, and the sixteenth thus far in the eighties. Here they are, complete with dates:

- 1 THE PRETENDERS - Pretenders (19 January 1980) *
- 2 DUKS - Genesis (8 April 1980) *
- 3 MCCARTNEY II - Paul McCartney (31 May 1980) *
- 4 EMOTIONAL RESCUE - Rolling Stones (5 July 1980) *
- 5 BACK IN BLACK - AC/DC (9 August 1980) *
- 6 TELEKON - Gary Numan (13 September 1980) *
- 7 NEVER FOREVER - Kate Bush (20 September 1980) *
- 8 SCARY MONSTERS (AND SUPER CREEPS) - (27 September 1980) *
- 9 ZENYATTA MONDATTI - Police (11 October 1980) *
- 10 SUPER TROUPER - Abba (22 November 1980) *
- 11 FACE VALUE - Phil Collins (21 February 1981) *
- 12 NO SLEEP 'TILL HAMMERSMITH - Motorhead (27 June 1981) *
- 13 DEAD RINGER - Meat Loaf (12 September 1981) *
- 14 ABACAB - Genesis (26 September 1981) *
- 15 GHOSTS IN THE MACHINE - Police (10 October 1981) *
- 16 THE VISITORS - Abba (19 December 1981) *

For their record company CBS, Abba's return to the top is the icing on the cake. The company's Epic and CBS labels have been responsible for a third of the 16 number one albums this year. The most successful of these was 'Kings Of The Wild Frontier', 12 weeks at Number One. In total CBS group albums topped the chart for 24 weeks during 1981 - a phenomenal achievement bearing in mind the current growing diversification with small labels in the ascendancy...

For the first time since the so-called 'British Invasion' of 1964/65 there are far more Britons in the American singles chart (20) than Americans in the British chart (12).

This state of affairs has been developing for some time. It started with the advent of punk. America found the genre wholly unpalatable and refused to partake. Subsequent developments in British music have left the American record buyer - average age 27, far older than his British counterpart - similarly unmoved. Age, however, is only part of the problem.

American radio programmers are traditionally conservative. Anything unusual or different is frowned upon and unlikely to make the playlists. As the recession bit harder, ratings became of paramount importance and few stations would risk charting new musical territories. So American radio grew away from what was happening in Britain. And the more it grew away, the more it grew away.

Having missed a vital stage in the development of British music, American radio stations could not then foist a later model on its listeners. The continuity was broken. There are, of course, a few of the new breed of British hitmakers who have struck in America. Even Gary Numan had one hit, 'Cars'. But for the most part of the British flag keeps flying stateside courtesy of the cosy pop establishment, the long-established, and 'Safe' acts. Last week, for example, Billboard's hot hundred included, Rod Stewart, Rolling Stones (twice), Ringo Starr, Lulu, Greg Lake, ELQ, The Kings, The Moody Blues, Genesis and Queen - all veterans in an otherwise constantly changing scene. Add the melodic offerings from Foreigner, Sheena Easton and the slightly daring - for America - Police and you've covered the British scene as presented to America by its deejays.

Turning the argument the other way around, British music has progressed so far beyond the accepted American image of 'pop' or 'rock' that most American records - made to fit the die cast by American radio programmers - are rejected out of hand by the average Briton.

Look now at the American records in last week's BMRB chart. There were just 12 by Earth, Wind & Fire, Kool (twice), George Benson, Barry Manilow, Pointer Sisters, Four Tops (twice), Timi Lennox, Meat Loaf, Diana Ross and John Denver. Notice anything? With the exception of Meat Loaf there are all black or middle of the road. In some cases, both. The former owe their chart placings to discoagers and middle class suburban kids, the latter to young housewives and people of all ages craving 'proper music'. There always has been and always will be a place for this music in the chart. But the bulk of the UK market is made up of streetwise 14-21 year olds.

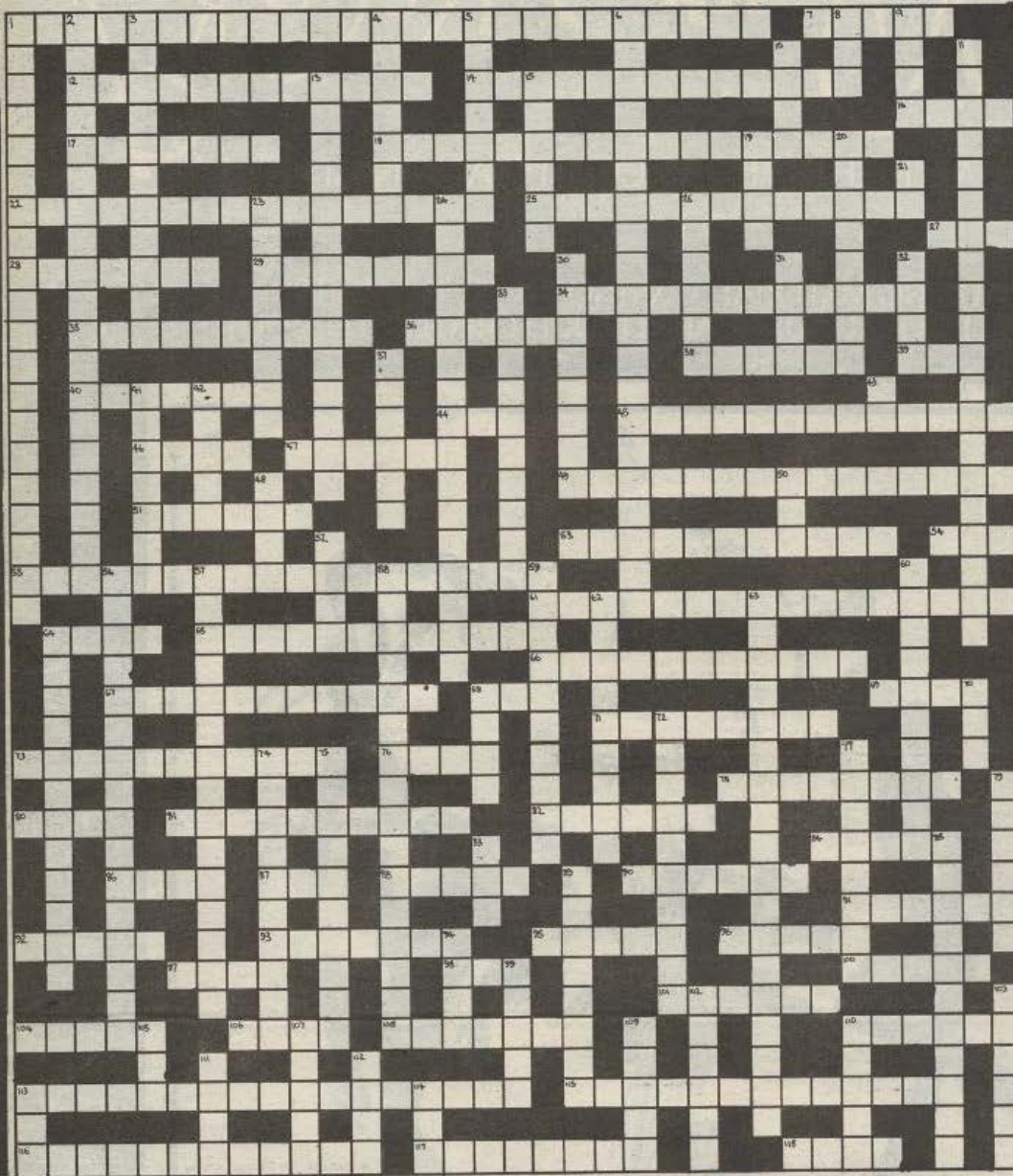
American acts will be lucky to take a 20 per cent share of the British market this year. Next year it may be slightly more, but never again will we see 50-60 per cent of the chart taken up by American records as was the case less than 10 years ago. Not unless our domestic output deteriorates considerably or, even less likely, American music takes a new and vital direction.

German trade paper 'Musicmarkt' has just announced its year-end charts. The 10 best-selling singles of 1981 in Krautsville were 1. DANCE LITTLE BIRD - Electric Blues, 2. Stars On 45 - Star Sound, 3. Kids In America - Kim Wilde, 4. Fade To Grey - Visage, 5. In The Air Tonight - Phil Collins, 6. Life Is For Living - Barclay James Harvest, 7. Lieb Mich, Ein Letztes Mal - Roland Kaiser, 8. Angel Of Mine - Frank Duval, 9. Hands Up (Give Me Your Heart) - Ottawan, 10. Botta Davis Eyes - Kim Carnas.

Chartfile offers its apologies for the constant miss-spelling of Julia Iglesias' name in last week's ramblings. In self-defence I'd like to say 'was not I but a demented sub-editor who conjured up the non-existent 'n' every time the wretched Spaniard's surname loomed in view. We can't do it this week... we've taken away his pencil... ALAN JONES

YESTERYEAR

ONE YEAR AGO (December 23rd 1980)	FIVE YEARS AGO (December 25th 1975)	TEN YEARS AGO (December 23rd 1971)	FIFTEEN YEARS AGO (December 24th 1965)	TWENTY YEARS AGO (December 23rd 1961)	TWENTY FIVE YEARS AGO (December 22nd 1955)
1 (JUST LIKE) STARTING OVER, John Lennon	1 WHEN A CHILD IS BORN, Johnny Mathis	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, Sl. Willfreds School Choir	2 UNDER THE MOON OF LOVE, Showaddy waddy	2 JEEPSTER, Rex	2 MORNINGTOWN, The Seekers	2 STRANGER ON THE SHORE, Acker Bilk	2 SINGING THE BLUES, Guy Mitchell
3 STOP THE CAVALRY, Jona Lewny	3 MONEY MONEY MONEY, Abba	3 SOMETHING TELLS ME, Cilla Black	3 WHAT WOULD I BE, Val Doonican	3 MOON RIVER, Danny Williams	3 GREEN DOOR, Frankie Vaughan
4 SUPERTRUPER, Abba	4 SOMEBODY TO LOVE, Queen	4 I'D LIKE TO TEACH THE WORLD TO SING, The New Seekers	4 SUNSHINE SUPERMAN, Donovan	4 MIDNIGHT IN MOSCOW, Kenny Ball	4 ST THERESA OF THE ROSES, Malcolm Vaughan
5 DE DO DO DO DE DA DA DA	5 FORTSMOUTH, Mike Oldfield	5 THEME FROM SHAFT, Isaac Hayes	5 DEAD END STREET, The Kinks	5 TAKE GOOD CARE OF MY BABY, Bobbie Vee	5 RIP IT UP, Little Richard
6 EMBARRASSMENT, Madness	6 LIVING THING, The Electric Light Orchestra	6 SOFTLY WHISPERING I LOVE YOU, The Congregation	6 SAVE ME, Dave Dee Doxy Beesy Mick And The 4 Tunes	6 JOHNNY WILL, Pat Boone	6 CINDY, OH CINDY, Eddie Fisher
7 BANANA REPUBLIC, Boomtown Rats	7 LOVE ME, Yvonne Elliman	7 TOKOLOHE MAN, John Kongos	7 FRIDAY ON MY MIND, The Supremes	7 LET THERE BE DRUMS, Salsoul Band	7 MY PRAYER, The Platters
8 TO CUT A LONG STORY SHORT, Spandau Ballet	8 DR LOVE, Tina Turner	8 NO MATTER HOW I TRY, Gilbert O'Sullivan	8 YOU KEEP ME HANGIN ON, The Supremes	8 WALKIN BACK TO HAPPINESS, Helen Shapiro	8 HOUND DOG, Elvis Presley
9 RUNAWAY BOYS, Stray Cats	9 ALICE, Smoke	9 SOLEY SOLEY, Middle Of The Road	9 GOOD VIBRATIONS, The Beach Boys	9 TRUE LOVE, Bing Crosby and Grace Kelly	9 WOMAN IN LOVE, Frankie Laine
10 ART MUSIC, Adam And The Ants	10 BIONIC SANTA, Chris Hill	10 GYPSIES, TRAMPS AND THIEVES, Cher	10 MY MIND'S EYE, The Small Faces	10 I'LL GET BY, Shirley Bassey	



- 97 Jonathan King's 1972 hitlers with Loop DJ Love (4)
- 98 Insect of 1981 (3)
- 100 & 69 across. Elvis Costello song which was a hit for Dave Edmunds (5,4)
- 101 Oscar's musical friends (6)
- 104 & 48 down. Singing partner for Lionel Richie (5,4)
- 106 Status Quo's girl (4)
- 108 Yes LP (7)
- 110 1973 Paul McCartney hit (2,4)
- 113 The follow up of 28 across (4,4,3,6)
- 115 Released his first hit solo LP 'The Visitor' this year (4,9)
- 116 Is Gary a write off? (4,8)
- 117 1975 Eagles hit (4,4)
- 118 Grapevine listener (4)

DOWN

- 1 Sounds like Stevie's going to protest (1,4,5,5,3,2)
- 2 It did exactly what Pete Wingfield predicted (8,4,1,6)
- 3 Body Talk left nothing to it (11)
- 4 Knocked down during Christmas 1979 (3,4)
- 5 What The Specials were working for (3,4)
- 6 A hit for 85 across (6,2,1,8,4)
- 8 Janis (---) Gillan (3)
- 9 The Wanderer who tried but never returned (4)
- 10 U2 singer (4)
- 11 Found in the dark (10,10)
- 13 Hot Chocolate were absolutely sure back in 1980 (2,5,5,2)
- 15 Another of Blondie's greatest hits (5)
- 19 Patti Smith LP (4)
- 20 Half of Under Your Thumb duo (3,5)
- 21 Mr Cooder (2)
- 23 First of Elton's hits (4,4)
- 24 1980 Rod Stewart LP (7,9)
- 26 Bowie LP between Low and Lodger (5)
- 30 See 47 across.
- 31 Mr Townshend (4)
- 32 Kiki Dee hit (4)
- 33 Once Upon A Time Siouxsie hit (5,5)
- 37 David Essex hit (4,2)
- 41 Beatles hit (3,2,2)
- 42 Strange singer (5)
- 43 See 64 across.
- 46 See 104 across.
- 50 The number of years after (3)
- 52 ELP for example (4)
- 56 Platels hit for the summer (8,2,3,3)
- 57 Where Phil could feel it (2,3,3,7)
- 58 Odyssey no. 1 (3,2,2,4,2,3)
- 59 Featuring Simon Le Bon (5,5)
- 60 He grows Wilder through the years (5,4)
- 62 Coconuts leader (3,6)
- 63 Flowering romantics (6,5,7)
- 64 They sound like a heavenly group (6,6)
- 68 Peter Gabriel single (4)
- 70 & 7 across. Has she taken The Dead Kennedys holiday advice? (3,5)
- 72 Song writer partner of Gerry Goffin (6,4)
- 74 Human League LP (10)
- 75 Follow up to Vienna (4,2,4)
- 77 Controversial Al Pacino film (8)
- 79 Olivia Newton-John, ELO no. 1 (6)
- 83 Reggae type music (3)
- 85 One of many independent labels which sprung up in 1977 (5,5)
- 89 See 78 across.
- 94 Pink Floyd had a nice... (4)
- 99 Rubbish Roxi 45 (5)
- 102 David or Jimmy (6)
- 103 See 90 across.
- 105 Tears are not enough for them (1,1,1)
- 107 She had 1981 no. 1 with Japanese Boy (5)
- 109 Fleetwood Mac singer (5)
- 110 Sinatra classic (2,3)
- 111 Mc Murray (4)
- 112 1980 Leo Sayer LP (4)
- 113 ELO label (3)
- 114 Spizz circa 1979 (3)

ACROSS

- 1 I wonder if anyone has told Greg Lake the truth yet? (1,7,2,6,9)
- 7 See 79 down.
- 12 Player of Night Games (6,6)
- 14 Tania original, also Beat hit (5,2,1,5)
- 16 Group with which Keith Emerson made his debut (4)
- 17 A success from 1980 for The Jacksons (7)
- 18 Long distance Jam hit (3,8,3,5)
- 22 1980 no. 1 hit for Off The Wall singer (3,3,2,4,4)
- 25 A hit from the good old days of The Skids (4,3,6)
- 27 Sgt Rock helped them into the charts (1,1,1)

- 28 Reincarnation made a comeback with the help of Basilton's finest (3,4)
- 29 Austria is proud of them (8)
- 34 What Debbie does when she is hungry (3,2,3,4)
- 35 1969 Free debut LP (4,2,4)
- 36 Midge and Steve together (8)
- 38 One of Queen's greatest hits (4,2)
- 39 Animal for Paul McCartney (3)
- 40 Early Elvis Costello Love (7)
- 44 U2 LP (3)
- 45 He must be a fan of Rosemary Clooney and Frankie Vaughan (6,7)
- 46 Featuring Van Morrison they had a 1965 hit with Here Comes The Night (4)
- 47 & 36 down. Pirate singer of 1981 (6,3,5)

- 49 Dave Edmunds card (7,3,5)
- 51 1981 Elton John LP (3,3)
- 53 Meatloaf friend and chart enemy (3,8)
- 54 Poison Cramp's guitarist (3)
- 55 Anthem for Sham 69 (2,3,4,3,6)
- 56 Concealed by Ian Curtis (7,9)
- 64 & 43 down. One of Blondie's greatest hits (4,2)
- 65 Star of The Great Rock 'n' Roll Swindle film (7,5)
- 66 Radio One DJ (4,7)
- 67 Spont 1981 Makin' Movies (4,7)
- 68 1972 Michael Jackson hit (3)
- 69 See 100 across.
- 71 Midge Ure group between Slik and Ultravox (4,4)
- 73 One of many who made a comeback in 1981 (4,7)

- 75 It didn't die in 1981 (4)
- 78 & 89 down. Doors classic (6,2,3,3)
- 80 Big yellow vehicle for Joni (4)
- 81 Friends of The Meninblack (10)
- 82 The Jam's Cons (3,3)
- 84 Police manager (5)
- 86 The White Duke or Lizzy (4)
- 87 Cliff Richard label (1,1,1)
- 88 Sylvester Stallones' best known film (5)
- 90 & 103 down. Has had 1981 hits with Give Me The Night and Love x Love (6,6)
- 91 Label surrounded by water (6)
- 92 No more for 64 down (5)
- 93 Distance Madness travelled beyond (3,4)
- 95 Angelic Upstarts leader (5)
- 96 Squeeze songwriter (5)

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