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POLICE • GARY NUMAN SONGWORDS

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Daytime: 01-836 1522
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ASSISTANT EDITOR
Rosalind Russell

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CHIEF SUB EDITOR
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Graham Stevens

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EDITORIAL
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SERVICES DEPT EDITOR
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Malcolm Dome
Philip Hall
James Hamilton
Alan Jones
Gill Pringle
Paul Sexton
Billy Sloane
Paula Yates

PHOTOGRAPHERS
Paul Cox
Simon Fowler
Andy Phillips

IN AMERICA
NEW YORK
Ira Mayer
LOS ANGELES
Mark Cooper

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PUBLISHING DIRECTOR
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PROMOTIONS EXECUTIVE
Angela Fieldhouse

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BOWIE BUYS HIS OWN THEATRE



BOWIE: buying back in Brixton

DAVID BOWIE is to return to the London stage next summer... after buying his own theatre!
Bowie, who recently starred in 'The Elephant Man' in New York, has stepped in to save the Ritz Cinema in Brixton from closure — and he intended to stage a series of new plays there in the summer after a £250,000 refurbishment programme, according to a report from America.
And the singer, who was born in Brixton, hopes that his venture will bring the theatre "back to the people who want to see it."
Speaking to the New York Post last week Bowie said: "Rock and roll as a visual experience is still rooted in 1972... and the movies are even worse. No-one's made an exciting film for a decade, I prefer to think of my future on the stage, and I want to get in right at the very beginning by investing in my own theatre company."
But the link between Bowie and the Ritz is still shrouded in mystery. The former cinema had its future thrown in jeopardy last year, and at the time a spokesman said: "Only a miracle, or half a million pounds, can save it now."

Enquiries about the Ritz's purchase were first made in November, by an agent from Bowie's record company, RCA, and a spokesman at the time told a London evening paper: "The idea was David Bowie's, but I can't reveal where the money is coming from." Yet RECORD MIRROR can reveal that it was David Bowie who provided the money — believed to be £750,000 — and that the star will be flying to London in February to supervise the re-design of the building.
When we contacted Bowie's publicist in New York she said: "I've heard the rumours as well — what of it?" But she later revealed that Bowie would be coming to Britain, and that the opening of a theatre was his top priority in 1981.
"When David wants to do something he does it," she added. "You can expect a surprise announcement within the next few months."
The news, as expected, has caused great excitement in the London arts world, but as we went to press there was no confirmation about the type of plays likely to be staged by Bowie at Brixton — or the kind of role the star was considering for himself.

JOHN PEEL QUITS BBC FOR CAPITAL

LIVERPOOL - BORN disc jockey John Peel is to leave Radio 1 after 12 years.
40-year-old Peel, a Radio 1 regular since making his debut with 'Top Gear' in 1968, has been lured to rival Capital Radio by a contract that is likely to net him a staggering £80,000 over the next two years.
The shock news was revealed by Capital's managing director John Whitney after a weekend of secret negotiations at a London hotel. Said Whitney: "We simply made John an offer he couldn't refuse — then left him to think it over."
And he added: "There was no question of this being an underhand deal. We've wanted Peel for our breakfast show for some time and the BBC have had their own way for too long."
Capital's swoop for Peel will mean an end to the regular two-hour coverage of "alternative" music that he has hosted each weekday evening since 1971. Instead John, often cited as a champion of new and up and coming bands, will be given his own four-hour show on Capital — seven days a week.
"His job will be to win back the audiences we've been losing to BBC

Radio London over the last two years," said Whitney. "John is a very influential voice among the majority of our housewife audience and I think we've signed a winner."
Peel, resting at his Suffolk farmhouse over Christmas, would only comment: "This job is all about listeners — and getting them round the radio. I've every confidence in what Capital can do for me and they're great people to work for. My job offers me security for my wife and family, something I would never have got with Radio 1."
But an angry Derek Chinnery, Controller of Radio 1, last night lashed out at what he described as "night time robbery."

He said: "John was a vital part of our set-up at broadcasting House, as well as being a model professional and a close personal friend. His contract was up for renewal in the New Year and he knew the door to my office was always open. I would have been the first to know if he was unhappy."
And Chinnery added: "We are looking closely into the events surrounding John's move. There is a possibility that Capital have offended the spirit of the law, if not the letter."

Peel's lucrative contract is only the tip of the iceberg, set against his likely "perks" from his new job. As well as his daily programme Peel will also be making personal appearances and he's been approached by a leading clothes manufacturer for an advertising deal that could net him £150,000 over the next year alone.
Capital Radio will again be promoting this year's Knebworth Festival on March 2. It was announced yesterday. The event, sponsored by the Ford Motor Company, will bring together the best of Britain's new bands over two days in the grounds of the Hertfordshire stately home. A special rubber "environment proof" tent will be erected for the show, which will be headlined by John Cougar.



PEEL: housewives' choice



POLICE: the Blind Faith of the eighties?

ROW OVER SUPERGROUP

A FURIOUS row has developed between Miles Copeland, manager of Police, and Jake Riviera, manager of Elvis Costello and Rockpile, over a planned "supergroup" club and university tour in April.

Copeland had already begun setting up dates for what he described as "a fun supergroup out for a laugh, not to play Knebworth or anything like that" which would have seen the amazing team-up of Dave Edmunds, Nick Lowe along with Andy Summers and Stewart Copeland of Police.

RECORD MIRROR understands that Lowe and Summers have already been in the studio together, and last week Dave Edmunds told another music paper that he was "looking forward to playing with Andy (Summers). He's the same age as me, and we fancy a few pints and a few boozy gigs."

But Jake Riviera, who finally got Rockpile together to make an album (after two years with Lowe and Edmunds on separate contracts) last year, is said to be "outraged" by Copeland's plans.

Although unavailable for comment when we rang his London office a spokesman said: "Jake has had enough of these silly rumours. He's got Rockpile sorted out now, and he doesn't need Police's manager to start interfering and spreading stories that have no foundation in fact. This thing will never happen, despite what anybody says."

But the rumoured merger and tour hasn't been denied by Police. Their publicist, Keith Altham, said this week: "I wouldn't be surprised at all if these gigs took place — nothing would surprise me with Andy and Stu involved. But there aren't any dates at the moment and that's all I can say."

STONES WON'T SPLIT

THE ROLLING Stones are not splitting up . . . and they will be back playing live concerts by the end of the summer.

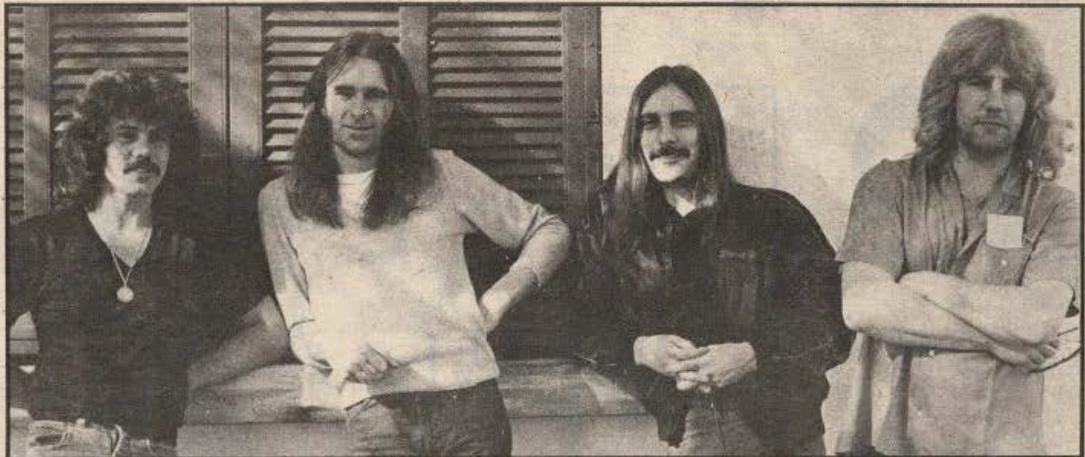
The news follows reports that the Stones are currently in the studio in Paris laying down tracks for an album scheduled for release in June. And, says a spokesman for the band: "Live performances to promote the album are more than just a possibility, they will soon become a fact."

And he added: "Mick Jagger was very impressed by the way Genesis went out and played to audiences in smaller venues last year, and he would like to see the Stones 'getting back to the roots' this year."

The tour is likely to start with six nights at the London Marquee, and full dates and ticket details should be announced next week.



ROLLING STONES: "back to basics"



STATUS QUO: seen and not forgotten

QUO SPLIT—SHOCK

STATUS QUO's nine - date British tour next March will be their last, RECORD MIRROR can exclusively reveal.

The band, due to celebrate their 20th anniversary in the music business in 1982 have decided to "knock it on the head" while they're still on top. But the group will be making a special full - length feature film early next year, which will be shown in rock venues that the Quo would have visited.

Lead guitarist Francis Rossi told RECORD MIRROR this week: "We'd like fans to celebrate our 20th anniversary with us in a slightly different way. We feel they'd enjoy watching a film of us in action just as much as a tour. And we'll make sure that they get the same amount of volume, you can bet on that!"

Quo's decision to give up touring has been the subject of much speculation over the last year. They didn't tour at all in 1980, and now it's likely that they'll spend most of their time in the studio . . . and making films.

"There's never a time when you get too old to rock and roll," said Rossi, "but a band like us has got to branch out some time. I'm not saying I'm ever going to be Clint Eastwood but we've been looking into the film business for some time."

"We have been offered scripts, but you don't just rush into any old part. So we've decided to do it the way we've always done it . . . ourselves."

The film, provisionally titled 'The Boys in Blue', will be directed by Julian Temple — the man who made the Sex Pistols' film 'The Great Rock 'n' Roll Swindle'.

SO MUCH FOR SO LITTLE

IN WHAT is described as "an exciting new way to increase the massive market for pre-recorded cassettes" Virgin Records are to introduce a new range of cassettes in album sleeves.

And, in an additional bid to make the cassette "more attractive," purchasers will be able to collect a free T-shirt with every two cassettes purchased, and a free cassette player with every five cassettes purchased.

The limited offer will apply to Sex Pistols' cassettes only for the first few months — and full - length tapes of a new Sex Pistols' compilation album — 'Sid'n' John'n' Paul'n' Steve'n' Glen'n' How Many Other Ways Can We Say It' — and a re - recorded album of the 'Great Rock 'n' Roll Swindle' soundtrack.

These will both be available at the special price of 99 pence from January 10. Virgin are also hoping to extend the range of "cassi - albums" by March, and already lined up are bargain cassette offers featuring material from Mike Oldfield and XTC — with the chance to collect Sony Stowaways with every cassette purchased.

Said Virgin's Press Director Al Clark: "Cassette buying is a very competitive market, and we're very excited at being able to offer so much for so little in order to increase our share of the losses that everybody has been incurring."



PISTOLS: cheap

LENNON'S SECRET

BAVARIAN - BORN Gabrielle Klaus is set to become the most tasteless chart topper of 1981.

For the 41 - year - old school teacher, now working in Denmark, claims that she had a "secret love affair" with former Beatle John Lennon in Germany in 1962 . . . and that they used to sing love songs together.

Now a major record company has stepped in, and they plan to release in an album of the songs under the title 'The First Fantasy'.

What must be the sickest follow - up to the tragic murder of Lennon in New York last November was revealed in the Gernham newspaper Der Spiegel. And it seems that Gabrielle's stomach - churning attempt to cash - in on Lennon's death came after a

week in which it was revealed, first, that Beatle Paul McCartney had secretly "paid off" a former German lover, and second, that there may still be John Lennon material around that has never been released.

But EMI Records, who handle Beatles material in Britain are furious about Gabrielle's plans — and are expected to test her claims that she has recordings made with Lennon in the High Court.

"It's disgusting and sick — those are the only words for it," said their spokesman. "John was never a secretive character, and to think someone could take advantage of his death in this way is despicable. We intend to prove beyond all doubt that this is a cruel and heartless hoax."

RECORD MIRROR SAYS: see page six.



YES: more Buggie-ing about!

Dexy's reform- press blamed

DEXY'S MIDNIGHT Runners are back to a nine - piece . . . after the reinstatement of the five members who left last October.

And Kevin Rowland, one of the band who left after a furious row over the Birmingham - based group's new single, has blamed "non - communication with the press" for the split.

"It was a ridiculous situation," he told RECORD MIRROR this week. "We were so cut off from the music papers we didn't even know if we were still a group any more."

The return of Dexy's was described as "completely amicable," and the group are currently recording songs for a new album and a full scale British club tour beginning at Edinburgh Bhailees on February 18.

A new single — 'So Alone' — will be released in 7in, 12in and newspaper advert versions to coincide with the tour.

YES RIFT

Three out, two in as fights take over

YES ARE faced with another shock rift in their career, following the announcement this week that Steve Howe, Alan White and Chris Squire are leaving the band.

Matters came to a head after the group's last Hammersmith Odeon show, when White, allegedly brandishing a piece of the band's new stage equipment, tried to beat former Buggles member Trevor Horn over the head and chased him all round the auditorium. Meanwhile, keyboards player Trevor Downes was involved in a heated argument with the other Yes members in the dressing room.

Sources close to the band reveal that the split is due to irrevocable musical differences.

Squire, White and Howe intend to carry on as a three piece under a new name. They have approached Police manager Miles Copeland for guidance and they plan to put on their

first gig in a huge marquee on a new site near Kingston in April.

Meanwhile Horn and Downes will carry on with Yes and have invited Jon Anderson to re-join the line-up. And it is likely that his friend, Greek-born keyboard wizard Vangelis will also be invited to join the band, augmenting Geoff Downes on keyboards. They've already done some sessions together and a new double studio album should be out midway through next year.

"We want to re-establish the Yes idea," Horn exclusively told RECORD MIRROR this week. "This will be the great cosmic re-birth we've all been waiting for. I feel like a white dove flying towards the heavens or a starship trooper travelling in a space rocket on interstellar overdrive."

So here's to 1981 . . . and we'll be back with the real news next week! Happy New Year — JS.

19

80



ILLUSTRATION by IVOR SEXTON

1980: THE FIRST 15 MINUTES

'1980: The First Fifteen Minutes' was the first release scheduled, expected to ring in the new year on January 1st, AM (to be sold, literally, on the streets of Sheffield). It came from Vice Versa's Neutron label and introduced I'm So Hollow and Clock DVA (watch them both); it was eventually released mid-way through January, and hence, the first 15 minutes were two weeks late.

1980: THE WALL

A LOT of the great music is insular, content to be small (which doesn't make it less great, less captivating, just more frustrating). A lot of 1980 groups have yet to grow up and out; a lot have made records for the sake of making records; a lot have been unable to take a head start further; and a lot have lost touch with everything outside their little worlds.

There's a wall standing, put up there by Pink Floyd and their relatives, and unchartered by all the real people (so far). The wall is reinforced by people like XTC, Talking Heads, Virgin Records, Zoo Records, all the people who calmly and casually discuss music's finer points and never get worked up about it, all the people who can't drag themselves away from rock's divine kingdom.

Rock music is all people want it to be. Which is why the worst of it is a wall, a convenience.

1980: THE UNDERPANTS

WHAT FUN we had! This, the first fully afterpunk year, a year that had so many people trying so many things... it was odd watching the delirious, desperate tacks they tried. The haircuts came faster than the ideas (the ideas still haven't arrived). Tastes changed by the minute. People promoted themselves lasciviously.

1980 was a Venue year (everything revolves around London. People in London only pretend to care about people out of London), a year of the individual trying to outdo the individual, pressing for press; resultant chic subcultures took in Blitz, Scala, Spandau, Steve Strange, Lord help them; sloop gutless music, quilts, cocktails and uniforms.

What fun! All these things were 1980 — the dark side of 1980.

They brought in Pathétique which assumed that being sick, ugly, facile and worthless gave the movement merit (those were Sploodge's good points) and Jock McDonald brought in gangland thuggery (violence sells).

Others preferred to be bored — John Lydon, Keith Levine and Kevin Rowlands securing the first three places in the Most Bitter And Tortured Artists awards — while less bitter (but infinitely more pointless) rockstars posed for Paula

Yates' ES book, a contemporary reflection on the malaise of moderne society.

We had quilts, cocktails, underpants, Max Splodge's bum, boredom and violence — and yet the wall still stands.

That's because all these things are part of the wall.

Rock prefers to be mad (which is a sign of madness).

1980: CLOSER . . .

A TIME and a place for everything in pop, in the world... even for death. It does happen.

Creative deaths... commercial deaths... some were dying real (and surreal) deaths in gothic traditions: Curtis to suicide, Lennon to murder — madness, Malcolm Owen to heroin, Steve McQueen to cancer, George Raft, Mae West, Sartre, Bonham, Peter Sellers. Thousands of nameless ones to war, earthquakes, accidents, mysteries, politics. Media hey-daze. We mourned for faces. The rest became numbers.

What's wrong? Joy Division's Ian Curtis hung himself for what? ('Love Will Tear Us Apart'... people wanted to turn his suicide into a statement of something or other).

And The Beatles were the first music I ever remember hearing. I once had a plastic Beatles guitar (with all their faces on it) but I didn't cry when John Lennon was shot, and I don't know why.

What's wrong? Why didn't we cry for the thousands of others who died? Why aren't we happy for all of those who didn't?

1980: THE CIRCUS GAMES

FESTIVALS were still held in 1980 (why? why?)

Stranger still, groups were still playing them — working for the Yankee dollar, or the Brit pound (a strong pound, we're advised).

What I didn't expect was mud indoors at Leeds, where Fulurama 2, a mammoth two-day endurance test involving sleeping, dormant torsos and much canned lager, put anyone who wasn't already sleeping to sleep.

For the sake of rock and roll (no less) people were falling over in stupor, waiting for Siouxsie & The Banshees to confirm that their music was still awake, people's music (people's money). Fans hang on.

They could have gone fishing instead, or stayed home to watch TV, or read books, or filled in crossword puzzles. I wish I had. I wish rock was different. I wish people would buy records by groups I liked.

Rock's wasted its chances, because its mentors believe the rock and roll dream, and live it. It takes us away for an evening, and then we have to find our way back again.

Springsteen made 'The River' — better entertainment, romanticism than most, but vicious (intentional?) self-parody; The Clash buried their art in a triple album (a bargain price!), still concerned with being The Clash but fumbling around for barrier-free music and trapping themselves in the process; but Paul Weller was busy also, and with 'Sound Effects' The Jam touched on their finest.

The Jam are the nearest thing to

rock's new hope: they aren't content; they have a heart and a conscience; they don't dream; they're aware of what's wrong and they're at least trying (in their position they aren't obliged to), they aren't hanging on to rock and roll.

(Most people move from place to place in rock, like chess-pieces. The rock business is like a job-creation scheme.)

Young people need young music that neither patronises nor shouts at them — music like The Jam, U-2, Wah! Heat — music that calls, cries, refuses to settle.

It's either this or identikit heavy metal bands, 'futurist' bands, or absolute world domination by Hazel O'Connor (Airfix will soon be making pop groups you can stick together and dress for yourself!).

Saxon, Angel Witch, Witchfynde, Meat Cleaver (a Mike Nicholls joke), Praying Mantis, Vardis, Bauhaus, Spandau Ballet... what's the difference?

The clothes are different. The effect is the same — from submissive idolisation to active participation (new haircuts, new clothes... The Emperor's new clothes).

1980 was all this: a trend for each day of the week; confusion; fun at Blitz. European chic mon amours and heavy metal cavemen (those ANIMALS!).

And The Damned were still making records.

1980: C30, C60, C90 GO! A RAFT littered with holes, the music industry had run out of people to blame for its sinking feeling, its diminishing returns — so it turned to us, you, me, and our blank tapes.

I wonder how many record execs are driving around with tapes (they didn't even buy) of records (they wouldn't dream of buying) they intend to sell. So much money is ploughed into wasteful promotions it has to be recouped somehow, so they have to blame someone (it's only honest thing to do).

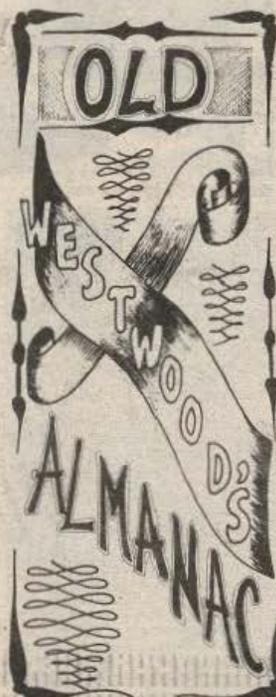
In any case, Malcolm McLaren found some new puppets and spoofed the whole thing; consequently, home taping became big box office... Bow Wow. Wow a household name: Wow!

As did John Fruin, whose antics shocked a nation into silence. If 1980 ruminated over hyping, perhaps 1981 will investigate the tax-loss branch of the industry.

If 1980's main events seemed to be deaths, perhaps 1981 will find something less morbid for us. I doubt it.

Rock is a little island like the rest of the world; cluttered, fumbling and finicky, where those with power are the ones who don't merit power, who abuse it and the rest of us (if we're not careful). Do you believe what you read, see, hear?

Catch 32, at least, I resign.



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GUESS WHO'S HAVING A

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THE BRAZEN TURKEY AWARDS

The moment you've all been waiting....

- The Marlon Brando Puffed Cheeks "But you can't reason with him" Award: John Frum
- The Apocalypse Now combat chic joint award, Echo & the Bunnymen / The Teardrop Explodes
- The furtherance of nihilistic violence as a means of artistic self-expression award: Cockney Rejects (runner up: Jock McDonald)
- The furtherance of artistic self-expression as a means of nihilistic violence award: Grace Jones
- The Brian Robertson I'm So Wasted "Never Again" award: Ronnie Gurr
- The Platinum skull-cap for services to Heavy Metal Award: Malcolm Dome
- The Gaffa Tape promotion award for services rendered: Wendy O'Williams
- The Within These Walls I Suffer For My Art award: Hugh Cornwell
- The great group monicker of the year award: ... Or Was He Pushed (runner up: Flux Of Pink Indians)
- The Golden Hassle The Journalist Award: Ian Dinwoodie
- The Ruthless Rent - a wreath Antipodean Hit - man Press Officer of the year award: Gross Staplequin (Virgin Records)
- The "It's written in our artistes' contracts that they should die sooner or later" award: Virgin Records
- The All - Expenses Paid trip to the US, Australia and the moon - and - back with XTC for a front page award: Virgin Records
- Face Of The Year Award: Max Splodce
- The Britt Eckland Thank Heaven For Little Boys Award: Simon Turner
- The Jerry Lee Lewis Thank Heaven For Little Girls Award: Malcolm McLaren
- The Golden Weapon Martha & the Muffins Tall Story Of The Year Award: Simon Ludgate
- The Happiness Is A Warm Gun Award: Ronald Reagan
- The Marie Antoinette Let Them Eat Cake Award: Margaret Thatcher
- The No Visible Means Of Support Award: Wendy O'Williams
- The Throw Enough Mud At The Wall And It'll Stick Award: Ariola Records

1. If you remove the brain from a dogfish, the fish will still swim.
2. A complete suit of armour was once found in the belly of a giant shark.
3. Napoleon Bonaparte died of arsenic poisoning and his penis was preserved after his death.
4. Daniel Boone's family came from a village near Exeter.
5. A dinosaur is said to be still at large in the Congo. Natives have reported seeing the large beast and an expedition is now being mounted to track it down. What's more, peasants also report regular sightings of Woolly mammoths wandering around the dark forests of Siberia.
6. Should you ever be attacked by a crocodile, try and get on its back and clamp its jaws together. The crocodile's strength lies in closing its mouth quickly and not in opening its jaws.
7. The Americans lost more men in the Civil War than the combined losses of all the other wars they've fought in.
8. King Harold was not in fact shot through the eye by a falling arrow, but was hacked to death by Norman knights.

THE ROBIN SMITH TINSEL TRIVIA COLUMN

9. The Chinese are perfecting a method of breeding a generation of monkey men for slave labour. They reckon it's possible to inject chimpanzees with human sperm and the result would only be slightly less intelligent than the Cockney Rejects.
10. Female cats do not enjoy lovemaking. Male cats have spikes on their penises.
11. A live pterodactyl was reputedly once found in a limestone block in France. The creature lived for a minute after being hacked out of the slab, before passing away.
12. In 1975 scientists discovered a new "breed" of figure - of - eight shaped cod in the North Sea. Young cod had apparently swum through the end ring of discarded prophylactics and became trapped as they grew.

More Whitehall red tape?
By Woodward & Bernstein

HOME TAPING scandal in Civil Service shocks! And they talk about us... Perhaps as the big record companies will persecute middle rank executives in the Civil Service. I insist now that one of them has had to resign after a home taping expose. He took home some tapes from the office, wiped them clean and recorded "pop" music on top of them. Unfortunately he started off a huge spy scandal, because the tapes he wiped clean were supposed to have secret conversations on them. The civil servant has now resigned, but will it lead to a full-scale Whitehallgate? And who was Deep Throat?



NO PRIZES for guessing which of us are glad to see the back of 1980 and get stuck into a brand new year. If you'd had to clear up the debris (a small portion of which is pictured above) after our celebration you might feel the same way... so here's to you! Happy New Year from DLN, and all the best from Tuck, Clackers, Pissbag, Lottadough and everybody else who made it possible.

The A-Z of HM

I RECKON heavy metal started when Neanderthal man bashed a piece of flint with a rock - but in their book 'Encyclopedia Metallica' (Bobcat £2.95), Brian Harrigan and Malcolm Dome conveniently say it was born in 1966.

Former press officer and freelance writer Harrigan and Record Mirror contributor Dome, have done a studious job on the headbanging phenomenon, which started out as a joke (to some) and is now actually being taken seriously.

They uncover the history of HM using Hendrix and Cream as reference points, followed by the emergence of Purple and Black Sabbath and even the influences of Yes and ELP. If you ever saw the antics of Keith Emerson, I'm sure you'd agree that his style was pure HM. Naturally Zappelin occupy a good slice of the book and tribute is paid to the wheeling and dealing of Peter Grant. The American influence isn't ignored either, cataloguing the rise and rise of Kis, Van Halen, Aerosmith, Rush and Sammy Hagar.

Then we come on to the new boys with Iron Maiden and Saxon in sharp focus. But did Phonogram really sign Def Leppard for a seven figure sum? That's nothing short of a million smackeroonies.

I'd give this book my total endorsement. If the layout had been snappier. The whole thing suffers from a few shades of deadineitis with a whole bundle of pics shoved at the end of the opus to give it a bit more weight. But at £2.95 it's still quite a bargain and an entertaining look at the wacky world of headbanging. **ROBIN SMITH.**

NATURAL BLONDE COLUMN

I WAS PLANNING to round off my year's columns with a bang, naturally, but that was before my life was in ruins due to a combination of my brushes with the criminal elements around London and comparing hairdos with John Cooper Clarke last week, and then having to buy him toffees to get him out of the Fortnum's food halls in time for closing. In fact if it had been left to him we'd have kipped there working our way through the purple petit fours.

A friend of mine has been working for the last two weeks on a joint Nolans-Nips performance so to speak. This epic, which from the sounds of things will rank along with some of the great musicals of our time, consists of the Nolans on Lambeth pier at nine o'clock in the morning. They'd be singing extremely appropriate songs, 'I'm in The Mood For Dancing and 'Gotta Pull Myself Together'. A friend "on the spot" told me that although they were all dressed casually it looked like hypothermia was about to set in at any minute. The poor girls had to jig about while they were filmed and boomed via satellite, live, to Japan where hopefully it was a more civilised hour of the day.

Originally they were meant to be jiggling about in front of the Christmas tree in Trafalgar Square, but sadly this was abandoned. Sadly, because it's within walking distance of Record Mirror and Alf could have gone to check it out in his usual professional manner. Every occurrence was provided for, including tidal waves and rain, (six pairs of wellies and a pair of striped umbrellas). However, Lambeth Pier looked a quiet sight as I drove past this morning on the way to have my coiffe wrestled with — no sign of Ireland's favourite song birds, just six cameras and a Dalek like contraption that closely resembled the Orgasmatron in Barbarella.

At that time of the morning it seemed unlikely that anyone would



be using it. A helicopter flew around preparing to get aerial shots of the athletically wriggling Nolan behinds and the tea lady had set up her buns (Are you sure you've got this right? — Ed). I wished I'd stayed now.

Ahhh, I ponder to myself, what might have been this week if I hadn't spent most of it being battered by the raging frenzied crowd in Harrods, which looked like the chariot race in Ren Hur on Saturday afternoon ... or if I hadn't spent the rest of the week feeding various policemen large glasses of brandy. Prior to my experiences with the law, I always thought that when you said "officah would you like a drinkie winkle before you go out into this icy night!" they replied stalwartly "No ma'am I'm on duty". In reality they sit down take their jackets off and tuck in merrily.



P.C. 49 "Well I am on duty, but ... after all it is Christmas and that looks like a bottle of five star Courvoisier."



YOU'LL ALWAYS find me in the kitchen at (bonfire) parties. Jona Lewie watches his own display from behind the safety of the kitchen window.

Not that I have anything against them doing anything they fancy from now on since they did get all our stuff back to us pronto, as they say in Italy. The poor young chap who had to hoof it up our drain pipe the other night when I got locked out particularly deserved something extra so I gave him a copy of my book — guaranteed to warm even the coldest night on the beat or whatever it is they get up to in those panda cars

A couple of humorous stories came my way this week concerning some of our favourite young stars. Chrissie Hynde that tempestuous brunette, has been re-decorating her flat. That's what she calls it. In actual fact, what's happening is equally tempestuous redhead Moira Bellas has persuaded Chrissie to live in luxury and have taps on her sink and bath. This means no more unseemly grappling first thing in the morning. On their way to the hardware store they spotted Elvis Costello in a cab next to them. Chrissie, always keen to test out her full vocal velocity, yelled at him to come with them. Elvis no doubt thought that they were off to Norman Hartnell, not the Notting Hill Tap Shop. He spent the rest of the afternoon wandering bemused amongst the glittering toilet accoutrements.

Graham Parker recently went to do a show in Spair. (you'd think he'd know there would be trouble ahead). Before he set off, naturally they checked to find out whether he should bring da Rumour along as well. "No no we ez prepared for yoo," ze Spanish TV company informed his spokesman. When he got there it was worse than anticipated. No, he wasn't expected to dress up as a matador or flamenco dancer, but instead of singing alone, the company had brought in a band of Rumour lookalikes to imitate the real thing. Those of you who know how suave the Rumour are will realise that no foreigner in Spandex pants could possibly compete.

Jona Lewie had an interesting experience last week on Hampstead Heath (or was it Clapham Common?) making the video for the charming 'Stop The Cavalry'. Naturally Stiff had arranged for an experienced pyrotechnics expert to be present as a lot of fireworks were to be used (very heavy metal). A large trench was dug, (that must have taken hours), the fireworks, bangers and what have you were arranged artistically and Jona started serenading the landscape. Pyrotechnics expert or not, the whole lot went off about three choruses in advance and the whole crew made a hasty retreat, cavalry style, for the trench.

Before I sock it to you with one last wonderfully festive story I'd like to wish a Merry Christmas to everybody who's been so triff over the last year (during which I've sweated and suffered under the iron whip of our editor). So Merry Christmas everyone. I can't mention you all because I'm scared if I forget anyone I won't get a Christmas hamper and three bottles of Dior perfume like I did last year.

Well, enough of such trivia. At least in the New Year I've got some truly thrilling days out with the stars of stage, screen and recording studio lined up. Plus more up - to - the - minute reports on not only my weightlifting but also my tap dancing which I start on January 5. By the end of next year I could be the only weightlifting tap dancer that's been out shopping with Debbie Harry, bought spiders with Judas Priest and checked out the Soho nightlife with a Pretender (somehow that seems most likely to be Pete Farndon who I've never been able to look in the eye since I saw his pink knickers).

Until next year, have a lovely Christmas. PAULA xxx

SYMPATHIES to Scottish soulster Frankie Miller whose father died in Glasgow shortly before Christmas. And also to the wife and children of former Writz (ask a Famous Names) manager Dave Reece who was tragically killed when his car ran off the M1 in the small hours of a Sunday morning.

LEAD singer of the Hitmen, Ben Watkins, came off stage supporting Steve Harley at the Lyceum to find his car festooned with wires and electrodes. A swift call to the Bomb Squad proved all to be a hoax but not before the gallan: Bobbies had stood back and ordered the terrified Watkins to open the car and start the motor himself! So much for protecting the general public from terrorists, eh?



STING, "What do you mean have I got my passport and stop speaking French."

STING, "Honest, I bought the St Bruno as a Xmas present for me Dad."



STEWART catches his death and spends the whole evening sneezing wildly.

ONE MORE bash (or should it be splash) before we stuffed the turkey down our throats. Police and A&M Records were the hosts this time at Chelsea's Holiday Inn. Plenty of plonk, lots of good and nicely different food and gallons of water. Sting went in first, then Andy and I left Sting to give Stewart the elbow as he toppled backwards into the drink.



ANDY, "Paula ... Paula ... oh it's gone to press already has it?"

CAN WE QUOTE

RONNIE GURR uncovers an epidemic

THE FIRST year of the new decade walks off into the sunset of time, and praise the Lord and pass the bottle, we're still here to reminisce. Only just though. In a year when Reagan done gone got himself elected and US forces set the ball rolling for an apocalypse more than once we should be thankful that another year has bitten the dust. Here's to the next one . . .

In Britain, the Tory repression bit hard with the highest unemployment figures since the war, cut backs in the social services and a dinky wee plan to install cruise missiles in this blue and peasant land. But hey, despite such tripperies the industry of human happiness rolls on almost despite the heavy losses we suffered this year.

Ian Curtis, Malcolm Owen, Larry Williams, Bon Scott, Professor Longhair, John Bonham, Mantovani, John Lennon and Radio Carlsone are no longer with us and they are missed greatly. The evolution moves on however and still, despite it all, youngsters will aspire to the greatness of our departed heroes. Like the maxim runs, only heroes live forever.

Meanwhile Record Mirror climbed the circulation figure ladder thanks to some of the vertice and balderdash that are tastefully collected below. These words — taken from the year's interviews — show how wonderfully human and marvellously dumb pop stars can be. Still, that's showbiz . . .

MARTIN TURNER of WISHBONE ASH: "I guess I was blind to reason but then I saw a Bible lying nearby. As corny as this might sound there are passages in the book which give you an uplift when times are hard and your brain is confused."



'Fashion is not enough to make a record'

— STEVE STRANGE

JOHN LYDON of PIL: "The Pistols finished rock 'n' roll. It's all over. It's the past."

MENSI of THE ANGELIC UPSTARTS: "One of the Nip papers has adopted us as the last pure punk band. I reckon it's down to my natural charisma."

JIMMY BAIN of WILD HORSES: "I'd like to do a song about that pesticide they used in Vietnam."

MARK COPSON of MUSIC FOR PLEASURE: "Our influences are the stupidest you're ever come across."

STEVE STRANGE of VISAGE: "People might say I look silly on the street but they could never say I look scruffy."

GARY KEMP of SPANDAU BALLET: "We dress very, very romantically. We want to be dandies not clones."

JAKE BURNS of STIFF LITTLE FINGERS: "The solution to Northern Ireland's problems is 10,000 punk bands."

HERMAN RAREBELL of THE SCORPIONS: "The Chaldeans lived before the Egyptians and they were a people much gifted in telepathy and knowledge about the universe."

MARTYN WARE of THE HUMAN LEAGUE: "Everybody, thanks to mass production, wants a synthesiser."

RICHARD JOBSON of THE SKIDS: "I don't have to be in a group. I could have got into hairdressing or fashion or I could have been a hobo jumping from country to country. Or I could even have got to be a professional gigolo."

ALAN BAKER of ERIC BLAKE: "Previously we'd tried all sorts of weird names such as Passing Wind."

PETE GLENISTER of THE HITMEN: "I've done a fair old bit of anal surgery in my time."

ADAM ANT of ADAM AND THE SAME: "Me and Marco are the Rodgers and Hammerstein of the eighties."

RICK PARFITT of STATUS QUO: "The songs I write are ballads. I tend to write a lot of slow songs."

GARY DWYER of THE TEARDROP EXPLODES: "My acid trip in New York was totally amazing. I think we're really gonna be a big acid band!"

TONY POTTS of THE MONOCHROME SET: "We're all individualists. For instance I don't agree with Lester's views on seal clubbing."

VINCE ELY of THE PSYCHEDELIC FURS: "I've never met a girl that didn't like us."

DOUG 'FATTY' TRENDLE of BAD MANNERS: "Two Tone offered us a contract. They were going to give us ten per cent royalties and three dozen Trebor chews but we decided that wasn't enough."

FREDDIE KING of THE SOLOS: "I was in the French Foreign Legion. I was really into killing people at the time."

DAVID STEELE of THE BEAT: "We started practicing in a mental hospital. We even wanted to play our first gig there but they wouldn't let us. It would be nice to do a tour of mental hospitals one day. If it hadn't been for mental hospitals we wouldn't be here."

JOHN FOX: "Technically you are a machine."

'We're the band who couldn't be hippies because our mums wouldn't let us'

— ANDY PARTRIDGE of XTC

JOHN LYDON of PIL: "We don't consider ourselves rock 'n' roll at all. Rock 'n' roll is shit and it has to be cancelled."

ANDY PARTRIDGE of XTC: "You only have to think about making an album in New Zealand and you go straight in at 99."

COLIN MOULDING of XTC: "Did you ever hear Peter Glaze doing 'Making Plans For Nigel' on Crackerjack? Peter Glaze and the whole bloody team doing our hit. Maybe that was the summit of our career."

OZZY OSBOURNE: "I began to look like a heavy metal Buddha. I was an absolute drugged-up, pissed-up freak. Quite frankly Don Arden saved my life."

JELLO BIAFRA of THE DEAD KENNEDYS: "Our live shows are basically ways of torturing the audience so that they enjoy it."

JIM KERR of SIMPLE MINDS: "How have we changed? We gub a lot more people than we used to."

PAUL WISHART of END GAMES: "There's a smell of arse in here."



'On a sensitive emotional level we are inclined to be a little overbroad'

— ROB HALFORD, Judas Priest

TOM PETTY: "I guess I'm just genuinely lazy. That's why I'll probably stay in LA to record. Last time I tried a couple of sessions in New York, and man, it was just like . . . wow!"

DOUG SANDERS of THE LAMBRETTAS: "I eat a lot of chocolate. It keeps me awake if I get up early in the morning."

WINSTON BAZOOMIES of BAD MANNERS: "We've had two offers to play old people's homes but we had to turn them down because the excitement would probably be too much."

LEMMY of MOTORHEAD: "To be honest I can't imagine what a rabid Japanese HM freak looks like. Still I don't mind if they're inscrutable so long as the chicks aren't unscrutable, that's the main thing."

NICKY GARRETT of THE UK SUBS: "Gobbing is an unpleasant side to it. Sometimes somebody'll gob on you and there'll be blood in it or it'll land on the neck of your guitar and you know that you've got to move up to that chord next."

JULIAN COPE of THE TEARDROP EXPLODES: "I really wanted to call our album 'Everybody Wants To Shag The Teardrop Explodes', it only to freak out the intense raincoat brigade. That would have been so great because we're the least sexual band in the world. After that 'Kilimanjaro' is a comedown."

ANDY McCLUSKY of ORCHESTRAL MANOEUVRES IN THE DARK: "The Liverpool drug thing has grown out of bedsitland, you go home and you trip out. We still live at home so we've never been in that position."

DAVE GRANT of LINX: "There are some things you don't forget — circumcision, breaking a bone, seeing Sketch's face."

ROBERT PALMER: "I'm always interested to look in the papers to see what style of creep I am this week."

JIMMY PURSEY: "This business will kill me stone dead. I'm just under too many pressures. I've got stomach ulcers, trouble with my nervous system, sciatica and mouth ulcers."



'My vocabulary is real limited'

— SAMMY HAGAR

JOHN FOX: "I'd say Conny Plank is this era's equivalent to Chuck Berry."

KEVIN ROWLAND of DEXY'S MIDNIGHT RUNNERS: "We mean business. We want to avoid being just thought of as just another phase."

JERRY MERCER of APRIL WIND: "I felt like a real refreshing change so I thought I'd shave my head."

DAVID STEELE of THE BEAT: "Trotsky was just incredible."

DOUG FEIGER of THE KNACK: "This is not an act. This is the real thing."

TIM McGOVERN of THE MOTELS: "There's not a woman alive that can play guitar like a man."

STEVE LINDSAY of THE PLANETS: "I admit I am a very boring person."

ROBIN CAMPBELL of UB40: "Birmingham? I love it. I wouldn't live anywhere else."

JIM BROWN of UB40: "Birmingham? I hate the place."

JIMMY PURSEY: "Y'know sometimes I feel like Oliver Cromwell. I'd like to have a lot of heads chopped off and install a parliamentary system of rock 'n' roll."

TONY CLARKIN of MAGNUM: "I do genuinely go for the mystical approach in my songs. Magnum tend to deal with fantasy figures like pixies, dragons and that sort of thing."



'Call me fat and I'll rip your spine out'

— IAN GILLAN

YOU ON THAT..?

of foot in mouth

'One of my biggest mistakes is that I'm a nice person'

— RICHARD JOBSON



SHEENA EASTON: "I'm not about to become the next Nolan Sisters."

LEMMY of MOTORHEAD: "Never have a blow job before going on stage. It saps your strength. You really have to go on with a hard on."

PETER GABRIEL: "There are still a lot of people who dismiss me, anything they listen to, because of my history as a clothes-prop with Genesis."

GEOFF DOWNES of YUGGLES: "I like to think of the new Yes in this way. The band is like a jet plane where Alan (White) is the pilot, Chris (Squire) is the co-pilot and Steve (Howe) is the tasty stewardess adding some nice licks. Trevor (Horn) and I are the refuelling crew and with such a combination of talent I can't see how we can lose."

ALEX LIFESON of RUSH: "We've never written songs that just go 'C'mon baby rock me all night long'. We tend to go for more cultural phrases."

'Our smoke bombs turn your bogies red'
— STEVE CLARK of DEF LEPPARD

JOAN JETT: "I figure if this career falls I'm gonna try out for my favourite baseball team the Baltimore Orioles."

KEITH GONZALES of MYSTIC MERLIN: "We were visited telepathically by Merlin the Magician. We are the sons of Merlin, we were put on this earth to do his will."

JOHN WATTS of FISCHER Z: "There was a bloke at our concert in Berlin who was crying out and making rude noises. I'm a sensitive, creative artist and his behaviour upset me so I jumped off stage and banged his head against a pillar."

HERMAN RAREBELL of SCORPIONS: "I get over boredom on the road by screwing."

DAVE WAKELING of THE BEAT: "You know in some ways it isn't so different being in a band from being a brickie. There's a groupie scene around brickies."

DOUG 'FATTY' TRENDLE of BAD MANNERS: "We were so drunk when we signed our deal we got thrown out of six restaurants afterwards. The next day I thought we'd signed to WEA until the rest of the band showed me the things we'd nicked from the Magnet office."



THE EDGE of U2: "You could say that we want to beat the music business at our own game."

GARY KEMP of SPANDAU BALLET: "Punks are the hippies of the eighties."

ROGER GLOVER of RAINBOW: "The present line-up of Rainbow isn't Ritchie Blackmore plus four backing musicians."

GENE SIMMONS of KISS: "Jeezus, these new bands sing about condominiums and elevators in their songs. With those baggy pants and their short hair they look like someone's father."

GREEDY SMITH of MENTAL AS ANYTHING: "I'm called Greedy because I once ate 15 pieces of a well known brand of Southern fried chicken on stage. The bits kept getting stuck in my harmonica."

BA ROBERTSON: "I think it was your paper called me a tuppenny ha'penny pop singer. And I am. I think all singers are."

CHRIS STEIN of BLONDIE: "We feel that Kennedy has been the victim of character assassination."

JEAN JACQUES BURNEL of THE STANGLERS: "I worry about my faculties diminishing."

'Yeah, Paul picks his nose'
— LINDA MCCARTNEY

ANNABELLA of BOW WOW WOW: "See I'm really just an ordinary 14 year old girl. God, though, what a place to start — a dry cleaner's in Kilburn."

DAVID BOWIE: "Everyone else is one step behind."

RICHARD JOBSON of THE SKIDS: "I still enjoy conversing more than I enjoy sexual intercourse."

RYUICHI SAKAMOTO of YELLOW MAGIC ORCHESTRA: "I'm not quite sure if rock exists in Japan."

JEREMY GLUCK of THE BARRACUDAS: "I have this theory of creep credibility where you don't have to be tough or anything, you just have to be a jerk. I want to be living proof that any moron can get into a band and make it."



'You know, as I get older I just get better looking'
— MENSI

DAVID LEE ROTH of VAN HALEN: "Now I'm a better screw than I was — not great but better."

PAUL MCCARTNEY: "I could go to Japan after a year but I think it would probably be more fun to play somewhere else."

TED NUGENT: "Look at me man, I'm in great shape. I am rock 'n' roll. I invented the term. Yeah I feel superior. I am a notch above."

BENGT FISCHER of THE EF BAND: "Most Swedish groups tend to rehearse for about 10 years, play one gig then go back to rehearsing."

ROWAN ATKINSON: "Pamela Stephenson's a very liberated lady and she knows her own mind. She's also got really beautiful tits."

JONA LEWIE: "I'm usually ready to attack the day by half past three."

ROBIN WILLS of THE BARRACUDAS: "It's quite a complicated thing we're trying to do. You know like world domination."

PETER ASHER, producer of Linda Ronstadt, James Taylor etc: "Album sales have sunk so low that this year I've made only one million dollars. By this time last year I'd made 10 million."

GARY GLITTER: "I've never been what you would call the archetypal rock star — you know gaunt, skinny and moody."

JERRY CASALE of DEVO: "Devolution is all about stripping away the shit — or poo poos."

'My ambition is to grow old gracefully'
— STING

JOHN LYDON of PIL: "I think music at the moment has reached an all time low."

DEXY'S MIDNIGHT RUNNERS: "Please try and understand that soul can't exist amid rowdy celebrations in the way that rock and roll can."

HAZEL O'CONNOR: "You could go off and screw after a gig but it wouldn't make the loneliness you feel any better. Singing does make you feel better."

BRIAN JOHNSON of AC/DC: "Heavy metal has come back because I think it's honest good-time music. Punk and all that ripped people off. John Rotten's a wanker and that's all there is to it."

MIKI TOLDI of THE EXPRESSOS: "No-one actually sings songs anymore."

GARY GLITTER: "I'm bankrupt personally so I've been willing to take anything workwise; weddings, barmitzva's, anything."

STEVE HACKETT: "My new stuff will sound less... less monumental."

MIDGE URE of ULTRAVOX: "I'm a workaholic!"

'I'm very tender y'know'
— WENDY O'WILLIAMS



PAUL MCCARTNEY: "I tried to tell them ciggies were worse. They wouldn't listen of course because many of the police there chain-smoke."

THE SELECTER: "Two Tone was intended to be an alternative to the music industry — a label that took risks. The time has come when we want to take risks again."

BRIAN JOHNSON of AC/DC: "All I can say is that Bon (Scott) is still around and watching. I know that he approves of what the new line-up is trying to do."

HONEST JOHN PLAIN of THE BOYS: "Pissed the bed, didn't I?"

JIMMY PURSEY: "Somebody once asked me whether, if I had the choice, I'd like one of my dogs to win the Greyhound Derby or for one of my records to reach number one. I told him straight. If my dog won the Derby you can stick rock 'n' roll up your arse."

'My body's not that great y'know'
— PAT BENATAR

SHRINK WRAPPED



OUT OF the gloom comes the thick Scots brogue of Richard Jobson who nervously announces: "We're The Skids from Scotland and we ask you to bask in our fervour."

It doesn't convince the 300 or so New Yorkers who have gone to Hurrah on West 63rd Street to witness the second performance on American soil by Scotland's finest.

Hurrah has long since passed the stage of being a two month fancy by the city's tastemakers, and has now transcended that into the realm of being an institution. It commands a begrudging respect — as the first rock-based disco in New York — from the elite, who will continue to patronise it long after The Ritz and The Peppermint Lounge have lost their transparent appeal.

The audience, who have been primed with an enlightened selection of tracks and videos of Delta Five, OMITD, B52's, Spandau Ballet and Killing Joke, are the usual Saturday night mixture of the committed, the curious and the couldn't care lesses.

The band have been specially invited to play the venue by Ruth Polsky, the owner, who is celebrating her birthday.

The Skids seem hesitant as they lumber into 'Charles'. It's a quiet and passionless beginning in comparison to the usually highly charged scenario of most Skids' performances.

It takes them a full verse before any of them move on stage. Slowly the song becomes animated beyond the cold naked notes of music. Stuart Adamson's guitar seems lost, and it's not until 'Masquerade' that the sound mixer decides to find it.

Richard Jobson — dressed in a black Banshees' 'Israel' T-shirt, light slacks, black shirt and a Toshiro Mifune headband which tosses his fluffy blond quiff even higher than usual — starts to push the energy along and the difference is immediate.

His granite jawline and wry grin are examined in detail by the New York audience on a vast array of monitors which are speckled around the club, and they begin to sway and watch more intensely while the infamous Jobson shuffle goes into gear during 'Hurry On Boys'.

"This has more to do with smoking Embassy Regal than with playing Hurrah," says Jobson to the mystified Americans. His nervousness and self-consciousness is winning at the moment, while Mike Bailie on drums winds up the power for 'Of One Skin'. At its peak, Stuart Adamson wakes up and punches both feet into the air while ringing the chords on the chorus, and lurches around the stage in the

RICHARD JOBSON: "I feel like a whore".

Richard Jobson gets to grips with America's loopy psychology. MIKE GARDNER checks his pulse. Virginia Turbett clicks the poses.

lumbering verses. A searing solo pierces the rhythm and many more New York feet are hooked into gear. This is the turning point for the band. 'A Woman In Winter', 'Dulce Et Decorum Est', 'Animation' and particularly the rearranged version of 'Arena' give a hint of the real Skids.

However, the pure exhilaration of 'Arena' leaves an emotional chasm that the appropriately titled Working For The Yankee Dollar can't hope to fill. It takes until the rousing version of the 'The Saints Are Coming' — complete with Adamson scissor kicks and the Jobson bop on a sixpence — to regain the flow of the set.

By the end of their three number encore, the band are giggling. The audience give warm and enthusiastic applause, and the clock says that we've had three hours of Sunday. Time for bed.

The individual Skids, with the exception of Stuart Adamson and his wife Sandra, decide to blitz the town on their last 16 hours — before coming back to continue their British tour in Bristol without the aid of trifles like sleep.

Believe all you've ever heard, seen or felt about New York and then multiply it by 10 and you still won't be able to fully comprehend its vibrancy, its power and its overwhelming style. The incessant noise of sirens, horns, voices, traffic all congeal into an almost musical soundtrack that translates itself into a throbbing hum of energy. It is as addictive as Ted Nugent is loud and it's really no surprise that The Skids leave the chore of an interview till the last moment.

A statement in a previous interview that Jobson hates Americans seems a good place to start.

"I think I was referring to the Americans I dealt with in the UK, who tend to be a trifle bulbous and over enthusiastic about things that British people regard as trivial. So I've always thought of them as being



SKIDS: enthusiastic response.

a bit extreme," he begins. "But since I've come here I've tasted the place and got the flavour of it. It was just one of those childish remarks I tend to make quite often.

"Americans have a different outlook to Europeans. They get much too involved, they go too quickly into things, too much in depth. Being interviewed by Americans led to some ridiculous questions about psychology, sociology and all those heavy metaphors and stuff. It bears no relevance to anything we've ever done."

"I think Americans like to break everything into theories of ISMS and ISTS," claims Stuart Adamson.

"They were asking me questions and I didn't understand what they were asking. I didn't even

understand half the words they were using!" laughs Jobson. "It seems to me to be really ironic, because I've been accused of doing the same thing in my lyrics. Maybe that's why they asked me such heavy questions. Maybe they thought I was clever!"

The band in general were disappointed with both of their sets at Hurrah in terms of their attitude — which Jobson describes as "slumberous", "slight" and "lacking the usual aggression" — and problems with using foreign equipment — which Adamson related to trying to get atmosphere from a Woolworths' guitar. Bassist Russell Webb described the experience as a trauma. But the band claim the American response was enthusiastic.

"Somebody came up to me and said that if he hadn't been looking at us he'd have thought there were four guys dressed martially in crisp cut uniforms. But he said he felt proud to listen to us. I felt glad to hear that," says Jobson.

The Skids, like most who visit the metropolis, are more impressed with what they've found. Jobson claims that New York leaves London with its eyes closed in terms of excitement and energy.

"I don't think there's any city paranoia in New York. There's a clamp on people in London. They won't communicate. I go into a bar here and have one drink and suddenly I'm talking to three or four people about everything. Go into a bar in London and you've no chance of doing that."

"In Scotland you can do that because it's such a familiar country. That's what I like about it. New York has quite an affiliation with Scotland in that respect, with the people being more open and aggressive in their attitude to conversing."

Moving into their achievements in playing New York for the first time, Jobson says: "It's hard not to be insignificant, yet another British band playing Hurrah."

"Obviously we could have done very well here and gone home with the misconception that we're going to be huge in America. Obviously we realised on the first night it was going to be hard, and while we didn't fail, we hardly heralded the new beginning. But on the second night the reception was warm and we played exceptionally well."

The Skids come back to America in February on an intriguing package with Hazel O'Connor and The Selector. A package which they regard themselves as the outsiders and the most confident. They feel that after three albums of wandering, many line-up and management problems, they've finally gained a healthy stability on which they can start to tap their infuriatingly latent potential.

According to Jobson: "The funniest thing about The Skids is that we don't have that much in common personally. We've all got individual lifestyles. Mine is more media-orientated, which I would now like to stop."

"It's affecting things I do. I can't be seen with anybody without some remark being made about it, and sometimes I get upset because it has nothing to do with anybody. I like the humorous aspects but I don't like the vindictiveness behind it. I don't see the point."

"Some of it has been to our advantage. It sold the band's name, but it depends where you've sold it. You can sell yourself very cheaply. In certain ways I feel like a whore. It's a matter of how seriously you're taken after it, though."

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W A I L M A N

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KANGAROOS EXPLOITED

BY THE fourth millenium Record Mirror had all but ceased to exist. True, the lurid covers continued to shine forth from the nation's news stands and circulation was rocketing notwithstanding a preponderance of 32-page issues but the staff had become a law unto themselves.

Alf Martin living a life of idle motor launch luxury in the South of France on the proceeds of a timely pools-win; Ludgate and Shearlaw running a hack rock blog publishing company from some broken down shack in the back end of Clapham; Smith 'n' Soave breeding deformed-looking cats in a nostalgic haze of psychedelic kharmas.

Rosalind Russell tending to injured kangaroos and crest-fallen deported rock stars somewhere in the Australian outback, living in a motel owned by none other than aspiring tycoon Mike Nicholls, who bereft of his famous good looks, penmanship and liver has channelled his energies into a life of international property speculation.

But what of the lens-loving Gardener, cycle slut Stevens, not to mention the great God Pissbag who on returning to his native land in the Year Of Our Lord 1981 was awarded the Freedom Of The City Of Pontefract and made the bold assertion that "Record Mirror is just a job creation scheme". Which reminds Mailman of the task in hand.

AN INTERVIEW BY CHRIS WESTWOOD — The room was spacious yet not overheating. The colour scheme lent a certain tranquillity to the proceedings and did not deaden them as might be expected. The room reflected the band's personality, the subdued greys and the almost incongruous, in their context, light and happy

blues blended in well with the mood.

The chair I was sitting on was red. Appropriate, I mused, staring at the symbolic mahogany desk. The band were paradoxically morose yet buoyant and I was impressed by their obliqueness. The deep, almost suffocating, yellow carpet provided an unsettling backdrop to the debate. And then almost too soon the interview was over, leaving a bitter yet sweet aftertaste on my brain. Or did it? Anon.

I will not burn; I will return — CW.
Didn't Elvis Costello say that? — MM.

A DIDGERY START

HELLO, BLUE! We wish to inform all you Shellas and Bruces out there of a new society. This society is aimed against you English using our animals, in particular the kangaroo, to make interesting sound effects on records. We would inform you that the Western Australian No Kangaroos on English Records — or W.A.N.K.E.R.S. as we are often known — will fight our cause to the end.

Paul Humphreys, the least famous person in Stoke - On - Trent, now living in Perth.

DYNAMIC

I FEAR you are the only person in the world who can help me in my dire situation. My problem is rather embarrassing. You see, I have fallen in love with John Connolly, TWONB. At first I thought it was mere infatuation and I tried to think of other things — like Paul Humphreys, TLFPSIS-O-T (not to mention Perth — MM) but to no avail. John is the only man for me and it is time I declared



Interesting sound effects . . .

it to the world. JC, JC, wherefore art thou JC?

Any ancient cure or remedy for my complaint would be most gratefully received and while I'm here I'd just like to mention John that I'm five foot seven inches, am a blue-eyed blonde and have dynamic personality to go with my breath-taking body. Thanx alot, love and kisses.

Suzanne Davies, TOPIC (The only person in Cardigan) XXXX.
* As you see, it might be the fourth millenium but Connolly, Humphries and fans scrawl on regardless, little realising that they could be at the vanguard of a literary putach, otherwise known as a takeover bid for this very page, nay the paper itself . . .

HE'S OFF!

IF THIS year I hang up two stockings instead of one and say three "Hail EM!"s! will Santa fill them with Kate Bush? That would be AMAZING!! John Connolly, The Wit of West Barnet.
* Maybe but I reckon there's someone here who'd get first refusal! MM

SENTENCE

I HAVE now been reading RM for one year. Can I start my parole now? Nick The prick, Bovey Tracey, Devon.
* No. Go back to jail, go directly back to jail, do not pass Go etc.

LENNON

I'M writing this letter after hearing of the tragic death of John Lennon. John was one of the few people left who believed in the possibility of world peace, and it is ironic that he should die at the hands of a fellow being who was probably envious of his success.

I'm only 18 but I think I understood what John was trying to say and he will be greatly missed by everyone. Rob Gregg, 103 Highfield Road, Romford, Essex.

REQUIEM FOR JOHN LENNON

Poor John Lennon, he now lies dead Three bullets through the heart and one through the head
A cowardly killer that accomplished nothing.
That man of peace died from violence
His assassin was a madman
So who can we hate?
Only ourselves, the world and its fate
Lennon brought pleasure and died for his art
Exploited by us all, he worked for mankind

Vietnam was his complex — wrong put to right
And now he's dead, gone without a fight.
O senseless world, what have you done
Putting to the sword our favourite son
Hurt the most harmless, you've done your worst
Made a widow, struck like a holocaust
John Lennon made money
And went to the States
He dodged all taxes
But bullets could not escape
Julian H Sommet, West Drive, Garston, Herts.

BRAVE

TO whom it may concern — I listened to Studio B15 on Sunday and heard the criticism of Record Mirror from one of your readers. Some of what he said was true,

especially regarding your writers attempts to be funny. But I think the record reviews are enjoyable. Who wants to read a serious, in-depth review of a record you know is going to be a load of trash before you even hear it?

The way your writers deal with the stacks of rubbish they must have to listen to every week is both enjoyable and brave. As for the concert reports, the reporter is only putting over his impression of what he saw. Admittedly, it is annoying when a particular favourite is put down and ridiculed, but as it's done in an outgoing and sarcastic way, I just appreciate the humour and ignore the review.

Mirabelle, Leicestershire.
* Flattery will get you everywhere — MM . . . Next:

A FATAL CHARM

What about mentioning Fatal Charm They've done no harm
When they supported Ultravox
Mike Nicholls sold them short
By forgetting to mention them in his report!

Tony Walker (The bionic baker), 4 Bankrig Cottages, Lancaster.
* Ever had one of those days when you wish that you hadn't? — MN.

THAT'S STRANGE

IN REPLY to the macho-man from Leith, I'm surprised he's even heard of Steve Strange or Spandau Ballet. And just because they wear make-up and very fashionable clothes, why should they be immediately labelled homosexual? Or why should women be the only ones who can dress up for that matter?

I live in the Midlands, dress up and wear make-up sometimes when going to parties, gigs etc. Obviously we get some strange looks and comments but that doesn't mean we're gay. Dressing up makes both band and audience more exciting visually, particularly as it goes with that sort of music.
A Coleman, Leicestershire.
See you at the next Japan gig. — MM.

FOR THE RECORD

RECENT complaints about Thin Lizzy's 'Killer On The Loose' prompt this. Firstly, the record does not contain a single line which clearly encourages sexual crimes as stated by Women's Centre in issue dated November 22, nor does it give any cause to admire The Ripper's activities. Any desire to emulate him must only occur in people as sick as the Ripper himself.

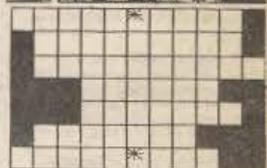
I bought the album 'Chinatown' after hearing the so-called "disgusting" word and I certainly have no desire whatsoever to go out and murder 13 women, despite seeing that some of them are stupid enough not to see this record as a warning as stated by Phil Lynott in a recent interview.
* Don't believe a word — MM.

WIN A N LP

NAME

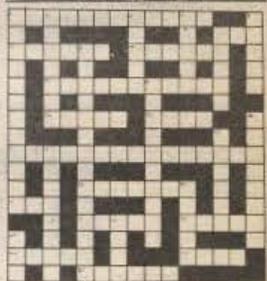
ADDRESS

POP A-GRAM



Solve the seven cryptic clues and write the answers across the puzzle so that the star in the down column spells out the name of someone who's side was high. Remember: the clues aren't in the correct order. You have to decide what the right order is.
A merry bike, when dismantled, produces a M.O.R. hitmaker (5,5).
Yob men did in fact become disco stars who had a Christmas hit (5,1).
Part of the new comer's mood forces Motown stars into panic (10).
If no ash, gets mixed up, David could become stylish (7).
Sam Snied became embarrassed (7).
He tries to stop the horse soldiers (4,5).
He wears jobs to confuse this veteran aoul star (5,5).

X-WORD



ACROSS
1 Robot's from the other side of the Atlantic (4,8)
5 Toccata group (3)
7 Billy Joel hit (2,4)
8 Madness smash (2,4)
10 It's been a hit for Eddie Floyd. David Bowie and Amil Stewart (5,2,4)
12 Stooges song recorded by The Pistols (2,3)
13 Grapevine listener (4)
16 Anything The Undertones can do he can do better (2,7,8)
18 Does it make Rod run faster? (3,4)
20 Type of music Elvis should play (3)
21 & 14 Down: Where 'Squeeze' found themselves (2,3,8)
23 Times two for Elvis hit (5)
25 Could this Roxy single be described as rubbish (5)
26 Salt Little Fingers LP (4)
27 Kool and the Gang hit (3,3)

DOWN
1 How Kate thinks of men in uniform (4,8)
2 Gary Numan LP (7)
3 1977 hit for Mr Big (5)
4 Black Slate's friend (5)
5 1974 hit for the other Elvis (2,3)
6 Group that were Not Christmas 1973 (5)
8 UB40 giving us something to think about (4,3,7)
11 Disease you may catch on a Saturday (5,5)
14 See 21 Across
15 Label surrounded by water (8)
17 Tom Hark hilters (8)
19 Thin Lizzy hit (5)
22 Had 1979 hit with Hold The Line

SOLUTION TO LAST WEEK'S X-WORD:
1 Auto American. 5 Sky. 7 My Life. 8 My Girl. 10 Knock On Wood. 12 No Fun. 13 Gaye. 16 My Perfect Cousin. 18 Hot Legs. 20 Ska. 21 Up The. 22 Radio. 25 Trash. 26 Hank. 27 Top Not.

DOWN
1 Army Dreamers. 2 Telekom. 3 Romeo. 4 Amigo. 5 My Boy. 6 Slade. 8 Food For Thought. 11 Night Fever. 14 Junction. 15 Island. 17 Piranhas. 19 Sarah. 22 Toto.

SOLUTION TO LAST WEEK'S POPAGRAM:
Do You Feel My Love, Bread, Diana Ross, Robin Trower, Don't Walk Away, DOWN: Beattles.

FOR SOLUTION TO GIANT X-WORD AND OTHER QUIZZES, SEE PAGE 14.

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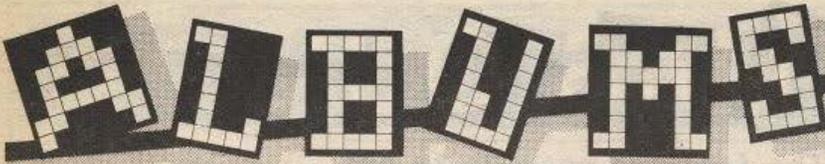
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BONGO CRAZY

BOOMTOWN RATS: 'Mondo Bongo' (Mercury 6359 042).

By Alf Martin

THE BOOMTOWN Rats have been stitched up in their time. They've had all the hacks under the sun on their backs at one time or another. And for why? Okay, so Bob Geldof has opened his mouth in the past but hasn't been right most of the time? The Rats have achieved more than most of their ilk from their period of growth. Yet, I suppose if you get the hits, sell the records and get your picture in the national papers, you're bound to come in for more stick than most.

But I don't understand why. For ability to change styles, come up with different sounding songs almost every time and make them hits, there's no one to beat them. The Jam have a style that they stick to. The Clash, to me, are much more of a live band but the Rats win on both, ready to take more chances than most. Always sticking their necks out and because of this they do seem to be more vulnerable.

'Mondo Bongo' is another new departure for them, being more inventive than any of their previous albums but never losing the quality of recording that they've always had. Tony Visconti take a bow for the co-production with the band.

Even Bob Geldof has changed the character and tone of his voice, using more highs and lows than he's ever done before. The Rats can listen and use that listening power to adapt, utilise and stretch themselves. They're always willing to learn.

For me, 'Mondo Bongo' is an album of chants. All the tracks that have got a heavy drum and chant flavour are the strongest on the album. At times it sounds like Adam and the Ants — I know Geldof will moan that this album was finished even before Adam had his current hits — but that's the sound I got from some of the tracks, especially the opening one, 'Mood Mambo'. It could easily have been put into the film 'Zulu'.

One of my favourites is a melancholy number, 'This Is My Room', with a chanting background at the beginning, building into one of the best tracks the Rats have ever come up with.

'Another Piece Of Red' is a ballad but not a sloppy one. It's a track about the breaking up of an empire. And like all Boomtown Rats albums you always get songs that stick out as solid hit singles. You've already had 'Banana Republic' (slightly longer here), well take a listen to 'Go Man Go'. It can't fail. The chants of the rest of the band will certainly get you singing along with them, as will 'The Elephants Graveyard'.

I also got quite touched by 'Fall Down', sung by Simon Crowe, stretching his voice in a high pitched, striking manner, with a lilting recorder coming through the background. There's so many different moods and changes on this album that it can't fail to please but it will probably take you a bit longer to get into it.

I believe they've thought much more about catering for an international market and it isn't quite their 'Sgt Pepper' but they're almost there. + + + +

SHOWADDYWADDY:

'Bright Lights' (Arista SPART 1142).

By Mark Perry

NEVER REALLY been a favourite of mine, this lot. I've always preferred my pop with more depth, more intelligence. Showaddywaddy are basically a talent show group gone out of control. There's a reason for this band's success — people like to dance and have tons of fun. Showaddywaddy have supplied fun and dance for seven years so they're obviously not doing anything wrong.

On the musical side they're shallow and full of no surprises. Most of the record's taken up with oldies including the ever faithful, 'Blue Moon'. The rest are originals which sound so much like the oldies that I can't honestly tell the difference. Anyway, they're not about art or meaning. This is all about simple, honest pop. On that level, it fits. I don't see where they fit into the rock 'n' roll revival thing because I'm sure most fans like the harder raunchier stuff that Matchbox and Whirlwind turn out. I think this band are more geared towards people like my mum who still do the twist and that.

Anyway, why worry. It does no harm, does it? + + + + if you understand what I mean.

THE NICK STRAKER BAND: 'A Walk In The Park' (CBS 84608).

By Paul Sexton

NICK STRAKER must have been somewhat mystified to find his 'Walk In The Park' single charting all over Europe except in his home country. A month or three ago, we put that straight, of course, but perhaps it wasn't surprising, since the song always did sound a little Eurodisco,

and the way I heard it didn't bode that well for an album.

But just before the release of same, along came the next single, 'Leaving On The Midnight Train'. It left the charts on that midnight train (to Georgia?) almost before it had arrived, but not before it had left behind the suggestion of a more British pop sound about Straker and the crew. Now the album reaffirms that, and 'A Walk In The Park' (speed 33) comes across as one of the bounciest albums of the year, sheer pop you might say.

They like the old synthesiser, or should I say the new synthesiser, do Nick and Co. There are electronics adorning most of these 10 songs in one way or another, and perhaps occasionally they're too bouncy to be very inventive — they could have done with a couple of slower things in the bunch. When they do try it, on 'Come Over', it works well. Of the roadsters, 'Sleeping Alone' and the slightly off-centre 'A Little Bit Of Jazz' (what can that be about?) work it out best. Somewhere in all of it there's a sentiment that talks about one-hit wonders and the brief moment of success; it's possible, that these chaps have had theirs, but it's just as possible that this is the beginning of a long run. + + + +

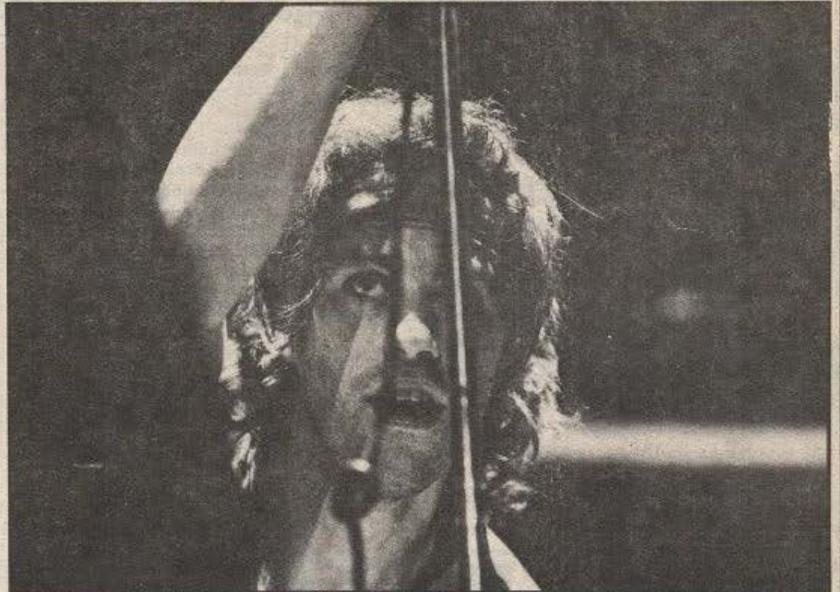
SUPERCHARGE:

'Now Jump' (Criminal Records Steel 10).

By Philip Hall

ALBIE DONNELLY has always been one of the great unsung characters of the pub circuit. This giant balding figure — funks answer to Judge Dread — leads Supercharge through their consistently entertaining stage shows. Unfortunately, none of Albie's earthy personality rubs off on this record so the music has to stand up on its own feeble feet.

Supercharge play smooth sixties dance music which fails to generate much heat on cold vinyl. 'Now



BOB GELDOF: catering for international market

Jump' is full of samey Supercharge compositions which all have a rather trite sixties soul-band feel about them.

Many of the songs are similar in feel to the sort of swinging soul tunes the Q Tips so perfectly play. But there's only a couple of horny numbers, 'Foxy' and 'Tell Me You Feel The Same', on which the band manage to inject a bit of energy into the basically catchy soul melodies.

The rest of the record is as characterless and unimaginative as the album cover. But don't give up on Supercharge. Their records may fall to excite but there's enough basic dance rhythms here to suggest that the band are still crudely convincing in the proverbial sweaty club. + + ½.

LIGHT OF THE WORLD:

'Round Trip' (Ensign ENVY 14).

By Glynn Lenny

"MAKES NO difference where you're from/It's just a party/Everyone can come" — 'London Town'.

Or let a little light, brighten up your world today... As Britain's brightest hope for the eighties in the funk/disco crossover field (into the 'real' hit parade, sales, money-wise), go all out for a quick buck by going out to California to record this, their debut, disc.

Light Of The World are an eight-piece British funk band from London, who have the talent and

writing ability to come up with the goods. Its just that they're never given the opportunity on this disc to breath their own. The sound is just too polished, too clean. The production (by businessmen), rather than by musicians with a heart and soul of their own. This is just too calculated, too contrived. Signed and designed, sealed and delivered for one market alone.

The band are never allowed to express any of their free 'live' spirit, which would have made this something to cherish. Instead you only catch glimpses of their true ability, like on 'I Shot The Sheriff', 'Visualise Yourself (And Your Mind)', and 'I Walk The Streets Alone' which show the potential is there, if only they'd been allowed to unleash it.

But not to paint it all black, this is still better than recent releases from the likes of Earth, Wind and Fire, the Crusaders, and Chic. Next time around, I'm hoping. + + + ½.

NICK GILDER: 'Rock America' (Casablanca NBLP 7243).

By Frank Plowright

OH WOW. How great. Another American AOR artist. They're produced with the same certainty and regularity with which Millwall let in goals on a Saturday afternoon. Nick Gilder in the past has been no different. He's a gent that had one massive American hit a couple of years ago and has consistently failed to follow it up. Of course all AOR artists are ripe for a slugging, so to make this a bit of a challenge I'll attempt to unearth any redeeming qualities here.

To give the man credit, he has attempted to diversify from the usual transatlantic tedium by hardening up his sound somewhat, a transformation best represented by 'On The Beat'. It switches backing from keyboards to electric guitar while maintaining a solid beat and bearing a hook that could catch anyone. The irritatingly familiar 'I've Got Your Number' also rates a mention. It survives puerile groupie fantasy lyrics by dint of a great keyboard riff (?) and a sense of application absent on many tracks here. All the other tracks are a homogenised potpourri of pop numbers that have no outstanding quality enabling them to be instantly recalled, with 'Night Comes Down', a dull plodding filler, being the only track to stand out as being bad.

All 'n' all (Now there's an album I can't see this album living up to it's title, especially at a miserly 33 minutes for your money. + + ½.

WINWOOD — SOLID OAK

STEVE WINWOOD: Arc Of A Diver' (Island ILPS 9576).

By Mike Nicholls

NOT UNTYPICALLY, 'Arc Of A Diver' opens with what could have become the most distinctive keyboard sound in rock if its maker didn't confine his talent to a sleepy Gloucestershire church and just release the odd solo album every few years.

Still, I guess when you've been making records for one-and-a-half decades you reserve the right to take your time. Perfecting his craft for that length of time has honed his taste and artistry to a stunning extent and with friends Will Jennings, George Fleming and the redoubtable Viv Stanshall he has produced a series of superb songs.

Funkier than 77's occasionally insipid 'Steve Winwood', the great voice of British soul still moans as clear and strong as it did throughout the years with the Spencer Davis Group and the magical Traffic when the seeds of my affection for Steve were first sown.

He'd barely reached his mid-teens when I saw him drive Spencer Davis through a powerful support set to the Stones in '65. Even then he was an adroit multi-instrumentalist. Add to this a talented capacity for immaculate arrangements and production, clear accessible lyrics and a timelessness redolent of fellow Island artist John Martyn's latest masterpiece and you're talking in terms of genius.

Justification for the hyperbole is right there in the grooves where the tracks follow one another with climactic precision. If there's a sense of him not getting into his stride until half way through the first side, compensation comes with barely-restrained upbeat work-outs like 'Night Train' where the grooves seems to go on forever as the various keys, rhythms and guitars slide in and out of the mix.

It's a perfect foil for the preceding 'Spanish Dancer' whose measured construction is underpinned by a slow-burning desire to let rip, a feeling heightened by the deft addition of a string machine that offsets the more ominous organ tones several layers down.

One could analyse each of the cuts in a similarly sterile manner but there's little point, be it in terms of praising the R&B delicacy of 'Slowdown Sundown' and its subtle profusion of intermingled solos or the halting sensitivity of 'Dust' with its finger on the pulse of unglamorised nostalgia.

If you've the remotest interest in anything happening on the periphery of the boisterous rock 'n' roll mainstream listen to 'Arc Of A Diver' and soak up the continuing underrated brilliance of a sixties soul survivor who's still branching out from roots as solid as English oak. + + + +

SOUND ATTACK

DANTE BONUTTO shouts above
the might of a 25,000 watt
PA to HW's loudest: SAXON

D ID YOU say turn it up?"

Biff, Saxon's voluble frontman, eyes the denim-decked crowd with disbelief.

"There's 25,000 watts in 'ere tonight, let's see that's 110 watts each. You must be f-king mad!"

Mad or not though Saxon never turn a deaf ear to their fans and the majority request is swiftly granted. What this means in practical terms is 128 decibels stinging the lobes but, to paraphrase AC/DC, rock'n'roll Saxon style ain't just noise pollution. They may yearn to be the loudest band in the world but with the Stallions Of The Highway loudness and intensity are pretty well synonymous and it's the band's ardent energy and drive rather than the settings on their Marshalls that makes them so combustible life.

Actually, the gig at Leicester's De Montfort Hall gives me my first chance to see them headline and quite simply I'm shocked - shell-shocked. These days the show is very much an experience, a total wrap-around event designed to wreak maximum havoc with the sensory powers. In a word, professional but as the band have recently completed an extensive US tour with established heavyweights like Rush, Black Sabbath, AC/DC and Blue Oyster Cult that's hardly surprising.

After all, having to grab the lapsels of 10-15,000 people every night makes a band grow in confidence and stature almost as a matter of course though, thankfully, they haven't acquired the glib between-song patter and haughtier-than-thou mentality that can also creep in virtually unnoticed. But then there really isn't room for swollen egos in the Saxon camp as band and road crew work very much as a close-knit unit; a family fed and watered by the wonderful Lorraine whose plum crumble is a tastebud tingle of the highest order.

Despite such culinary craft, however, Biff isn't quite firing on all cylinders at Leicester, being in the last throes of an illness that led to the Blackburn and Bradford gigs being cancelled (they're now rescheduled for January incidentally). Super trooper that he is, though, he proves - er - still fit to boogie making me wonder why a certain cassette manufacturer doesn't use his boisterous bark for breaking glasses on TV.

Indeed, a close pre-gig encounter shows him as pretty well back to normal which for a Big Teaser means assailing all and sundry with a constant stream of quite excruciating humour. Frankly, there's only so much flesh and blood can stand so, after failing for almost every gag on offer, I head outfront to catch support act Limelight.

W HILST to describe this Nottingham based band as a three-piece is numerically accurate - it gives not an inkling as to the varied nature of their show. Musically they veer between

stomping HM ('Mamma I Don't Wanna Lose Ya') and more sensitive, refined compositions ('Man Of Colours'), juggling instruments like Indian clubs and hitting with a power only hinted at on their poorly produced LP.

But this is Saxon's evening and pulses quicken as the lights dim a second time and Tommy Vance's pre-recorded warning shakes the PA: "Ladies and Gentlemen, the management of this theatre accept no responsibility for your health. You are about to witness the greatest form of music known to mankind..." Yes, you've guessed it... COUNTRY AND WESTERN! Or so the 'Carlisle Evening News' might claim, the paper having recently carried an ad inviting readers to a c&w hoecown with a troupe bearing the Saxon monicker.

When the curtains part, however, all visions of Dolly Parton are trampled underfoot as Biff and co, dwarfed by a ton and a half of Marshall amps, unleash the relatively new yet already classic 'Heavy Metal Thunder', a song that's both a tribute to the fans and a celebration of a musical genre no new wave has so far managed to drown.

For the rest of the show old faves such as 'Motorcycle Man' and 'Stallions Of The Highway' rub

"I were crying on stage and the doctor told me it were the emotional stress."

shoulders with newer do-or-die ditties like '20,000 ft' and 'Strong Arm Of The Law' (The current single and title track of the band's fine new album). Old or new, each song receives the same hectic treatment; drummer Pete Gill and bassist Steve Dawson forge a sturdy iron-clad beat, guitarists Graham Oliver and Paul Quinn shoot from the hip with Sten-gun subtlety whilst Biff, as already mentioned, lets the side down not at all, handling even the rat-a-tat pace of 'Machine Gun' with ease.

And it's 'Machine Gun', the final encore, that impresses most with Graham igniting his guitar and leaving it swinging high above the stage as all-clear sirens signal it's time to collect your ears from the back of the hall and head for home - or, of course, for the backstage door end with the Militia Guard (the band's fan club run by the industrious Moz Morris) now boasting some 1,300 members a lot of bodies move in the latter direction. Indeed, the band normally spend well over an hour signing autographs after gigs so whilst Paul, Steve, Graham and Pete take care of the scribbling I ask Biff what caused his collapse after the second night at Sheffield's City Hall...

"Well, for some reason the promoter shipped in a different security firm to the one they normally use and they were unnecessarily heavy with the kids. That sort of thing really upsets me, I were actually crying onstage and the doctor told me it were all the emotional stress that made me poorly."



Biff after a quick pre-gig warm up.

T HE band simply told the promoter that unless the security was changed they'd never do a tour for them again, an ultimatum that made for a trouble free second night. By that time, however, an egg could easily have been fried on Biff's forehead though just prior to his collapse he did manage an interview with 'The Observer'.

"The wanted to know why heavy rock is so popular in the north," he explains, "So I told 'em that bands like ourselves just kept gigging through everything and that kids read in the papers about this new thing HM, though of course it wasn't new, and got into the music that way."

In America, however, there's been no such media inspired revival simply because HM has never really fallen from grace. Not surprisingly, Saxon found it a happy hunting ground indeed: "Oh Yeah, audiences were excellent," confirms Biff, "I mean in Nashville the whole place just erupted as soon as we walked onstage. The only thing is though they don't know how to headbang so we had to show them what to do."

And their reviews were encouraging to say the least, some even claiming they blew Rush offstage.

"Well, quite a few said that actually," continues Biff, "But I don't agree with all this blowing offstage crap. You can have really good nights and you can play better than the headliners but you'll not blow 'em off 'cos for kids top bands are top bands."

And indeed despite good press Saxon weren't the bees knees in everyone's book. To some their music was simply too rough and raucous to be reconciled with long-held MOR-based beliefs but overall this no-nonsense, typically British approach earned them considerably more friends than enemies. Indeed, due to the 'Wheels Of Steel' album gaining considerable prime-time airplay every town had its own pocket of Saxon support.

"We had kids coming up asking

about Donnington with every single we've ever released," recalls Biff, "And whenever we arrived somewhere new there'd be an advert on the radio saying 'Saxon! A higher form of HM'. It were amazing."

I N the States, of course, radio is probably the most important promotional medium and the band used it to good advantage doing 56 official interviews and 22 that came from them simply bursting into a station and persuading themselves onto the air.

"I enjoyed doing all the interviews but it were really hard

"... Singing so loud the back of my neck constricted and stopped the blood flowing to me brain."

work," reflects Biff. "We'd get to a hotel and somebody would whisk us off to one radio station then another and another then we'd soundcheck if possible and finally do a few more stations after the gig. I don't think I've ever been so tired."

And, all in all, the band did quite a lot of travelling. Some 16,000 miles in fact, 3,000 by air and the bulk in a hired Dodge minibus. Next time they'll have something a trifle more luxurious but as the tour was largely self-financed economy had to be the order of the day. One thing even unlimited record company funds couldn't have bought however was a decent pot of tea, a matter over which Biff becomes quite incensed.

"You ask for a drink o' tea and you get this bloody great thing full of cold tea with ice in it and if you ask for milk you get it with lemon so all the milk curdles - but you've got to drink it to be polite."

Despite an American cuppa being far from the day's best drink, though, Saxon plan to tour there again between March and July and indeed 1981 looks like

being their busiest year ever. As well as the US trip they'll be a co-headlining tour of Europe with Judas Priest, a first visit to Japan where 'Motorcycle Man' is still holding firm in the singles chart and, providing they're asked, a second appearance at Castle Donnington.

"I know you lot weren't too happy with it last time," says Biff, "But I thought it were f-king great. It were really sunny, bill were brilliant, although all bands probably could have played better and that includes ourselves, and all kids I've spoke to thought it were an excellent day out."

As Saxon's set was without doubt the highlight of the festival it's not surprising that the sole redeeming feature of the 'Monsters Of Rock' album - a stirring 'Backs To The Wall' - is also their work. Indeed, the band's recorded output has always been of the highest quality and there's a lot more good stuff yet to see the light of day. Of particular interest is a version of 'Frozen Rainbow', recorded for the first LP but vetoed by Carrere, that has Rod Argent questing on keyboards but for some reason their label's none too keen to put it out, a reluctance that inspires Biff to call all record companies "Assholes!" several times.

Having cleared that from his system he then informs me that the next album will almost certainly be recorded abroad, a move that leaves Rampart Studios free to remove the extra soundproofing added to cope with the band's last visit...

"We are in fact the loudest group ever to record there," he points out, "And this time I actually collapsed twice. I were singing that loud and that powerful that the back of my neck constricted and stopped the blood flowing to my brain."

At which point Pete emerges from the dressing room wearing a worried frown. "A really strange guy just came in there a minute ago," he confides, "But I've straightened him out now." Who was he? "OLIVER TWIST!" Excruciating isn't the word...



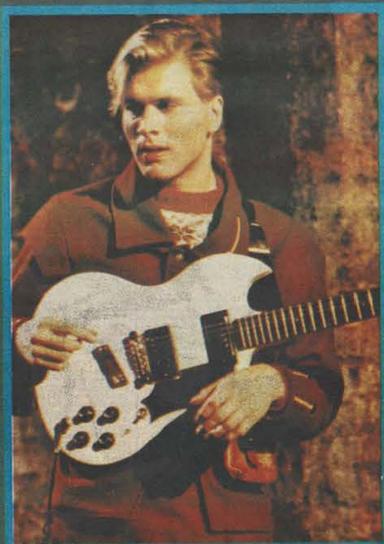
JOHN KEEBLE



MARTIN KEMP

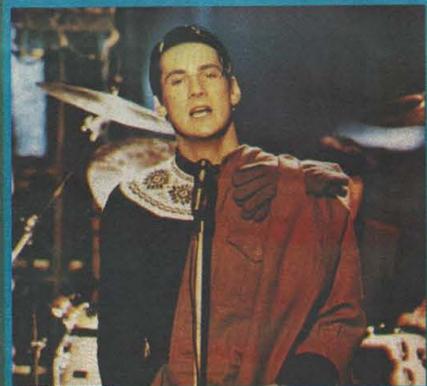


GARY KEMP



STEVE NORMAN

Spandau Ballet

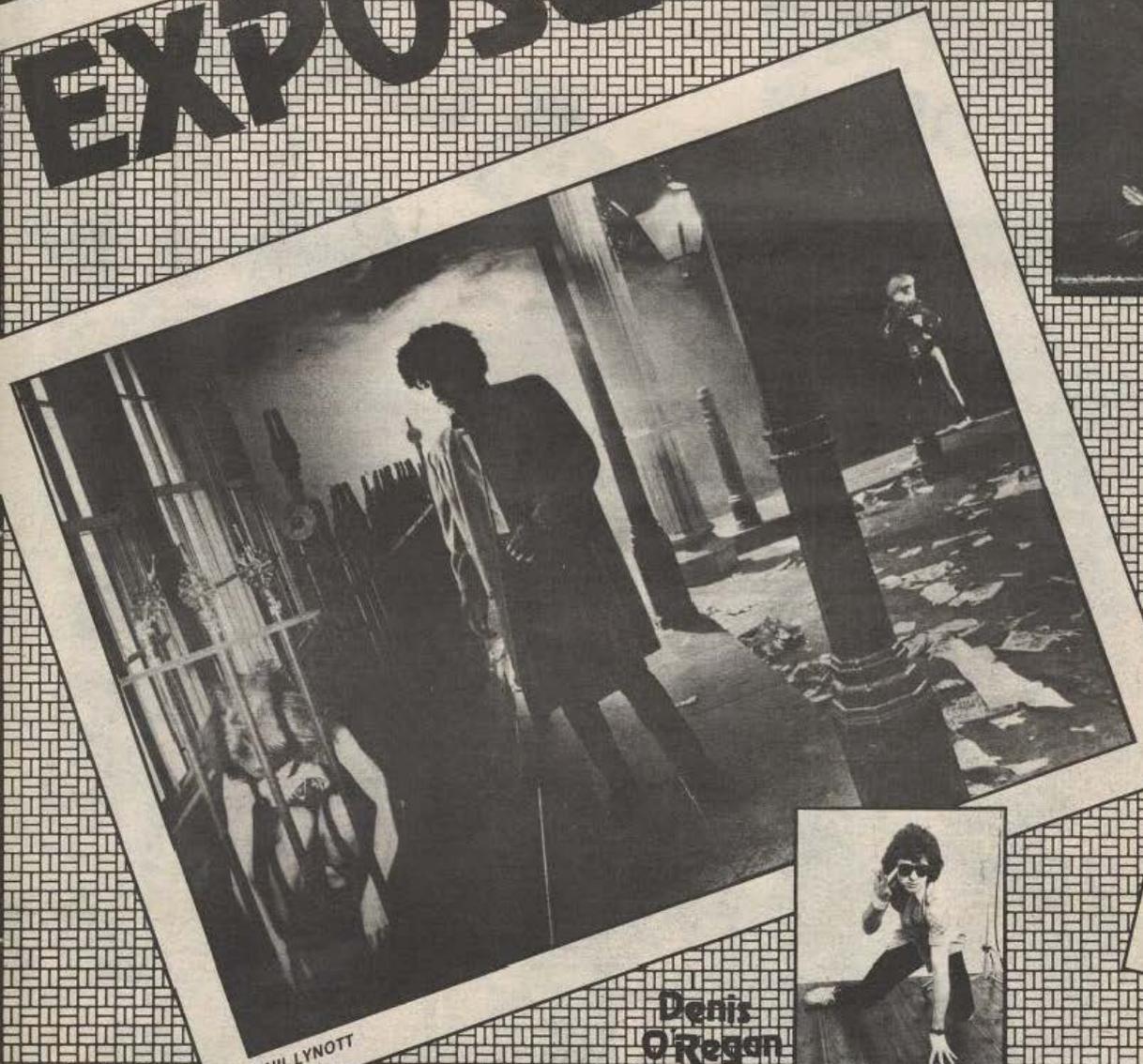


ANTHONY PADLEY



ROCK SHOTS, mug shots, long shots and pot shots — our photographers have taken them all. Usually at the sharp end of rock, the lensmen and woman of rock go deaf standing at the front of the stage with you yelling at them for getting in your way and the bands abusing them for catching the unguarded moments.

EXPOSURE



PHIL LYNOTT

Denis O'Regan



PAULINE MURRAY



Here is a selection of what they consider to be their best shots of the year — plus six of themselves so that you can see that they're human too (well, some of them). Next time any of them stand between you and the stage, you'll know who you're screaming at. They're all sensitive artists really.



HEADLINE



Paul Cox

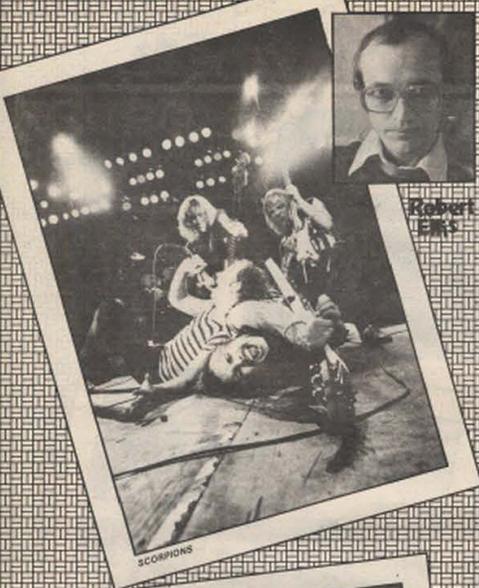
Andy Phillips



DAVID SYLVAIN, OF JAPAN



Jim Furmanovsky



SCORPIONS



Robert Ellis



STEVIE WONDER, MARVIN GAYE, DIANA ROSS



MOTORHEAD



George Bidmead



VOTE WELSH NATIONALISTS

Justin Thomas



Paul Slattery

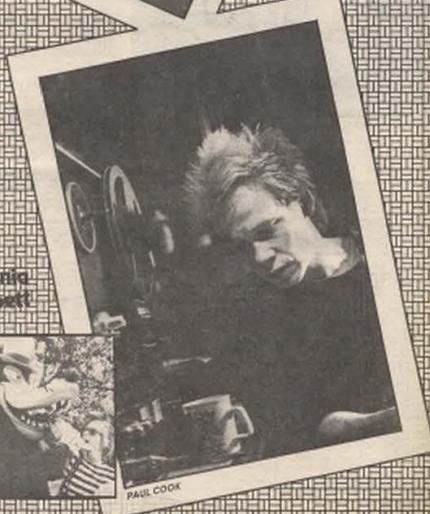


BOW WOW WOW

Simon Fowler



MICK JONES OF THE CLASH



PAUL COOK

Virginia Taitwell



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

THURSDAY

JANUARY 1

BOURNEMOUTH, Pinecliffe Hotel (426312), Spankers
BRISTOL, Granary (28272), The Bell Hops
CAMBRIDGE, Great Northern, Mystery Band
CHORLEY, Joiners Arms (70611), Star
DUBLIN, Stadium (75371), Dire Straits
ETON, The Christopher Hotel (Windsor 65948), Guest Band
HIGH WYCOMBE, Nags Head (21758), Patrik Fitzgerald Group
LEEDS, Haddon Hall (751115), Little Brother / New Model Army

CELEBRATING the opening throes of brave new 1981, the **BOOMTOWN RATS** are back on the road this week, opening their maxi-dater with one - nites at Southampton Gaumont (Sunday), Bristol Colston Hall (Monday), Cardiff Sophia Gardens (Tuesday) and Birmingham Odeon (Wednesday). Meanwhile, in Ireland, **DIRE STRAITS** play a clutch of Aeolian venues with dates at Dublin Stadium (Thursday), Cork City Hall (Friday) and Galway Leisureland (Saturday).

'Fried other highlights are few 'n' far between folks as big name and provincial bands alike use this seven days to recover from an excess of festive comestibles and/or the considerable reluctance of both small and large - scale promoters to stick out their necks so soon into the New Year. But, nostalgia rears its perennial head in the shape of **THE SWEET**, making a rare appearance at London's Lyceum, The Strand (Sunday), supported by **DURAN DURAN** and **DUMB BLONDES** ... **GARY GLITTER**, haunting his few remaining zoot suits at Watford Balleys (Friday, Saturday, Sunday) ... and followers of the esoteric **JAPAN** have another chance to catch 'em live at London Hammersmith Odeon (Wednesday).

Much more coverage of contemporary rock happens with the continuation of the formidable fringe festival at London ICA, The Mall, featuring a galaxy of talent and otherwise, with **THE PASSAGE**, **CRISPY AMBULANCE**, **BITING TONGUES** (Thursday), **THE SOUND**, **THE CRAVATS**, **JUMP CLUB** (Friday), **BASEMENT FIVE**, **RED BEAT**, **DISLOCATION DANCE** (Saturday), and, from Scotland, **JOSEF K**, **ORANGE JUICE**, and **BLUE ORCHIDS** (Sunday). Check 'em out for the best of the rest. Better news next week.



BOOMTOWN RATS at Southampton on Sunday

LETCHEWORTH, Lays Hall, Misty In Roots
LIVERPOOL, Masonic, Asylum
LONDON, Bulls Head, Barnes Bridge (01-875 5241), Ian Carr's Nucleus
LONDON, Castle, Tooting (01-672 7018), Dead Set
LONDON, Coach And Horses, Blackheath Road, Greenwich (01-856 9493), These Strange And Beautiful Things
LONDON, George Canning, Brixton (01-274 6329), The Cool Notes
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Random Band
LONDON, Henry Gordon Hall, Egerton Gardens, Two Dozen Wicked Jesters
LONDON, ICA, The Mall (01-930 6393), The Passage / Crispy Ambulance / Biting Tongues
LONDON, John Bull, Chiswick (01-994 0052), Telemacque
LONDON, Kensington, Russell Gardens (01-603 3245), Chuck Farley
LONDON, Moonlight Railway Hotel, West Hampstead (01-624 7611), Brian Brain / The Rest
LONDON, Pegasus, Stoke Newington (01-225 5930), Sever Yew Itch
LONDON, Rock Garden, Covent Garden (01-240 3961), Cravats
LONDON, Royalty, Southgate (01-886 4112), The Jets / The Polecats / Blue Cats
LONDON, Seven Dials, Shelton Street, Covent Garden (01-240 0443), Carol Grimes / Geoff Bradford / Wayne Elliott
LONDON, Towers, Hoe Street, Walthamstow (01-526 8373), Mr. J.
NOTTINGHAM, Imperial Hotel (42884), Gaffa
OXFORD, Corn Dolly (44761), Streets Ahead
PRESTON, The Warehouse (53216), The Accelerators
SHOREHAM-BY-SEA, Community Centre, Yakety Yak
SOUTHAMPTON, Joiners Arms (25612), Overkill
WATFORD, Balleys (39848), Gary Glitter
WEYMOUTH, Cellar Vno (79842), Spankers

FRIDAY

JANUARY 2

ASHTON UNDER LYME, Spread Eagle (061 330 5732), The Game

BIRMINGHAM, Fighting Cocks, Mosely (021 449 2554), Vision Collision
BIRMINGHAM, Palm Cove Club (499895), Head Hunter
BRAINTREE, The Institute, Caroline Road
BRIGHTON, Standford Arms (604542), The Agents
CAMBRIDGE, Great Northern (60340), Hit Factory
CASTLE DOUGLAS, Town Hall, Wayward Skylabs
CHORLEY, Joiners Arms (70611), Dynamo
CORK, City Hall (21731), Dire Straits
CREWE, Earl of Crew, Vermillion Hair
CROYDON, Cartoon, London Road (01 688 4500), Yakety Yak
EDINBURGH, Nite Club (031 685 2064), The Vipers
ETON, Christopher Hotel (Windsor 66127), Kid Cairo
GALASHIELS, Maxwell Hall, Johnny And The Roccos
GLASGOW, Doune Castle (041 649 2745), Jack Easy
HAILSHAM, The Crown (840041), Daddy Yum Yum / New Coyotes
KIDDERMINSTER, Market Tavern (62590), Close Bizarre
LAUCESTON, White Horse (2084), Tosh
LIVERPOOL, Brady's (051 236 3958), The Cheaters
LIVERPOOL, Whispers Wine Bar (051 709 4219), The Guards
LONDON, Belsize Park Country Club, Belsize Park (01 435 0052), Soul, R&B, Ska Disco
LONDON, Cock Tavern, Fulham (01 385 8021), Jazz Slut
LONDON, Dingwalls, Camden Lock (01 267 4967), Upp / Shellshock
LONDON, Half Moon, Putney (01 788 2387), The Vipers
LONDON, Hope And Anchor, Islington (01 359 4510), The Meteors
LONDON, ICA, Pail Mall (01 930 6393), The Sound / The Cravats / The Jump Club
LONDON, 100 Club, Oxford Street (01 636 0633), Jabula / Kabbala
LONDON, John Bull, Chiswick (01 994 0062), Sad Among Strangers
LONDON, Kensington Russell Gardens (01 603 3245), The Crying Shame

LONDON, Marquee, Wardour Street (01 437 6603), Sector 27
LONDON, The Pegasus, Stoke Newington (01 225 5930), Juice On The Loose
LONDON, Prince Rupert, Plumstead, Avenue (01 854 0678), The Avenue
LONDON, The Venue, Victoria (01 834 5882), Live Wire
MANCHESTER, Band on the Wall (061 832 6625), Highway 61
MAIDSTONE, Motte Park Pavilion (831142), Those Helicopters / Performing Ferrets
NORWICH, Whites (25539), Savage
NOTTINGHAM, Imperial Hotel (42884), Radium
RAYLEIGH, Crocks (77603), Alkatrazz
WATFORD, Balleys (39848), Gary Glitter
WEYMOUTH, Cellar Vno (79842), Credits

SATURDAY

JANUARY 3

ASHTON UNDER LYME, Spread Eagle (061 330 5732), Venom
AYLESBURY, Friars (88946), Lindisfarne
BIRKENHEAD, Gallery Club, Whitefire
BIRMINGHAM, Coach and Horses, West Bromwich, Soft Asylum
BIRMINGHAM, Fighting Cocks, Mosely (021-449 2554), Beshara / Guilty Millionaires
BIRMINGHAM, Railway (021 359 3491), The Dealers
BLACKPOOL, Norbreck Castle (52341), The Cheaters
BRADFORD, Princeville (578845), Witchfynde
BRISTOL, The Granary (28272), Alkatrazz
BURTON-ON-TRENT, 76 Club (61037), Llmelight
CAMBRIDGE, Great Northern (60340), Amy Dukes
CASTLEFORD, Trades Hall, Llmelight
CHORLEY, Joiners Arms (70611), Asylum
CHORLEY, Taton Community Centre, New Order/PRS
CROYDON, Cartoon, London Road (01-688 4500), 7 Year Itch
DUMFRIES, White Hart (0387 3337), Wayward Skylabs
DUNSTABLE, Queensway Hall (603326), Caroline Roadshow
EDINBURGH, Playhouse Nite Club (665 2064), Roof For Dancing / Fire Engines / John Peel
ETON, The Christopher Hotel (Windsor 65948), The Ian Campbell Blues Band
GALWAY, Leisureland (7687), Dire Straits
GLASGOW, Dial Inn (041-332 1842), Freshways (All Day)
GLASGOW, Doune Castle (041-649 2745), Jack Easy
GRAVESEND, Admiral Beatty, Valley Drive (65286), Italian Parcels
GRAVESEND, Red Lion, Crete Hall Road (66127), Blind Wolf
GUILDFORD, Wooden Bridge (72706), Chinatown
LONDON, Acton Town Hall (01-992 5566), Misty In Roots
LONDON, Belsize Park Country Club, Belsize Park (01-435 0052), Soul, R&B, Ska Disco
LONDON, Bridge House, Canning Town (01-476 2889), The Blues Blasters
LONDON, The Cellar, Regent Park Road, Cosmothea
LONDON, Clarendon Hotel, Hammersmith Broadway (01-969 1343), The Munchies
LONDON, Cock Tavern, Fulham (01-385 8021), Chantoussie
LONDON, Dingwalls, Camden Lock (01-267 4967), Dana Gill / The Exciters
LONDON, Half Moon, Herne Hill (01-737 4580), Slim / Scavengers
LONDON, Half Moon, Putney (01-788 2387), Grannog
LONDON, Hambrough Tavern, Southall, B Film / Orson Blake / Vibroge
LONDON, The Hog's Grunt, NW2, (01-450 8869), The Modets
LONDON, Hope And Anchor, Islington (01-359 4510), Ricky Cool And The Rialtos
LONDON, ICA, Pail Mall (01-930 6393), Basement 5 / Redbat / Dislocation Dance
LONDON, John Bull, Chiswick (01-994 0062), Chris Hunt's Xable Kar / Press Group
LONDON, Kensington, Russell Gardens (01-603 3245), Basil's Balls Up
LONDON, Marquee, Wardour Street (01-437 6603), Pretty Things
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Sore Throat / No Meen Feat

LONDON, The Pegasus, Stoke Newington (01-225 5930), Big Chief, featuring Dick Heckstall-Smith
LONDON, Royal Exchange, Hartland Road, Camden (01-286 8403), Suttel Approach
LONDON, Two Brewers, Clapham (01-622 3621), Sad Among Strangers
LONDON, The Venue, Victoria (01-834 5882), Rockett 88
LONDON, The Windsor Castle, Harrow Road (01-286 8403), Five Pliers + Last Orders
MANCHESTER, Band on the Wall (061-832 6625), Highway 61
MIDDLESBROUGH, Rock Garden (241995), Blurt
NEATH, The Lamb (3733), The Tunnel Runners
NORWICH, Whites (25539), Scarabus / Mental Gymnastics
OXFORD, Penny Farthing (46007), Never Never
PAISLEY, Bungalow Bar (041-889 6867), Pictures
PRESTON, The Moonraker (59907), Slender Thread
WATFORD, Balleys (39848), Gary Glitter
WEYMOUTH, Cellar Vno (79842), Switch

SUNDAY

JANUARY 4

BRADFORD, Princeville, (578845), Kyr.
CAMBRIDGE, Great Northern, (60340), Lip Service
CHORLEY, Joiners Arms, (70611), Asylum
ETON, Christopher Hotel, (Windsor 66127), Milenberg Jazz Band
GLASGOW, Doune Castle, (041 649 2745), The Dolphins
HAILSHAM, (0323) 840041, The Pulsaters
HATFIELD, Stonehouse, (62112), Llmelight
LEEDS, F&S Club, Brannigans, (683252), New Order
LEEDS, Staging Post, (735541), Shake Appeal
LONDON, Africa Centre, Covent Garden, (01-633 1973), Calling Hearts / The Big Combo / Kan Kan
LONDON, Bridge House, Canning Town, (01-476 2889), Sunfighter
LONDON, Caberet Futura, Rupert Street, (01-274 6085), Richard Strange / Guests
LONDON, Castle, Tooting, (01-672 7018), Three Piece Suite
LONDON, Cock Tavern, Fulham, (01-385 8021), The Works
LONDON, Dingwalls, Camden Lock, (01-267 4967), Famous Bluesblasters
LONDON, Half Moon, Herne Hill, (01-737 4580), The Pole Cats / RPM
LONDON, Kings Head, Acton, (01-274 6329), Black Market
LONDON, Half Moon, Putney, (01-788 2387), Nucleus
LONDON, Hope And Anchor, Islington, (01-359 4510), Italian Parcels
LONDON, ICA, The Mall, (01-930 6393), Josef K / Orange Juice / Blue Orchids
LONDON, Kensington, Russell Gardens (01-603 3245), The Sharpees
LONDON, Kings Head, Acton, (01-992 6282), Patrik Fitzgerald Group
LONDON, Lyceum, The Strand, (01-836 3715), The Sweet / Duran Duran / The Dumb Blondes
LONDON, Marquee, Wardour Street, (01-437 6603), Lindisfarne
LONDON, The Moonlight Club, West Hampstead, (01-624 7611), Talkover / Strictly Business
LONDON, The Pegasus, Stoke Newington, (01-225 5930), Back to Back
LONDON, Queens, Hackney, Avenue
LONDON, Torrington, North Finchley, (01-445 4710), Ricky Cool And The Rialtos
NOTTINGHAM, Imperial Hotel, (42884), Tole Gesture
OXFORD, Corn Dolly, (44761), Alkatrazz
OXFORD, Penny Farthing, (46007), Never Never
REDDHILL, Lakers Hotel, (61043), 7 Year Itch
SOUTHAMPTON, Gaumont, (29772), Boomtown Rats
WEYMOUTH, Cellar Vno, (79842), XS

MONDAY

JANUARY 5

BELFAST, Ulster Hall (21341), Dire Straits
BIRMINGHAM, Romeo and Julietts (021 643 6596), New England
BRIGHTON, Alhambra (27874), The Agents
BRISTOL, Colston Hall (291768), Boomtown Rats
ETON, Christopher Hotel (Windsor 60946), The Switchers
GLASGOW, Doune Castle (041 649 2745), Kee West
KINGSTON, The Grove, Washington Road (01 549 2889), Avenue
LONDON, Bridge House, Canning Town (01-476 2889), Purple Hearts
LONDON, Cock Tavern, Fulham (01 385 8021), Riff Raff
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Lindisfarne
LONDON, Half Moon, Putney (788 2387), Dick and Camilla
LONDON, The Hog's Grunt, Cricklewood (01 450 8869), Rio and the Robots
LONDON, Hope And Anchor, Islington (01 359 4510), Daddy Yum Yum
LONDON, Marquee, Wardour Street (01 437 6603), Thompson Twins

LONDON, Moonlight Club, West Hampstead (01 624 7611), The Cravats / Zeitgeist
LONDON, The Pegasus, Stoke Newington (01 225 5930), Jam Today
LONDON, Stapleton Hall Tavern, Crouch Hill (01 272 2198), First Aid
MANCHESTER, Band On The Wall (061 832 6625), The Things
READING, Top Rank (57262), 07 Band
WATFORD, Balleys (39848), Ritz

TUESDAY

JANUARY 6

BELFAST, Ulster Hall (21341), Dire Straits
BIRMINGHAM, The Railway (021 359 3491), Brooklyn
CAMBRIDGE, Great Northern (60340), On The Level
CARDIFF, Sophia Gardens (20181), Boomtown Rats
LONDON, Covent Garden, Community Centre (01 240 0443), Rubber Johnny
ETON, The Christopher Hotel (Windsor 66127), Traditional Jazz
GLASGOW, Doune Castle (041 649 2745), Omega
GRAVESEND, Red Lion, Crete Hall Road (66127), Performing Ferrets
HULL, Annabellas, Head-Hunter
LONDON, Clarendon Hotel (01 969 1343), RPM
LONDON, Cock Tavern, Fulham (01 385 8021), Side Street
LONDON, Dingwalls, Camden Lock (01 267 4967), Micky Jupp
LONDON, George Canning, Brixton (01 274 6329), Wasimis
LONDON, Half Moon, Putney (01 788 2387), Sound of It
LONDON, Hambrough Tavern, Southall, B Film / The Attendants / Vibroge
LONDON, Hope And Anchor, Islington (01 359 4510), Boots For Dancing
LONDON, Marquee, Wardour Street (01 437 6603), The Straps
LONDON, The Moonlight Club, West Hampstead (01 624 7611), Local Heroes
SWY / The Nuggets
LONDON, Thomas a Becket, Old Kent Road (01 703 2644), Prize Guys / Pozer
LONDON, The Venue, Victoria (01 834 5882), The Allies (8.00pm) / Duffo (10.30pm)
LONDON, White Swan, Blackheath Road, Greenwich (01 856 9493), Suttel Approach
MANCHESTER, Band On The Wall (061 832 6625), Loose Change
NOTTINGHAM, Imperial Hotel (42884), Brendan Kadulis And The Stroll
WATFORD, Balleys (39848), Ritz

WEDNESDAY

JANUARY 7

BIRMINGHAM, Fighting Cocks, Mosely (021-449 2554), Partizans
BIRMINGHAM, Odeon (021-643 6101), Boomtown Rats
BIRMINGHAM, The Railway (021-359 3491), Handsome Beats
CAMBRIDGE, Great Northern (60340), The Plugs
CHATHAM, Old Ash Tree (50766), Performing Ferrets
CHELSEA, Copperfields, Emotion Pictures
ETON, The Christopher Hotel (Windsor 65948), Fusion
EWELL, The Grapevine (01-393 8522), Avenue
GALASHIELS, College Of Textiles, Pictures
HALIFAX, Foggy's The Cheater's
LEEDS, Marquis of Granby (454480), New Model Army / Twisted Nerve
LIVERPOOL, Masonic, Bury Street, Sun The Guards
LONDON, Cock Tavern, Fulham (01-385 8021), Strength
LONDON, Dingwalls, Camden Lock (01-267 4967), Lindisfarne
LONDON, George Canning, Brixton (01-274 6329), Southside
LONDON, Gossips, Dean Street (01-734 5736), Chelsea
LONDON, Greyhound, Fulham (01-385 0526), Weapon
LONDON, Half Moon, Putney (01-788 2387), Morris Mullen
LONDON, Hammersmith Odeon (01-748 4051), Japan
LONDON, The Hope And Anchor, Islington (01-359 4510), Boots For Dancing
LONDON, Kensington, Russell Gardens (01-603 3245), Marmalade
LONDON, Kings Head, Acton (01-992 0282), The Klones / Square One
LONDON, Marquee, Wardour Street (01-437 6603), The Rockies
LONDON, Stapleton, Crouch Hill (01-272 2108), Italian Parcels
LONDON, The Venue Victoria (01-834 5882), Matumbi
MANCHESTER, The Ratters (051-236 9788), The Renegades / Durutti Column / Thunderboys
NOTTINGHAM, Imperial Hotel (42884), Heavy Rock Disco
OXFORD, Corn Dolly (44761), Overkill
SOUTHEND, Shampers, The Flatbackers
STOKE ON TRENT, Bowler Hat (81491), Vermillion Hair
WATFORD, Balleys (39848), Ritz

W

SIMPLE MINDS Marquee, London By Mark Cooper

THE SECOND night of Simple Minds' triumphant return to the Marquee. A strange atmosphere prevails in the crowd. There's the usual mingling of vile bodies and the obligatory spilling of drinks but there's something else here, doctor, a mixture of celebration and fear. The Simple Minds cocktail, dance songs for nervous people who feel twitchy and at home in the 'crumbling Europe' mythology. A third of the way into the gig, five cops in full uniform move assertively through the packed crowd and thread their way out the back like some organised crocodile. Later, some terminally antisocial geezer runs amok on the same path and carves his way passed surprised flesh. These events appear to be unconnected.

There's a feeling of unease in the air and much of that unease is being described if not encouraged by the boys on stage. The music they are making recalls on these European night thrillers, train journeys and troops marching, the upheavals of Europe as a backdrop and some very taut existential twists on top. No heroes, lots of villains, amoral time. Just next to me there's a bloke who is transmuted by this music into an endlessly jerking figure, arms moving side to side, knees up and down, eyes staring blindly, lost in the dance.

While Ultravox make candy floss pompous dance music out of the European tangent they have chosen, Simple Minds are altogether a weightier proposition. Their drum beats harder and more relentlessly and the landscape they portray seems far from escapist froth. Yet they share the other European bands apocalyptic leanings, the same gum look of lemmings dancing unthinkingly over the edge, half in love with easeful death.

Travel and mass movement are the themes of 'Empires And Dance' and repetition is Simple Minds' central tactic, musically speaking. They've learnt their disco lessons well but they turn disco to their own purpose, to a repetitive dance music that accumulates a sense of dread, that hypnotises its listeners, then starts them down. I'm not sure if Simple Minds are simple at all. I'm not sure if they're offering diagnosis, description or fantasy.

Still, Simple Minds and their audience enjoy the sense of dread that gathers with every number. Jim Kerr is an impressive front man, dressed in white shirt buttoned to the collar (it goes with the precision and sense of order) and a touch of make up to keep him Egyptian inscrutable. His arm gestures alone entertain and add a sense of life and drama to the determinedly single-minded diet that Simple Minds' music has become. They perform half each of the last two albums with 'Celebrate' with its Jim Morrison overtones as the standout. 'White Light, White Heat' is the encore (there's another) and the one number on which the thumping strobe drum of Disco is allowed to loosen into rock.

X EFFECTS

Thames Poly, Woolwich
By Chas de Whalley

ANYBODY WHO turned up to see X Effects on the strength of their admirable Pre-Fab single 'Nineteen (French Gymnastics)' would have been a little disappointed by the band's workout in Woolwich. But then not too many people turned up anyway, which was at the root of the problem. Obviously both intimidated and exasperated by the vast areas of space on the dancefloor, lead singer and guitarist Ian Martin threw subtlety to the wind, took X Effects 10 number set at a run and dragged the rest of the band behind him. The result was an uncharacteristic "punk" performance.

Which was something of a pity since X Effects' taut and edgy new wave style relies on nuance and mood for much of its success, and, given the chance to be pensive, this Covent Garden four piece can be as simultaneously entertaining and

stimulating as Talking Heads circa 1977. At breakneck speed however what are normally strengths suddenly appear as shortcomings and in X Effects case the untutored simplicity of Phil Saatchi's drumming and Jon Astrop's bass became a little too erratic for comfort.

All was not lost though. 'Nineteen' sparkled as did its B side 'Female Pulse' while with Saatchi smattering the syndrums and electronics genius Dave Simmons squeezing more sounds from a Fender Rhodes and an ARP Odyssey than might have been thought possible, X Effects kept up their psychotic dancebeat through 'Going Over The High Side' and 'Routines' too.

But there's a fine line to be drawn between the nervy and the panic-stricken. And at Woolwich X Effects were near suicidal.

So it goes.

STEEL PULSE Manchester University By Alan Entwistle

ROOTS music, cultural rhythm, listen, sing, dance, but most of all smile.

Outside there's a nocturnal monochrome world, dark and rainy, whilst inside, in a packed Students' Union hall, people are being happy, dancing to the Rasta rhythms of Steel Pulse. They can ignore the night now; they're in the traffic world of true reggae. Red, gold, gold and green make them forget routine.

For these are the colours of Rastafari, not just a part of fashion. Red is for the blood of past slaves, gold is for sunlight, and green for Nature. And these colours also happen to be represented in the lights that occasionally flood a stage of inspiring musicians. Steel Pulse make excellent reggae music, and tonight they're able to play in a perfect, easy atmosphere.

And although a political inclination can often be felt in their songs, such as in 'Drug Squad' or the timeless 'Ku Klux Klan', Steel Pulse never dwell on this fear aspect for too long. As they play a selection of songs from their three albums, 'Handsworth Revolution', 'Tribute To The Masters' and 'Caught Ya', they show just how light-hearted and entertaining they can be. And at the same time they provide an off-beat, sometimes weird alternative to the usual daytime disco.

Soulful keyboard jaunts and clever rhythm guitar work are brought out strongly by an array of varied percussion, creating a colourful, pulsing beat to enhance some of the finest vocal harmonies to be heard among modern reggae muzak. And the young people of Manchester tonight discovered dance.

Steel Pulse could well survive for ever. They're a valid institution.

TV SMITH'S EXPLORERS Fulham Greyhound, London By Gill Pringle

SO THE wild TV Smith has been tamed and finds that no longer is there anything to be too happy or angry about.

Instead his new band The Explorers adopt a more cynical and disillusioned attitude, discovering the shades of grey in between. An excellent live rock sound which borders on a little affable psychedelia is the order of the day.

The lyrics of the songs are redolent with despair, and it's difficult to know whether this is what TV really believes or whether he's just following the current fashion of thinking. It certainly seems out of character. However, the music is not nearly so depressing. With a strong keyboard bias it is positive, alive, and difficult to ignore. The five band members are very individualistic and a certain feeling of presence draws all eyes to the stage.

Torquay - born Tim Smidmore himself (admittedly his alias sounds far more romantic) donned a hideous leather coat and waved an umbrella in the air. None of his former Adverts arrogance was lost as he simultaneously drew the audience towards him and then repelled them.

An Explorers single scheduled for release in January should be awaited with keen interest.



Photo by Justin Thomas

STING: "You can't stop every time someone faints."

DON'T STAND CLOSE TO ME

POLICE Tooting, London By Alf Martin

I WAS SCARED. Dead scared. Not for me but for the 5,000 odd fans that were pushing forward in this highly inflammable tent. Yeh, there were quite a few exits but why did they close off the wooden fencing while the concert was on and why did some of the security people leave their posts? Most of the security guys didn't know their left hand from their right. I counted three walkie talkies.

The St John Ambulance Brigade tried to do a sterling job with only two mobile units and a few buckets of water and sponges. One of them, on seeing a girl being carried out, felt her forehead to see if she was all right. Trouble was, he had a pair of woollen gloves on at the time.

Inside the tent there was a small seating section. People were clambering up the slides for a better view of Police but one of the barriers gave way. A security guy took the barrier away and turned it on its end for someone that he fancied to stand on so that she could get a bit higher than the rest of us. One of his mates was shouting at him through the din of the band but he couldn't hear.

A lightning guy jumped down from his rig to complain to a security guy to stop people from climbing up the rig because he felt that it was coming down. The security guy took no notice.

I tried to speak to the police. An Inspector Russell said: "There wasn't anyone in charge to comment for another 12 hours." Supposing it was another Who disaster? His only comment was that there were a few minor arrests.

On contacting Wandsworth Council, the duty officer said: "I wasn't even aware there was a concert." I suggested that he didn't know much. His comment was: "You know even less," and slammed the phone down.

At a poolside party after the concert I spoke to Sting and told him I was frightened for the fans. How did he feel? "It was scary." But when he realised I was serious about the situation he seemed to back off. I asked him if he felt there were too many people. He paused and took an offensive view. "No,"

he said, "it was crowded but not too many. What do you do, you can't stop every time someone faints." But supposing something serious happened? "Well, what's the alternative? Do we have to play sit-down gigs?"

Yes, if it makes it safe. Next I spoke to drummer Stewart Copeland. Was he scared? "No, it was okay but the security people were a bunch of gipsies. They brought hundreds of people with them, families and friends. There was supposed to be 5,000, we even had special tickets that would show up with an ultra violet light but there did seem to be more people than there were supposed to be."

Keith Altham, press representative for the Police, took it all in a not too serious manner, claiming that he didn't know too much about the security, police or St John Ambulance. He backed away when questioned and jovially said at the after gig party: "I think we all want to see Sting in the pool, don't we?" Then disappeared as quickly as possible.

At the gig a St John Ambulance man, who had a list of fans that had passed out said: "We didn't have enough people here. We've had to erect this emergency site." It consisted of a few chairs, two stretchers, six buckets of water — which they ran out of — and some sponges.

"There's supposed to be a fire inspector on each door with a walkie talkie but there isn't. Tomorrow we'll have to make this site permanent. I wouldn't call it mass hysteria but the crushing is pretty bad. I worried in case anything happened and we couldn't cope."

And so, on the first night of Police's charity gigs there were a few minor incidents. But what if there had been a light? Someone had fallen? Or, God forbid, a fire? Would we all back off and give a firm no comment?

Miles Copeland, the Police's manager, might not have looked so happy pushing his Police boys up for the presentation of their platinum, gold and silver albums at the party if he'd been in amongst us at this hazard of a gig.

As I write this, there's one more gig to go in the tent. I keep all my digits crossed and pray to whoever is listening that nothing serious happens.

SKI PATROL, LOCAL HEROES SW9, LAST GANG. Moonlight Club, London By David Sinclair

THIS WAS one of those clever and very compatible alternative packets of three that the Moonlight Club has deservedly gained a good reputation for presenting - boldly promoting where other promoters fear to tread. All three groups presented the sort of thing that you'd be quite likely to hear on John Peel's programme, but I don't think we'll be seeing them on Top Of The Pops. (There was a time when they said that about Joy Division mind you.) These are groups who operate somewhat on the conservative side of new wave avant garde - PIL territory.

Last Gang were great. A bleak doomy sound, they nevertheless had some really compelling ideas. A guitar three piece, the bass was often in the forefront carrying the melody or riff line while the guitar overlaid thick Keith Levine type chordal embellishments. Occasionally they faltered, but noting a few more gigs won't iron out. 'Psalm' was a tonic for the soul. A dreamy choppy chord sequence soared over some strangely syncopated bass and disco-ish drums. Marvellous. Their set ended with a thunderous hypnotic bass heavy instrumental outro that was quite awesome in places.

Local Heroes SW9 were next. Another guitar three piece, their speciality was tricky time signatures allied to quasi-funk bass rhythms. Some of their songs were difficult to grasp straight off, but they had a sure feel and in common with Last Gang, a coherence of vision that lent authority to their songs. 'Competition' rocked out with punch and style.

With this kind of music there is a narrow dividing line between presenting a genuine musical vision that communicates something to an audience no matter how superficially "weird" it may seem.

Headliners Ski Patrol led us all a merry dance into mumbo jumbo land. They came on all frantic and twitchy - tuneless vocals, stupid words, random atonal guitar spurts, dumb poses - a perfect self parody. 'Don't bother! It's a waste of time! A waste of brain cells!' scowled the singer. "It certainly is" riposted a disgruntled member of the ever dwindling audience. They reminded me of Wasted Youth - all bluster and no substance.

It's groups like local Ski Patrol who give bands like Local Heroes and Last Gang a bad name.

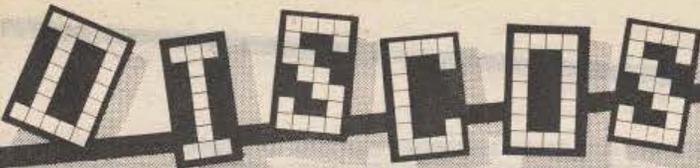
SHAKIN' STEVENS Apollo Theatre, London By Paul Sexton

THE PROBLEM with being English and wanting to be American is that you end up introducing your songs in an accent that seems to come from midway across the Atlantic. Shakin' Stevens doesn't quite have the effrontery to make us believe he's a Memphis boy, but on the other hand he's none too keen on betraying his Blightly background.

The criticism can only go so far, because after all rock 'n' roll (for it is he) is really Stateside music, first off; and since Stevens' stage persona is modelled so obviously on E the P from Tennessee, it would be incongruous, even laughable, to listen to an Anglicised version.

The Apollo performance drove home the existence of the Shakin' Stevens Junior Division; the 12-16 year-olds were in force and really I haven't heard screaming like it in years. How much of it is all a product of a teenmag dream is debatable — more than a little, I suspect, and the way the kids went all quiet and disinterested when the band jammed didn't change my mind. A band, remember, which included such musical technicians as Geraint Watkins, B J Cole and Stuart Colman.

All that aside, there was still plenty of good rock 'n' roll on offer, in particular the hits 'Hot Dog' and 'Marie Marie' but also other former Elvis fixtures like 'Big Hunt O'Love', 'Too Much' and, the best impersonation of all, 'Lonely Blue Boy'.



ODDS 'N' BODS

DEMO CATES of the Canadian disco remakes currently flooding in on the Scorpio label turns out to be a middle-aged black lady saxophonist, full name Demona Record Shack are excited about their latest UK-armed mixer, 'Get Up And Boogie 1980' . . . Billy Ocean is finally due on UK 12in next week, a Dutch import having pushed him into the chart at last . . . Heatwave 'Gangsters Of The Groove' is now on UK 7in (GTO GT 285) but a brand new and UK-only extended 12in will be out later in the month . . . Simon's record shop is Yaleley have put out a white label of 'Radiation Rocket In The Pocket' which has been getting some minor DJ action and will be reviewed next week . . . Altitude's 'Six Nine Shuffle has not necessarily been improved by the up-coming UK Champagne remix's addition of typical hackneyed 'session' chix . . . Inversions have signed to Chris Palmer's Groove label and have a 3-track 12in due by next weekend . . . Chris Hill has been handing out white labels of Beggar & Co 'Help Me Out', a Light Of The World spin-off 'doing a Linx' at 58 (intro) - 118bpm with instrumental flip, and David Bendeth 'Love Collect', a jerky 120 - 123 - 121 - 123bpm with the much mentioned but disappointing 128bpm 'Goldmine' as flip . . . Slave 'Watching You' / 'Dreamin' is already pressed on UK 12in but not scheduled yet . . . Tramp LP and a Klees set are due here next week . . . Linda Clifford 'Runaway Love' (US Warner Bros 12in) is huge again for mafiosi in Ilford / Essex . . . Johnny Wright of Holborn's City Sounds record shop hosted another mafia party just before Xmas, present being Chris Hill, Robbie Vincent, Jeff Young, Mick Clark, Tom Holland, Chris Brown, Sean French, Bob Jones, Froggy, Brother Louie, Craig Royale, David & Sketch from Linn, Showstoppers' Adrian Webb & John Morris, Groove Weekly's Ralph Tee (who stayed up late specially), myself, a stand-up comic (who had a hard time with Hill), and two naughty ladies who did dirty things (and nearly ruined Hill's hard time) . . . Adrian 'Grecian 2000' Webb came up with a classic about Chris Hill, 'The man who put the Pee into peroxide' . . . Sean French has lost so much weight (over 5 stone) that he won six months' supply of HyVita from 'Slimmers' magazine . . . Faiman Graham Center then played genial mine host for some of us at Soho's Le Beat Route, where future developments should see a weekly mafia night and the rebirth of a celebrated DJ team, until which his best night is actually Thursday . . . Chris Britton's new expanded Connexion company now coordinates product promotions for all aspects of the leisure industry, encompassing such as record, drink, cosmetics, fashion campaigns singly or combined at different types of venue like clubs, shopping centres, or roadshow tours, full details on 01-586 0204 or 0494-451797 (mornings) . . . Kenneth Richardson of Kilmarnock's The Card And Pop In record shop had sold over 2,500 import copies of 'Spank' prior to its UK release, other Scottish underground hits including Uncle Louie 'Full Tilt Boogie' . . . Tom Wilson (Edinburgh Oscars) recently visited London for the day and spent most of the time stuck in traffic and one-way systems, but he did manage to get to Groove . . . Gary Allan (Liverpool Mo-Millans), who sent a toy groom with a crowd of Mercedesiders who visited Mayfair Gullivers just before Xmas, thinks the Gap Band 'Rubber' sounds like Johnny Guitar Watson . . . Watford's New Penny club is auditioning for DJs, contact Mr Harris any night except



AHMAD JAMAL — recently getting plenty of background listening play off his current Motown LP 'Night Song' (STML 12145) — was born Fritz Jones in Pittsburgh on July 2nd 1930 and started tinkling the ivories at the early age of three, playing and studying piano through his school years until he left in 1949 to tour first with the George Hudson Band and then the Four Strings, before forming his own trio in 1951. Adopting the Mohammedan faith during the '50s, Fritz changed names prior to releasing his 'But Not For Me' live LP on Argo in 1958, from which came his breakthrough 'Poinciana'. A veteran of many labels, he's now hoping with Motown to reach a wider audience than ever before. The rest is up to you . . .

Tues / Wednesday after 8 pm on Watford 22003 . . . Richard 'Lofty' Lofthouse, now resident Mon - thru - Thursday at Whitley Bay's new pub The Compass, also works the singles basement record department of JG Windows in Newcastle's Central Arcade, giving discounts to all regular DJ customers . . . Tyneside jock Dilly Harry has sent a postcard from Ghana, but no explanation (yet) . . . Graham Bond of Teesvalley Roadshow (with a few January dates free on Redcar 471268) says Roger Squires did deliver his goods . . . Paul Macey, who spent the summer as resident jock at the Isle of Wight's Nodes Point holiday camp, would love to see veteran campers at his new Greenford Oscars gig in the Oldfield Tavern, Greenford Road . . . Morgan Khan of Excalibur spent the festive last few days in Sao Paulo, Brazil — still, travel does come cheaper when your dad runs an airline! . . . Norwich Soul Bookers (Staines Branch) — a tribe whose actual connection with Norwich is uncertain

— have a nice little magazine containing a picture feature titled 'Paula Yates set your hear out — Funk DJs in Their Lingerie' (they've superimposed the DJs' heads over pin-up pix) . . . Happy New Year, thanks again for all the cards and even presents, and KEEP IT UP!

BREAKERS

BUBBLING UNDER the UK Disco 90 (page 29) with increased support are Altitude 'Six Nine Shuffle' (Impact 12in), Mims 'So You Wanna Be A Star' (Epic 12in), Sharon Redd 'Can You Handle It' / 'It's A Lie' (US Prelude LP), Roberta Flack / Peabo Bryson 'Back Together Again' / 'Don't Make Me Wait Too Long' (US Atlantic LP), Prezzy 'Mariposa' (Butterfly) / 'Flying High' / 'Southern Freeze' (Pink Rhynch LP), Peter Jacques Band 'Mighty Fine' / 'The Louder' (RCA 12in), Central Line 'You Know You Can Do It' / 'We Chose Love' (Ultra 12in), Stevie Wonder 'I Ain't Gonna Stand For It' (Motown), Shalamar 'Some Things Never Change' / 'Make That Move' / 'Work It Out' / 'Pop Along Kid' (US Solar LP), Fatback 'Let's Do It Again' / 'Chillin' Out' (Spring 12in), Katsutoshi Morizono 'The Cadillac Kid' (Japanese Electric Bird LP), Fuse 'Grand Prix' / 'Double Steal' (Jap CIT LP), Johnny Bristol 'Love No Longer Has A Hold On Me' (US Atlanta 12in), Dazz Band 'Shake It Up' (Motown 12in promo), Bobby & Demo 'Do It Right' (Canadian Scorpio 12in), Melody Stewart 'Get Down Get Down' (US Roy B 12in), Al Foster 'She Is The Greatest Dancer' (Jap Letter Days LP), Tramp LP 'Mellow Out' / 'Looking For You' / 'Trained Eye' (US Atlantic LP), Ashford & Simpson 'Happy Endings' / 'Get Out Your Handkerchief' (Warner Bros 12in), Toshiyuki Honda 'Burning Waves' (Jap Electric Bird LP), Linda Clifford 'Runaway Love' (US Warner Bros 12in), Michal Urbaniak 'Nanava' / 'Joy' (Motown 12in), Gap Band 'Humpin'' (US Mercury LP), Fatback 'Concrete Jungle' (Spring LP), Five Letters 'Magnificent Mambo' (US Saturn 12in), Le Pamperousse 'Love Every Minute' / 'Take The Load Off Me' (US AVI LP), M'Lady 'Baby You Lied' / 'Come Into Me' (US 20th Century-Fox 12in), Kanzaki On The Road 'Open My Road' / 'Watch Out' (Jap Philips LP), Whispers 'It's A Love Thing' (US Solar 12in), Sunburst 'Sunburst' (Jap JVC LP), Super Funky Sax 'Sedilly' (Jap Electric Bird LP), Desi Rovers 'One In A Million You' (Hawkeye 12in), Dan

Edited by JAMES HAMILTON

Siegel 'Full Moon' (US Inner City LP), Jun Fukamachi 'Dance Of Paranoia Opus 2' / 'On The Move' (Jap Alfa LP), Sugar Minott 'Good Thing Going' (Hawkeye 12in), Bobby / Demo 'Gunsce (Rap)' (Canadian Scorpio 12in), Gregory Isaacs 'I Can't Give You My Love' (Shashamane 12in), Parliament 'Agony Of Defeat' (US Casablanca LP), Mikis Masuda 'Goody Goody' (Jap Electric Bird LP), Desi Rovers 'Barry Magic' (Canadian Scorpio 12in).

DORC (Disco Featured Pop Hits): 1(1) John & Yoko 'Happy Xmas', 2(3) Spandau Ballet, 3(13) Police, 4(2) John Lennon 'Imagine', 5(4) John Lennon 'Starting Over', 6(14) Jona Lewie, 7(8) Abba, 8(17) Boomtown Rats, 9(7) Roxy Music, 10(5) UB40, 11(15) Stralsand / Gibb, 12(9) Orchestral Manoeuvres, 13(12) Robert Palmer, 14(21) Madness, 15(22) Nolans 'Rock You', 16(-) Nick Straker 12in, 17(-) Siouxsie, 18(25) Stray Cats, 19(-) John Lennon 'Mind Games', 20(23) Devo.

RELAP

LAST WEEK'S issue was probably missed by some of you what with Chrissy 'n' all, so here's a quick recap of the Beats Per Minute from the reviews that (hopefully) appeared in it: STEVIE WONDER 'I Ain't Gonna Stand For It' 57 - 114 - 67 - 114 - 115 (Motown 12TMG 1215), JUANITA GOOCHFRITA 'Go Funk Yourself' 111 (EMI 12EMI 5128), MISTER PC 'M' On Home' 112 (FX FAX), STEELY DAN 'Glamour Profession' 118 'Hey Nineteen' 120 / 'Time Out Of Mind' 125 (LP 'Gaucho' MCA MCF 3090), ASHFORD & SIMPSON 'Happy Endings' 0-34 / 'Get Out Your Handkerchief' 114 (Warner Bros K 177381), CAPTAIN & TENNIE 'Song For My Father' 60 / 120-85 / 123-81 / 122-135-65 / 130 LP 'Keeping Our Love Warm' Casablanca NBLP 7250), MASSARA 'Margherita' 115 (Champagne FIZY 1002), RAYDIO 'It's Time To Party Now' 112 / 'More Than One Way To Love A Woman' 104 / 'Can't Keep From Crying' 43/87 (Arista ARIST 12380), SLICK 'Forget You' 110 (intro) - 112 - 118 - 117 (Fantasy FCT 193), THE DAZZ BAND 'Shake It Up' 111 (12in promo) 113 (7in) (Motown TMG 1213), HIGH ENERGY 'Hold On To My Love' 0-102-104-0 (Motown TMG 1214), MAYVE & DAVE 'Do You Really Want My Love' 101 - 103 (Red Stripe SON 2215).

IMPORTS

WHISPERS: 'I Can Make It Better' (LP 'Imagination' US Solar BZL1-3578). Released exactly as was their 'And The Beat Goes On' — spawning last LP just before Xmas and too late for review (this possibly even more consistently good set may actually lack a comparable monster single track but all are worth attention. Many jocks prefer this straightforwardly rolling 120bpm smacker, other the bassily jiggling 122-123bpm title track, I personally am mixing the 112-113-114bpm 'Continental Shuffle' out of the sensationally similar Heatwave 'Jitterbug' and have also used the jittery then lushly swaying 121bpm 'Up On Soul Train', the least smacking 0-117-118-119bpm 'It's A Love Thing', while gorgeous smoochers are the 0-24/60rpm 'Say You Would Love For Me Too', 32bpm 'Girl I Need You', 27bpm 'Fantasy'.

SHARON REDD: 'Can You Handle It' (LP 'Sharon Redd' US Prelude PRL 12181). Another good 'un from the team who brought us Bobby Thurston, Bobby Gyle Adams (Sharon seems related to veteran arranger Gene Redd), the subdued patterning pulsating set's killer being this naggingly repetitive simple 109 - 108 - 109bpm swayer with typically jazzy guitar and sax, which mixes like a blch between Roberta/Peabo 'Back Together Again' and Billy Paul 'Bring The Family Back' (that'll give you some idea of what it's like), and is here sandwiched between the mood-related steadily plodding 105(intro)-107bpm 'You Got My Love' and tension building 110bpm 'It's A Lie', the 112-113bpm 'Love Is Gonna Get Ya' being similarly pleasant and 'Try My Love On For Size' a nicely done but uncinicive 118-120bpm bouncer.

SHALAMAR: 'Some Things Never Change' (LP 'Three For Love' US Solar BZL1-3577). A strong if shallow pop-disco set, this being a buoyantly socking well crafted typical 118-117bpm Solar smacker and 'Make That Move' another at 116-117bpm with nice piano and hard break, both better than the 12in-issued 120bpm 'Full Of Fire', while 'Work It Out' is a smoothly rolling 'Back Together Again' type 111 - 112 - 113 - 114 - 113 114bpm swayer and 'Pop Along Kid' a chunky little 115bpm chugger with beefy bass synth break.

DEMO CATES/BARRY: 'Magic' (Canadian Scorpio DK 48). Completing at the time of writing the instrumental c/w rapper remakes detailed a fortnight ago, this honky-tonk creamy 121bpm 12in bass-thrummed jogger is the Cameron name.

BOB BOYER — DEMO CATES: 'Kidd Stuff' (DK 50) at 115bpm is Lenny White's heavy funkier, and **BOB BOYER — DEMO CATES: 'Pop It (Sax'n Rapp)'** (DK 51) at 112bpm is the Al Hudson 'One Way bubbler and the set's least distinguished.

IKE STRONG: 'Boogie Land' (US Wilkerr 1128). Steadily clomping monotonous jittery 105-107bpm 12in thudder with hypnotically chanting chix, scratching guitar and aplurging synth, to my mind preferable on the leekless instrumental side (the vocal side starts I think at around 107bpm).

ELOISE LAWS: 'Got You Into My Life' (LP 'Eloise Laws' Liberty LT-1063). Thom Bell-arranged set mainly of nice slowies, this being a lush choppy rhythmic smooth jogg'ing 112(intro) - 110bpm swayer and 'If I Don't Watch Out' a Natalie Cole-type 120bpm swinger.

DJ TOP TEN

MARTIN SIMPSON, a 15-year-old reader from Edinburgh (who confesses his tastes aren't totally Scottish — ie: Kelly Marie — but aren't that far away either), has slaved away compiling a 1980 year-end DORC from our published charts. Mad fool! Anyway, he only did it for the fame and glory. Here then are the Pop buggies in discos last year . . .

- 1 9 TO 5, Sheena Easton
- 2 MODERN GIRL, Sheena Easton
- 3 SUBSTITUE, Liquid Gold
- 4 XANADU, Olivia Newton-John / ELO
- 5 OVER YOU, Roxy Music
- 6 GENE, Dexy's Midnight Runners
- 7 NO DOUBT ABOUT IT, Hot Chocolate
- 8 KING / FOOD FOR THOUGHT, UB40
- 9 EMOTIONAL RESCUE, Rolling Stones
- 10 DON'T STAND SO CLOSE TO ME, Police

UK NEWIES

L.A.X.: 'All My Love' (Epic EPC 12-8457). Surely and recently not so slowly growing import smash, an excellent deceptively simple chugging 118bpm 12in pounding clapper with soulfully straining Luther Vandrossian vocal appeal and soaring sax break, one of its hooks being the great rhyming line, 'at the risk of being a male chauvinist'.

MILLIE JACKSON: 'I Had To Say It' LP (Spring 239145). Dynamite satirical 110bpm title track rapper gets back at Kurtis Blow with hilariously filthy throwaway lines as well as his usual 'hot' call-and-answer gimmick (which chops nicely out of 'Christmas Rappin's' 'hol!'), due soon on 12in.

FREEZE: 'Southern Freeze' LP (Pink Rhythm EL PEE 1). Thin-sounding frenetic specialist set with the BPMs going all over the place . . . and as the type of jocks who will no doubt use this will not necessarily be mixing it, and as Christmas deadlines flash towards me, I won't bother (at this stage anyway) to even attempt to BPM it. Chris Hill likes the jazzy solo piano introed complex 'Mariposa Butterfly', while so far 'Flying High' and the more coherently rhythmic title track are also getting attention. But are they floor-fillers?

NORMAN GISCOMBE JNR: 'Get Up And Dance' (Pressure PRES D.002). UK - prod jittery but striding 0-112 (intro) - 114 - 115 - 114bpm 12in soul vocal pop, pressed in mushy pea - coloured green vinyl, takes a while to wind up and deserves to break out of the ethnic market even if it won't be huge.

DATES

FRIDAY (2) Chris Hill jazz-funks Leysdown Stage 3 fancydressed 'space' party, Froggy/Sean French/Mick Clark jazz-funk Souzai/Ronnie 'Ladies Night', Jeff Young/Bob Jones jazz-funk Canvey Goldmine (very 'hard', Fridays at the 'Mine' now, it seems); SATURDAY (3) Froggy/Tom Holland/Bob Jones battle it out at Southgate Royalty; SUNDAY (4) Roberto Campoverde's Cayenne play live Latin jazz-funk at Dartford Fisks with Jeff Young (who's raving about them), Tom Holland & Miss Bluenote jazz-funk Ilford (also on weddy); TUESDAY (6) Froggy starts weekly jazz-funking Hackney Marshes; FRIDAY (7) Bob Jones/Gary Soul/Gaff jazz-funk Rayleigh Chris's Blue Note Club, THURSDAY (8) Roger Johnson starts jazz-funking Hatfield Haters weekly.

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GOSSIP FROM THE SHACK
Hope you all had a Happy New Year. We certainly did at the Shack! Watch out for next week's edition for some great new releases planned for '81. See you then.

Tony Hodges

FLOOR FILLERS CHART

1. Whispers	LP
2. Bits & Pieces (111)	12"
3. Get Up And Boogie 80	12"
4. T.S. Monk	12"
5. Young & Co.	12"
6. Shalamar	12"
7. Ramona Brookes	12"
8. D.B. Sharp	12"
9. Fantasy	12"
10. Hiroshima	12"

SHAKAPHONE
This service is in operation between 7 am and 10 am. You can place an order over the phone and also listen to Jeff run through the 'Fren Filers' chart and the new releases. Orders can be accepted by Access, Barclaycard and American Express.



Edited by SUSANNE GARRETT

BLOOD IN NEW YEAR

I'VE decided to make some New Year resolutions well ahead, and one I'd like to try is giving blood. How do I start? Is there any reason why I wouldn't be allowed to do it?
Helen, Southall

•If you're in generally good health, aren't anaemic, have never suffered from a rare blood disorder known as brucellosis, and are aged between 18 and 65, you automatically qualify as a post-Christmas survival fluid donor. Not yet 18? Sit back and wait till you reach the magic age. Donors suffer no ill effects as the amount taken is small and the body quickly replaces blood lost.

Anyone who volunteers is asked to give blood only twice a year; the process takes only a few minutes from start to finish and as an aid to speedy recuperation you qualify for a free cuppa or soft drink at the end of it all. For your nearest centre look under Blood Transfusion Service in the phone book or contact any nearby hospital. Or contact National Blood Transfusion Service, Moor House, London Wall, London EC2. Tel 01 628 4590.

CUTTING DOWN

I'm gradually cutting down on smoking, but still find that my teeth

are very strained and look streaky in places. Ordinary toothpaste just doesn't work. I've tried brands of smokers' toothpaste too, but they don't seem to have immediate results either. Any ideas?
Dave, Hartlepool

•You have three alternatives. Try out another brand of proprietary chopper cleaner aimed specifically at smokers, available from your chemist. With time and perseverance this kind of product will eventually polish your teeth back to their natural whiteness. Alternatively, see your dentist, for a speedy professional polish which will do the job instantly. The third choice? For the best long-term results, carry on cutting down to the point where you give up the habit completely. For free fax-on the all-too-evident risks and an anti smoking kit, write to ASH (Action On Smoking and Health), 27/35 Mortimer Street, London W1N 7RJ.

SWELLING

I'M worried sick as one of my balls, which has always been bigger than the other one, seems to have swollen during the last few months. The swelling is only slight, but it just isn't going down and I've read

somewhere that this could be a sign of cancer.

Stephen, Leeds

•Even if the swelling in your scrotum isn't painful, you should make an urgent appointment to see your doctor. It's a fact that one of the testicles is slightly larger than the other (the left one generally hangs lower), but swelling is not usual and you should seek expert help and advice rather than doing nothing apart from scaring yourself silly with your own imaginings.

Swelling in the scrotum can be caused by a variety of things a rupture, or inflammation in the scrotum, by fluid accumulation in this area, or mumps. It can also be caused by a malignant tumor or a non-malignant tumour (cyst), in one of the testicles. See the doc and set your mind at rest.

NO LOVE

There ain't no love in the heart of the city. People say this world is over-populated, but to me it is empty. Or is it that I'm living in a different world where only prejudice and hatred exist? I'm young, Asian and I need the feeling of being someone's friend. You are my last resort. Does anyone there want to go to gigs share things, need a friend? I do.

Nazrul, East London

•Anyone out there feel the same way? Anyone who feels appalled at the way racial prejudice from a minority can keep the majority of the population well-distanced, drop a line. Lots of people feel isolated in an urban environment, but often, if you're white you're in there with a head start.

Write to Nazrul, c/o Help, Record Mirror, 48 Long Acre, London WC2. All replies will be passed on to him.

RIGHT TO COPYRIGHT

COULD you please give me details on how I can copyright the name of my band and how much it would cost?
Andy, Coventry

•It's impossible. There's no way any group can legally "copyright" its name. But you can take certain precautions to protect your right to be known as The Boxed Ferrets, Exploding Purple Olives or any band monica of your choice — and, more importantly, your reputation.

Before deciding on a name, make sure no one else has it, by regularly scanning the columns of the music press; news, gigs, reviews and the rest. Avoid all known nomenclature like the plague. Call yourself The Police, Dire Straits or The Jam, and you'll have more writs thru' the letterbox than you've had hot breakfasts in your belly. Even the ultra - obscure bands already existing on the circuit will take extreme umbrage to the most innocent and unintentional rip-off.

Once decided, place your name on record with the Register Of Business Names, 55-71 City Road, London EC14 1BB. (Tel: 01 253 9393). for only £1.00 and the time it takes to fill in a short application form you can stake your claim to the name and establish your existence with a date. A quick scrutiny of the Business Names card index will also reveal whether any other likely combo has beat you to it. This kind of registration still doesn't mean you own the name though. Other bands could legally put the same tag on record afterwards. In the face of already existing competition — most wouldn't. No two bands playing totally different kinds of sounds want to be confused with each other and the main purpose of spending your quid in this way is to warn off other contenders.

So how come The Police, The Jam, Dire Straits and the rest of the big league have unspoken exclusive rights to keep all comers away?

Their right depends on a combination of factors which add up to where we came in, the highly tangible formula of building-up "reputation" pure and simple. The gigs you've played, your word - of - mouth following, your record releases, (if any), and the impact you've created over the months or years you've been gigging are crucial ingredients in the overall recipe.

If another band comes along using the same name, and you have sufficient evidence of your prior claim you can ask 'em to desist, or else. Keep a scrapbook or folder of any cuttings, even simple date gig-guide listings covering any date(s) you've played; file reviews or articles in fanzines; odd bits in tour news; posters record sleeves and the rest. These are your ammunition to fight-off upstarts who try to elbow - in on your territory — they're your band history and band credibility.

Take it as amicably as you can, and make a simple written request at first. Someone has to step down. If the other mob won't budge, a solicitors' letter should do the trick.

There have been few name - challenge test cases which have reached as far as the civil courts, and whenever this has happened, both parties have had to pay through the nose, earning wages for solicitors but losing cashflow along the line themselves. We don't advise going to this extreme unless you're so well - heeled that the loss of a few hundred smackers won't dent your budget.

In reality, the band which continues to exist despite internal wrangles and external pressures is the one that gets to keep the name.

NEXT WEEK

FULL

POLL

RESULTS

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CONCERT PHOTOGRAPHS.

10in x 8in, B/W close-ups: **Marlow, Bush, Abba, Osmonds, Moodsie's, Essex, Police, Jam, Motorhead, Hawkwind, Mac, Elton, Wings, Queen, Stewart, Denver, Joel, 10cc, Floyd, Blondie, Genesis, Zeppelin, Simon**, many more. SAE for details — **G Smith**, 21 Maningtree Close, Wimbledon SW19 6ST.

BLOW YOUR girlfriend, boyfriend anyone, anything to giant 14in x 18in B/W poster photo, any size, colour, B/W snapshot, paper print etc (returned undamaged). Send £4. — **Fotoblog**, 14 The Triangle, Altrincham, Cheshire WA15 6DP.

GENESIS T-SHIRT, sweatshirts, all designs, books, badges, stickers, rare items. SAE to **GENESIS INFORMATION**, PO Box 107, London N6 5RU.

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(new album) T-shirts, badges, stickers, NEW LINE UP colour poster. Still in stock — old line-up photos, posters, Tomorrow Girls, Warhead Blues, T-shirts, badges, stickers, armbands, bum flaps etc. Send SAE for freelist of up to date merchandise and price to — **UK SUBS PRODUCTS**, PO BOX 12, GUILDFORD, SURREY.

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ploding jokes, nearly 300.

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DISCO ROLLER SKATES, leather boots, smooth fast disco wheels, sizes 13S-13L. Mens black, girls white, 6 months G'TEE. £38 pair, from **Harvey**, 5 Applecore Ave., South Ruislip, Middx. 01 841 3306.

FLICK COMB made of metal, press special switch out shoots comb. Something different for only £1 including postage, also FREE novelty catalogue with every order from **Matchrite**, 167 Winchester Road, Bristol BS4 3JN.

ADAM AND THE Ants

tee-shirts £3.50, sweatshirts £6.50 (sizes S,M,L, ex-L) — **Sprintprint**, 33 Fleet Street, Swindon, Wiltshire.

ORIGINAL CROMBIES Only £25

Special Offer. Original CROMBIES with Red Satin Lining, plus Red Satin Hankie. (ALL SIZES from small to large, Remosa and Blokes). Limited Offer. Send £25 + £1 P&P to: **THE LAST RESORT 43 GOULSTON STREET LONDON E1** TEL: 01-247 4141 PS. Very Fast Mail Order Service. BUY THE BEST! PPS. Orders Welcome, Monday to Friday, All Day Sunday!! 508

Fleet Street, Swindon, Wiltshire.

PIL TEE SHIRTS £3.50, sweatshirts £6.50 (sizes S,M,L, ex-L) — **Sprintprint**, 33 Fleet Street, Swindon, Wiltshire.

THE POLICE 'Zenayatta Mondatta' teeshirts £3.50, sweatshirts £6.50 (sizes S,M,L, ex-L) — **Sprintprint**, 33 Fleet Street, Swindon, Wiltshire.

WORZEL GUMMIDGE teeshirts £3.50, sweatshirts £6.50 (sizes S,M,L, ex-L) — **Sprintprint**, 33 Fleet Street, Swindon, Wiltshire.

ALL DIVISION one teams crests. Teeshirts £3.50, sweatshirts £6.50 (sizes S,M,L, ex-L) — **Sprintprint**, 33 Fleet Street, Swindon, Wiltshire.

YOUR OWN saying

(anything printed) up to 20 letters. Teeshirts £3.50, sweatshirts £6.50 (sizes S,M,L, ex-L) — **Sprintprint**, 33 Fleet Street, Swindon, Wiltshire.

CASSETTES LABELS — self adhesive, blank or printed. Blank 100 £2.50, 200 £3.40, 500 £8.20. Printed blue on white paper 100 £2.95, 200 £4.20, 500 £7.80. — **Moordale Mail Order Supplies**, Dept RM2, 66 Woodcot Avenue, Baildon, Shipley, Yorks.

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Real Leather Bike Jackets

DIRECT FROM THE MANUFACTURER

ONLY **£45.50**

These jackets are in black leather, with zip cuffs, five zipper pockets, wrapover front and quilt lined for extra warmth in sizes 34" to 44" chest for £49.50

post free. Same jacket with flaps across back and down the sleeves for £49.50 post free.

Send cheques or postal orders to: **D. B. Leatherwear** Unit 3, Recovery house, Sheffield Rd, Barnsley.

CHARTS

UK SINGLES

THESE ARE the charts for the week ended December 27. We were unable to print them last week because of the Xmas print schedules.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
THERE'S NO-ONE QUITE LIKE GRANDMA, St Winifred's School Choir	JUST LIKE STARTING OVER, John Lennon	STOP THE CAVALRY, Jona Lewie	HAPPY CHRISTMAS WAR IS OVER, John Lennon	SUPER TROUPER, Abba	DE DO DO DO DA DA DA, Police	ANT MUSIC, Adam and the Ants	EMBARRASSMENT, Madness	IMAGINE, John Lennon	RUNAWAY BOYS, Stray Cats	BANANA REPUBLIC, Boomtown Rats	LIES/DON'T DRIVE MY CAR, Status Quo	RABBIT, Chas and Dave	LADY, Kenny Rodgers	FLASH, Queen	CUT A LONG STORY SHORT, Spandau Ballet	NEVER MIND THE PRESENTS, Barron Knights	LOVE ON THE ROCKS, Neil Diamond	OVER THE RAINBOW, Matchbox	TIDE IS HIGH, Blondie	DO YOU FEEL MY LOVE, Eddy Grant	LOVELY TOGETHER, Barry Manilow	TOO NICE TO TALK TO, Seal	DO NOTHING, Specials	CELEBRATION, Kool and the Gang	DON'T WALK AWAY, Electric Light Orchestra	ROCK 'N' ROLL AIN'T NOISE POLLUTION, AC/DC	THIS WRECKAGE, Gary Numan	IT'S HARD TO BE HUMBLE, Mac Davies	COULD BE SO GOOD FOR YOU, Dennis Waterman	WHO'S GONNA ROCK YOU, Nolans	DECEMBER WILL BE MAGIC, Kate Bush	LOOKING FOR CLUES, Robert Palmer	BLUE MOON, Showaddywaddy	I'M COMING OUT, Diana Ross	LORRRAINE, Bad Manners	IF I COULD ONLY MAKE YOU CARE, Mike Berry	THE EARTH DIES SCREAMING, UB40	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	RUNAROUND SUE, Racey	MY GIRL, Rod Stewart	ACE OF SPADES, Motorhead	I AM THE BEAT, The Look	LIKE WHAT YOU'RE DOING TO ME, Young and Co	PASSION, Rod Stewart	SANTA CLAUSE IS BACK IN TOWN, Elvis Presley	HEARTBREAK HOTEL, Jacksons	WOMAN IN LOVE, Barbara Streisand	GUILTY, Streisand/Gibb	DON'T STOP THE MUSIC, Yarbrough and Peoples	BURN RUBBER ON ME, Gap Band	WHITE CHRISTMAS, Jim Davidson	FADE TO GREY, Visage	DIE YOUNG, Black Sabbath	I AIN'T GONNA STAND FOR IT, Stevie Wonder	FASHION, David Bowie	BOOM BOOM, Black Stak	ISRAEL, Siouxsie and the Banshees	SH BOOM, Datis	WHAT A FOOL BELIEVES, Aretha Franklin	LOVE ME TO SLEEP, Hot Chocolate	YOU'RE OK, Ottawan	BACK ON THE ROAD, Earth Wind and Fire	CLUBLAND, Elvis Costello	ENOLA GAY, Orchestral Manoeuvres in the Dark	I'M IN LOVE AGAIN, Sad Cafe	BAGGY TROUSERS, Madness	8 SONG CASSETTE, Bow Wow Wow	THE CALL UP, Clash	MERRY XMAS EVERYBODY, Slade	KISS ON MY LIST, Darryl Hall and John Oates	DOG EAT DOG, Adam and the Ants	D.I.S.C.O., Ottawan	WHIP IT, Devo	YOUNG PARISIANS, Adam and the Ants
MFP	WEA/Geffen	Suff	Apple	Epic	A&M	CBS	Suff	Parlophone	Arista	Ensign	Vertigo	Rockney	UA	EMI	Chrysalis/Reformation	Epic	Capitol	Magnet	Chrysalis	Ensign	Arista	Go Feet	2-Tone	De-Lite	Jet	Atlantic	Beggars Banquet	Casablanca	EMI	Epic	EMI	Island	Arista	Motown	Magnet	Polydor	Graduate	20th Century	Rak	Riva	Bronze	MCA	Calibre	Riva	RCA	Epic	CBS	CBS	Mercury	Mercury	Scratch	Polydor	Vertigo	Motown	RCA	Ensign	Polydor	Magnet	Arista	Rak	Carrere	CBS	F Beat	Dindisc	RCA	EMI	CBS	Cherap skate	RCA	CBS	Carrere	Virgin	Decca	

CHART FILE

CHARTFILE (3 JANUARY 1981)

AS EXPECTED, 'Don't Stand So Close To Me' emerged as the year's best - selling single almost by default and in doing so gave Britain its first decent title - holder for many a year. A glance at the following list of chart champs from the first annual recap in 1956 shows just what I mean:

1956: I'LL BE HOME, Pat Boone
 1957: LOVE LETTERS IN THE SAND, Pat Boone
 1958: ALL I HAVE TO DO IS DREAM, Everly Brothers
 1959: LIVIN' DOLL, Cliff Richard
 1960: CATHY'S CLOVE, Everly Brothers
 1961: RUNAWAY, Del Shannon
 1962: STRANGER ON THE SHORE, Acker Bilk
 1963: FROM ME TO YOU, Beatles
 1964: I LOVE YOU BECAUSE, Jim Reeves
 1965: I'LL NEVER FIND ANOTHER YOU, Seekers
 1966: DISTANT DRUMS, Jim Reeves
 1967: RELEASE ME, Engelbert Humperdinck
 1968: WHAT A WONDERFUL WORLD, Louis Armstrong
 1969: BYE BYE BABY, Bay City Rollers
 1970: THE WONDER OF YOU, Elvis Presley
 1971: MY SWEET LORD, George Harrison
 1972: AMAZING GRACE, Royal Scots Dragoon Guards
 1973: TIE A YELLOW RIBBON ('ROUND THE OLE OAK TREE), Dawn
 1974: TIGER LILY, Mud
 1975: BYE BYE BABY, Bay City Rollers
 1976: SAVE YOUR KISSES FOR ME, Brotherhood Of Man
 1977: DON'T GIVE UP ON US, David Soul
 1978: RIVERS OF BABYLON/BROWN GIRL IN THE RING, Boney M
 1979: BRIGHT EYES, Art Garfunkel

Whilst the Police should be congratulated on their triumph it should be noted that had Pink Floyd's 'Another Brick...' single not had its sales spread almost evenly between 1979 and 1980 it would have been a fairly comfortable winner in the category. It's a fact that Christmas brings more heavy sellers than any other period of the year and most of them fail to show the true magnitude of their sales in the annual listings because they span two years. The most obvious example of this is 'Mull Of Kintyre', Britain's biggest selling single of all-time with sales of over 2,000,000. Its sales were carved almost equally into two parts and to its credit it managed to rank No 13 in 1977 and No 21 in 1978 - a feat without precedent but not as prestigious as a number one placing. One American trade paper has its own way of dealing with this problem. Quite simply it has two 'years' every 12 months! The traditional one runs from January to December whilst the other starts in July of one year and ends in June of the following, a fiendishly clever ploy which squeezes maximum advertising revenue from record companies in the sickening round of backslapping which always supports these listings. Whilst I'm not suggesting that we follow the American example it does seem a shame that Floyd and Wings should not receive full credit for their achievements.

A chance meeting of two old friends led to a partnership which seems certain to spawn the first disco smash of the new year. The song in question is 'Don't Stop The Music', a superb, heavy disco comp by Yarbrough and Peoples. Gavin Yarbrough and Alisa Peoples had grown up in the same neighbourhood of Dallas and warbled in the same church choir. They lost touch when they graduated from school but three years ago Gavin, by now a member of Grand Theft, and Alisa bumped into each other at a club where each had gone to see their mutual friends the Gap Band. Before the night ended they joined the band on stage and sang a duet together. Pleased by the compatibility of their voices and encouraged by the audience's response, Gavin and Alisa joined forces permanently.

Gap Band producer Lennie Simmons recently took the duo to Hollywood to record the album 'The Two Of Us' which has already generated large import sales and is due for release here later this month, by which time 'Don't Stop The Music' should be well into the Top 20.

Latest Radio Caroline rumour is that when the station returns it will be using a much hunted American invention called Optimid which is claimed to provide a crystal clear signal on medium wave of a quality previously only available on VHF. We shall see... ALAN JONES.

HEAVY METAL

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
HEAVY METAL THUNDER, Saxon	MR CROWLEY, Ozzy Osbourne	FLIRTIN' WITH DISASTER, Molly Hatchet	MOVE OVER, Janis Joplin	STARTING OVER, John Lennon	STAIRWAY TO HEAVEN, Led Zeppelin	ALL OF MY LIFE, Magnum	MIND GAMES, John Lennon	AIN'T NO LOVE IN THE HEART OF THE CITY, Whitesnake	DIE YOUNG, Black Sabbath	ANGEL WITCH, Angelwitch	YEAH RIGHT, Gilt School	LIVING IN DREAMS, Siedgehammer	I'LL GET EVEN WITH YOU, Foreigner	HAPPY TO BE AN ISLAND IN THE SUN, Demis Roussos	CRACKLIN' ROSIE, Neil Diamond	HOME LOVIN' MAN, Andy Williams	W'NINGS RHY M.E.D., Gilbert O'Sullivan	JANE, Jefferson Starship	LIVE FOR THE WEEKEND, Triumph	GOLDEN YEARS, David Bowie
Carrere	Jet	Epic	CBS	Geffen Records	Atlantic	Jet	Apple	UA	Vertigo	Bronze	Slammer	Atlantic	Harvest	Apple	Active	Bronze	Grun!	RCA		

UK ALBUMS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
SUPER TROUPER, Abba	DOUBLE FANTASY, John Lennon	DR HOOK'S GREATEST HITS, Dr Hook	MANILOW MAGIC, Barry Manilow	ZENYATTA MONDATT, Police	GUILTY, Barbra Streisand	NOT THE 9 O'CLOCK NEWS, Various	GOLDEN GREATS OF KEN DODD, Ken Dodd	BARRY, Barry Manilow	INSPIRATION, Elvis Presley	CLASSICS FOR DREAMING, James Last	AUTOAMERICAN, Blondie	ABSOLUTELY, Madness	CHART EXPLOSION, Various	KINGS OF THE WILD FRONTIER, Adam & The Ants	JAZZ SINGER, Neil Diamond	FOOLISH BEHAVIOUR, Rod Stewart	AXE ATTACK, Various	SINGS 20 NO. 1 HITS, Brotherhood of Man	FLASH GORDON, Queen	SLADE SMASHES, Slade	MAKING NEWS, Nolans	SOUND EFFECTS, Jam	THE LEGENDARY BIG BANDS, Various	SANDINISTA, Clash	COUNTRY LEGENDS, Various	SIGNING OFF, UB40	JUST SUPPOSIN', Status Quo	HOTTER THAN JULY, Stevie Wonder	BEAUTIFUL SUNDAY, Lena Martell	REGGATTA DE BLANC, Police	THE LOVE ALBUM, Various	BRIGHT LIGHTS, Showaddywaddy	SCARY MONSTERS A SUPER CREEPS, David Bowie	GOLD, Three Degrees	PEACE IN THE VALLEY, Various	FLESH & BLOOD, Rody Music	BAT OUT OF HELL, Meat Loaf	THE RIVER, Bruce Springsteen	NEVER FOREVER, Kate Bush	REJOICE, St Pauls Boys Choir	MAKIN' MOVIES, One Strilla	VERY BEST OF ELTON JOHN, Elton John	GREATEST HITS VOL 2, Abba	JEST A GIGGLE, Barron Knights	ACE OF SPADES, Motorhead	NIGHTLIFE, Various	THE HITMAKERS, Various	WAR OF THE WORLDS, Jeff Wayne	FLEETWOOD MAC LIVE, Fleetwood Mac	PARIS, Supertramp	SKY 2, Sky	LITTLE MISS DYNAMITE/BRENDA LEE, Brenda Lee	MASTERWORKS, Various	GIVE ME THE NIGHT, George Benson	LOONIE TUNES, Bad Manners	OUTLANDS D'AMOUR, Police	SMOKIE'S HITS, Smokie	ORCHESTRAL MANOEUVRES IN THE DARK	OEZ, Mike Oldfield	LIVE, Eagles	BACK IN BLACK, AC/DC	BREAKING GLASS, Hazel O'Connor	MORE SPECIALS, Specials	BEATLE BALLADS, Beatles	RADIO ACTIVE, Various	THE BEATLES 1962-1966, Beatles	LIVE IN THE HEART OF THE CITY, Whitesnake	STRONG ARM OF THE LAW, Saxon	ME & BILLY WILLIAMS, Max Boyce	DIANA, Diana Ross	IN CONCERT, Deep Purple	EVERYTHING IS BEAUTIFUL, Dana	RUMOURS, Fleetwood Mac	GAUCHO, Steely Dan
Epic	Warner/Geffen	Capitol	Arista	A&M	CBS	BBC	Warwick	Arista	RCA	Polydor	Chrysalis	Stiff	K-Tel	CBS	Capitol	Riva	K-Tel	Warwick	EMI	Polydor	Epic	Ronco	CBS	Ronco	Graduate	Vertigo	Motown	Ronco	A&M	K-Tel	Arista	RCA	Ronco	Polydor	Epic/Cleveland	CBS	EMI	K-Tel	Vertigo	Rocktel	Epic	Epic	Bronze	K-Tel	Polystar	CBS	Warner Bros	A&M	Ariola	Warwick	K-Tel	Warner Bros	Magnet	A&M	Rak	Dindisc	Virgin	Asylum	Atlantic	A&M	2-Tone	Parlophone	Ronco	Parlophone	UA	Carrere	EMI	Motown	Harvest	Warwick	Warner Bros	MCA		

ONE YEAR AND FIVE YEAR AGO CHART ARE THE SAME AS LAST WEEK - AS THERE WASN'T A CHART PRINTED FOR THESE TWO WEEKS

YESTERYEAR

<p>ONE YEAR AGO (December 27, 1979)</p> <ol style="list-style-type: none"> 1 ANOTHER BRICK IN THE WALL, Pink Floyd 2 I HAVE A DREAM, Abba 3 BOOM BOOM ON THE MOON, Police 4 DAY TRIP TO BANGOR, Fiddler's Dram 5 ONLY WANT TO BE WITH YOU, Tourists 6 RAPPER'S DELIGHT, Sugarhill Gang 7 WONDERFUL CHRISTMAS TIME, Paul McCartney 8 QUE SERA MI VIDA, Gibson Brothers 9 MY SIMPLE LIFE, Three Degrees 10 BRASS IN ROCKET, Presidents 	<p>FIVE YEARS AGO (January 3, 1976)</p> <ol style="list-style-type: none"> 1 BOHEMIAN RHAPSODY, Queen 2 I BELIEVE IN FATHER CHRISTMAS, Greg Lake 3 THE TRAIL OF THE LONESOME PINE, Laurel and Hardy 4 IT'S GONNA BE A COLD COLD CHRISTMAS, Dana 5 LET'S TWIST AGAIN, Chubby Checker 6 HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos 7 YOU SEXY THING, Hot Chocolate 8 NA NA IS THE SADDEST WORD, The Stylistics 9 GOLDEN YEARS, David Bowie 10 RENTA SANTA, Chris Hill 	<p>TEN YEARS AGO (January 2, 1971)</p> <ol style="list-style-type: none"> 1 I HEAR YOU KNOCKING, Dave Edmunds 2 GRANDAD, Clive Dunn 3 WILSON 'N' THE DEAD AND GONE, McGuinness Flint 4 IT'S ONLY MAKE BELIEVE, Glen Campbell 5 LEE THERE, Jackson Five 6 CRACKLIN' ROSIE, Neil Diamond 7 HOME LOVIN' MAN, Andy Williams 8 W'NINGS RHY M.E.D., Gilbert O'Sullivan 9 MY PRAYER, Gerry Monroe 10 RIDE A WHITE SWAN, T Rex 	<p>FIFTEEN YEARS AGO (January 1, 1966)</p> <ol style="list-style-type: none"> 1 DAY TRIPPER/WE CAN WORK IT OUT, The Beatles 2 WIND ME UP, Cliff Richard 3 THE RIVER, Ken Dodd 4 THE CARNIVAL IS OVER, The Seekers 5 TEARS, Ken Dodd 6 MY SHIP IS COMING IN, The Walker Brothers 7 MY GENERATION, The Who 8 1-2-3, Len Barry 9 A LOVER'S CONCERTO, The Toys 10 LET'S HANG ON, The Four Seasons 	<p>TWENTY YEARS AGO (December 31, 1960)</p> <ol style="list-style-type: none"> 1 IT'S NOW OR NEVER, Elvis Presley 2 I LOVE YOU, Cliff Richard 3 SAVE THE LAST DANCE FOR ME, The Drifters 4 POETRY IN MOTION, Johnny Tillotson 5 STRAWBERRY FAIR, Anthony Newley 6 LITTLE DONKEY, Nina and Frederic 7 LONELY PUP, Adam Faith 8 GOODNESS GRACIOUS ME, Peter Sellers and Sophia Loren 9 PEPERDUA, The Ventures 10 GURNEY SLADE, Max Harris
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UK DISCO

1	CELEBRATION, Kool & The Gang	De-Lite 12in
2	DO YOU FEEL MY LOVE?, Eddy Grant	Ensign 12in
3	I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excaliber 12in
4	GROOVE-ON, Willie 'Beaver' Hale	TK 12in
5	I'M COMING OUT, Diana Ross	Motown 12in
6	NEVER GONNA GIVE YOU UP/DON'T BLAME ME, Patrice Rushen	Elektra 12in
7	STRETCH/EXPRESS/DO IT (TILL YOU'RE SATISFIED), BT Express	Excaliber 12in
8	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century-Fox 12in
9	MYSTERIES OF THE WORLD/IN THE SHADOW/ FORTUNE TELLER, MF58	US TSOP LP
10	23 THE SHERIFF/PAINTED LADY, Light Of The World	Ensign 12in
11	JUST A GROOVE/REMIX, Glen Adams Affair	Excaliber 12in
12	DON'T STOP THE MUSIC, Yarbrough & Peoples	Mercury 12in
13	CAN'T FAKE THE FEELING, Geraldine Hunt	Champagne 12in
14	YOU'RE OK - O.I.S.C.O. (SEGUE)/YOU'RE OK, Ottawa	Carrere 12in
15	EVERYBODY GET UP/RIVERS, UK Players	A&M 12in
16	RISE AND SHINE, Linx	Chrysalis 12in
17	RAPP PAYBACK, James Brown	US TK 12in
18	BILLY WHO?, Billy Frazier & Friends	Champagne 12in
19	(FLYING ON THE) WINGS OF LOVE, Level 42	Polydor 12in
20	9 LOVELY ONE, Jacksons	Epic/French 12in
21	FASHION, David Bowie	RCA 12in
22	WHAT CHA DOIN', Saavind	A&M 12in
23	IF YOU FEEL THE FUNK, LaToya Jackson	Polydor 12in
24	HEARTBREAK HOTEL, Jacksons	Epic
25	TIME/SOMETHING FOR NOTHING, Light Of The World	Ensign LP
26	I WANT YOU/GET UP!, Narada Michael Walden	Atlantic 12in
27	THE GLOW OF LOVE, Change	WEA 12in/remix
28	IS IT IN/SPANK, Jimmy 'Bo' Horne	TK 12in
29	BOURGIE BOURGIE, Gladys Knight & The Pips	CBS/12in
30	45 BETTER DAYS/LOVE DON'T STRIKE TWICE/ DON'T KNOW WHAT TO SAY/DANCIN' DANCIN' / WHAT'S ON YOUR MIND, Blackbyrds	US Fantasy LP
31	17 FEELS LIKE THE RIGHT TIME, Shakatak	Polydor 12in
32	38 ALL MY LOVE, L.A.X.	Epic 12in
33	43 IF YOU WALK OUT THAT DOOR, Jerome	DJM 12in
34	35 THE TIDE IS HIGH, Blondie	Chrysalis
35	36 HAPPY BIRTHDAY/DO LIKE YOU/DID I HEAR YOU SAY YOU LOVE ME/LATELY/AS IF YOU READ MY MIND, Stevie Wonder	Motown LP
36	76 BURN RUBBER ON ME, Gap Band	Mercury 12in
37	22 LET IT FLOW/WINELIGHT, Grover Washington Jr	Elektra 12in
38	37 MORE BOUNCE TO THE DUNCE, Zapp	Warner Bros 12in
39	84 HERE'S TO YOU/SUPER/LOVE/NO MUSIC/I CAN'T GET ENOUGH, Skyy	US Salsoul 12in/LP
40	8 INHERIT THE WIND, Wilton Felder	MCA 12in
41	89 BITS & PIECES III, Various	Canadian Special Disco Mixer 12in
42	55 I WANNA BE WITH YOU/SLIP AND DIP, Coffee	De-Lite 12in
43	38 JUST AROUND THE CORNER, Herbie Hancock	CBS LP
44	54 SHE'S A GROOVY FREAK/IT'S THE REAL THING, Real Thing	Calibre 12in
45	60 BOOM BOOM/LEGALIZE COLLIE HERB, Black Slate	Ensign 12in
46	50 DISCO NIGHTS (REMIX), GG	Arista 12in
47	— CHRISTMAS RAPPIN'/THROUGHOUT YOUR YEARS, Kurtis Blow	Mercury 12in
48	40 (HOOKED ON) YOUNG STUFF, Nino Tempo & 5th Avenue Sax	A&M 12in
49	19 FALCON, Ran Band	DJM 12in
50	88 YOU'RE TOO LATE, Fantasy	US Pavilion 12in
51	42 FUNKIN' ON THE ONE/DON'T IT, The Reddings	US BID LP
52	56 HELP YOURSELF, Edri Point	Magnet 12in
53	41 COMING TO YOU LIVE/GOOD QUESTION/CORN BREAD, Charles Earlard	US Columbia LP
54	57 THE FUNK WON'T LET YOU DOWN/LOOK UP/TIME WILL TELL, Patrice Rushen	Elektra LP
55	44 DOUBLE DUTCH/INSTRUMENTAL, Frankie Smith	WMOT 12in
56	58 FUN TIME/ONE CHILD OF LOVE, Peaches & Herb	Polydor 12in
57	73 POSIN' TIL CLOSIN'/JITTERBUGGIN'/TURN AROUND/ GOIN' CRAZY/WHERE DID I GO WRONG/ALL I AM, Heatwave	US Epic LP
58	67 GANGSTERS OF THE GROOVE, Heatwave	GTO/US Epic 12in
59	74 POSSESSED, L.A.X.	US Pristide LP
60	47 NO PROBLEM, Sadao Watanabe	CBS 12in
61	81 THROW IT DOWN, Cameo	Casablanca 12in
62	— IMAGINATION/I CAN MAKE IT BETTER/CONTINENTAL SHUFFLE/UP ON SOUL TRAIN, Whispers	US Solar LP
63	48 AND LOVE GOES ON/FACES YOU/SPARKLE/ SONG IN MY HEART, Earth Wind & Fire	CBS LP
64	72 ZERO ONE, Surface Noise	WEA 12in
65	79 WHAT A FOOL BELIEVES, Aretha Franklin	Arista 12in
66	80 STEP ON, Harry Mosco	Samba 12in
67	66 LOVE FESTIVAL/TAKE IT TO THE TOP/NIGHT PEOPLE/ JONES VS. JONES, Kool & The Gang	De-Lite LP
68	65 LONELY DISCO DANCER/ONE IN A MILLION (GUY), Dee Dee Bridgewater	Elektra 12in
69	— NIGHTS (FEEL LIKE GETTING DOWN), Billy Ocean	Dutch GTO 12in
70	81 BACK ON THE ROAD, Earth Wind & Fire	CBS
71	70 FEEL MY LOVE, Slava	Atlantic 12in
72	83 THE BOTTLE, Gil Scott-Heron/Brian Jackson	Inferno 12in
73	— LOVE MONEY, Funk Masters	Tania Music 12in
74	— PARTY IS THE SOLUTION, Floyd Back	US Precision 12in
75	52 I LIKE THE MUSIC MAKE IT HOT/IN THE CENTER/ WINDY CITY, Rodney Franklin	CBS LP
76	78 THE REAL THANG/LUCKY FELLA/TAKE IT TO THE BOSSMAN, Narada Michael Walden	Atlantic LP
77	63 YOU AND ME, Spargo	Champagne 12in
78	— STRUT YOUR STUFF/CHECKING YOU OUT/ WAITING ON YOUR LOVE, Young & Company	US Brunswick LP
79	— BON BON VIE/CANDIDATE FOR LOVE, T.S. Monk	US Mirage LP
80	75 FUNKY MEN/HONKY TONK, James Brown	US TK LP
81	53 CRUISIN' J-TOWN/WARRIORS, Hiroshima	Arista 12in
82	— I HAD TO SAY IT, Millie Jackson	Spring LP
83	82 KID STUFF/FANCY DANCER, Lenny White	Elektra 12in
84	— JAMIN' (SAX)/JAMIN', Demo Cates	Canadian Scorpio 12in
85	86 JUST HOLDIN' ON, Ernie Watts	Elektra 12in
86	— GET ON UP/WHAT IT IS/VE BEEN MISSING YOUR LOVIN', Cecil Parker	EMI LP
87	— I HEAR MUSIC IN THE STREETS, Unlimited Touch	US Pristide LP
88	86 BODY BATT/HEY YOU, Syms	US Venture LP
89	— FUNK/GTY FUNK, Demo-Berry	Canadian Scorpio 12in
90	— DOUBLE DUTCH BUS, Frankie Smith	US WMOT 12in

US SINGLES

1	LADY, Kenny Rogers	Liberty
2	MORE THAN I CAN SAY, Leo Sayer	Warner Bros
3	STARTING OVER, John Lennon	Geffen
4	LOVE ON THE ROCKS, Neil Diamond	Capitol
5	MASTER BLASTER, Stevie Wonder	Tamla
6	HUNGRY HEART, Bruce Springsteen	Columbia
7	ANOTHER ONE BITES THE DUST, Queen	Elektra
8	GUILTY, Barbra Streisand & Barry Gibb	Columbia
9	HIT ME WITH YOUR BEST SHOT, Pat Benatar	Chrysalis
10	EVERY WOMAN IN THE WORLD, Air Supply	Arista
11	20 THE TIDE IS HIGH, Blondie	Chrysalis
12	13 TELL IT LIKE IT IS, Heart	Epic
13	8 WOMAN IN LOVE, Barbra Streisand	Columbia
14	16 DE DO DO DO, DE DA DA DA DA, The Police	A&M
15	12 YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
16	24 PASSION, Rod Stewart	Warner Bros
17	18 IT'S MY TURN, Diana Ross	Motown
18	17 WHIP IT, Devo	Warner Bros
19	19 EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	Asylum
20	25 CELEBRATION, Kool & The Gang	De-Lite
21	21 THEME FROM THE DUKES OF HAZZARD, Waylon Jennings	RCA
22	29 I MADE IT THROUGH THE RAIN, Barry Manilow	Arista
23	23 SEQUEL, Harry Chapin	Boardwalk
24	6 I BELIEVE IN YOU, Don Williams	MCA
25	28 SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
26	32 I LOVE A RAINY NIGHT, Eddie Rabbitt	Elektra
27	35 HEY NINETEEN, Steely Dan	MCA
28	30 ONE STEP CLOSER, The Doobie Brothers	Warner Bros
29	31 TIME IS TIME, Andy Gibb	RBO
30	14 I'M COMING OUT, Diana Ross	Motown
31	15 NEVER BE THE SAME, Christopher Cross	Warner Bros
32	27 THIS TIME, John Cougar	Riva
33	38 TOGETHER, Tierra	Boardwalk
34	34 GIRLS CAN GET IT, Dr Hook	Casablanca
35	33 DREAMING, Cliff Richard	EMI-America
36	22 DEEP INSIDE MY HEART, Randy Meisner	Epic
37	36 THE WANDERER, Donna Summer	Geffen
38	69 GIVING IT UP FOR YOUR LOVE, Delbert McClinton	MMS/Capitol
39	45 9 TO 5, Dolly Parton	RCA
40	37 HE'S SO SHY, Pointer Sisters	Planet
41	40 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
42	42 HORIZONTAL HOP, Bob Seger	Capitol
43	44 TURN AND WALK AWAY, The Babys	Chrysalis
44	51 THE WINNER TAKES IT ALL, Abba	Atlantic
45	64 MISS SUN, Boz Scaggs	Columbia
46	57 KILLIN' TIME, Fred Knoblock and Susan Anton	Scotti Brothers
47	35 HE CAN'T LOVE YOU, Michael Stanley Band	EMI-America
48	53 YOU, Earth, Wind & Fire	ARC/Columbia
49	49 GOTTA HAVE MORE LOVE, Climax Blues Band	Warner Bros
50	54 SHINE ON, L.T.D.	A&M
51	58 MY MOTHER'S EYES, Bette Midler	Atlantic
52	59 NEED YOUR LOVING TONIGHT, Queen	Elektra
53	67 KEEP ON LOVING YOU, REO Speedwagon	Epic
54	81 COLD LOVE, Donna Summer	Geffen
55	83 I NEED YOUR LOVIN', Teena Marie	Gordy
56	56 TEACHER TEACHER, Rockpile	Columbia
57	85 SMOKE MOUNTAIN RAIN, Ronnie Milsap	RCA
58	66 LOVE T.K.O., Teddy Pendergrass	P.I.R.
59	75 SAME OLD LANG SYNE, Dan Fogelberg	Full Moon
60	71 HEARTBREAK HOTEL, The Jacksons	Epic
61	52 COULD I BE DREAMING, Pointer Sisters	Planet
62	82 EASY LOVE, Dionne Warwick	Arista
63	73 GAMES PEOPLE PLAY, The Alan Parsons Project	Arista
64	— SEVEN BRIDGES ROAD, Eagles	Asylum
65	47 TURNING JAPANESE, The Vapors	United Artists
66	39 WITHOUT YOUR LOVE, Roger Daltrey	Polydor
67	79 I AM TONIGHT STAND FOR IT, Stevie Wonder	Tamla
68	41 UPSIDE DOWN, Diana Ross	Motown
69	60 LOVELY ONE, The Jacksons	Epic
70	43 SWITCH/TO GLIDE/THIS BEAT GOES ON, The Kings	Elektra
71	81 FOOL THAT I AM, Rita Coolidge	A&M
72	82 BREAKFAST IN AMERICA, Supertramp	A&M
73	74 TRICKLE TRICKLE, Manhattan Transfer	Atlantic
74	77 FASHION, David Bowie	RCA
75	85 SET THE NIGHT ON FIRE, Oak	Mercury

US ALBUMS

1	GREATEST HITS, Kenny Rogers	Liberty
2	GUILTY, Barbra Streisand	Columbia
3	HOTTER THAN JULY, Stevie Wonder	Tamla
4	BACK IN BLACK, AC/DC	Atlantic
5	CRIMES OF PASSION, Pat Benatar	Chrysalis
6	EAGLES LIVE, Eagles	Asylum
7	THE RIVER, Bruce Springsteen	Columbia
8	ZENYATTA MONDATTI, The Police	A&M
9	THE GAME, Queen	Elektra
10	THE JAZZ SINGER, Neil Diamond	Capitol
11	12 DOUBLE FANTASY, John Lennon/Yoko Ono	Geffen
12	13 GAUCHO, Steely Dan	MCA
13	14 GREATEST HITS/LIVE, Heart	Epic
14	18 FOOLISH BEHAVIOUR Rod Stewart	Warner Bros
15	15 TRIUMPH, The Jacksons	Epic
16	16 ANNE MURRAY'S GREATEST HITS, Anne Murray	Capitol
17	17 FACES, Earth, Wind & Fire	ARC/Columbia
18	20 AUTOAMERICAN, Blondie	Chrysalis
19	17 GREATEST HITS, The Doobie	Elektra
20	19 REMAIN IN LIGHT, The Talking Heads	Sire
21	21 ONE STEP CLOSER, The Doobie Brothers	Warner Bros
22	22 MAKING MOVIES, Dire Straits	Warner Bros
23	23 CHRISTOPHER CROSS, Christopher Cross	Warner Bros
24	27 THE TURN OF A FRIENDLY CARD, The Alan Parsons Project	Arista
25	25 CELEBRATE, Kool & The Gang	De-Lite
26	26 GREATEST HITS VOL 2, Linda Ronstadt	Asylum
27	50 BARRY, Barry Manilow	Arista
28	30 HITS, Boz Scaggs	Columbia
29	29 SECONDS OF PLEASURE, Rockpile	Columbia
30	32 HAWKS AND DOVES, Neil Young	Reprise
31	28 DIANA, Diana Ross	Motown
32	33 THE WANDERER, Donna Summer	Geffen
33	37 LOST IN LOVE, Air Supply	Arista
34	38 DIVINE MADNESS (ORIGINAL SOUNDTRACK), Bette Midler	Atlantic
35	35 SCARY MONSTERS, David Bowie	RCA
36	34 ALIVE, Kenny Loggins	Columbia
37	31 GIVE ME THE NIGHT, George Benson	Warner Bros
38	24 ALL SHOOK UP, Cheap Trick	Epic
39	40 FREEDOM OF CHOICE, Devo	Warner Bros
40	39 PARIS, Supertramp	A&M
41	45 LIVING IN A FANTASY, Leo Sayer	Warner Bros
42	43 AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
43	44 TP, Teddy Pendergrass	P.I.R.
44	36 HONEYSUCKLE ROSE, Soundtrack	Columbia
45	62 HI INFIDELITY, REO Speedwagon	Epic
46	42 HOLD OUT, Jackson Browne	Asylum
47	47 ARETHA, Aretha Franklin	Arista
48	53 WINELIGHT, Grover Washington Jr	Elektra
49	54 FEEL ME, Cameo	Chocolate City
50	53 FANTASTIC VOYAGE, Lakeside	Solar
51	41 BEAT CRAZY, Joe Jackson Band	A&M
52	64 SUPER TROUPER, Abba	Atlantic
53	61 AEROSMITH'S GREATEST HITS, Aerosmith	Columbia
54	46 AUDIO VISIONS, Kansas	Kirshner
55	49 CARNAVAL, Spyro Gyra	MCA
56	56 PANORAMA, The Cars	Elektra
57	80 I BELIEVE IN YOU, Don Williams	MCA
58	59 SEQUEL, Harry Chapin	Boardwalk
59	69 GLASS HOUSES, Billy Joel	Columbia
60	51 URBAN COWBOY, Soundtrack	Full Moon/Asylum
61	55 ONE TRICK PONY, Paul Simon	Warner Bros
62	57 XANADU, Soundtrack	MCA
63	48 IRONS IN THE FIRE, Teena Marie	Gordy
64	65 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar	Riva
65	75 VOICES, Daryl Hall & John Oates	RCA
66	84 9 TO 5 AND ODD JOBS, Dolly Parton	RCA
67	87 WILD PLANET, B-52's	Warner Bros
68	77 BORN TO RUN, Bruce Springsteen	Columbia
69	77 BLACK SEA, XTC	Virgin
70	70 IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
71	71 ON THE EDGE, The Babys	Chrysalis
72	82 NIGHT PASSAGE, Weather Report	ARC/Columbia
73	76 SWEET SENSATION, Stephanie Mills	20th Century
74	58 SPECIAL THINGS, Pointer Sisters	Planet
75	66 MORE GEORGE THOROGOOD & THE DESTROYERS, More George Thorogood & The Destroyers	Rounder

US SOUL

1	3 CELEBRATION, Kool & The Gang	De-Lite
2	2 LOVE T.K.O., Teddy Pendergrass	P.I.R.
3	1 MASTER BLASTER, Stevie Wonder	Tamla
4	4 KEEP IT HOT, Cameo	Chocolate City
5	4 LOVELY ONE, The Jacksons	Epic
6	5 UPTOWN, Prince	Warner Bros
7	13 UNITED TOGETHER, Aretha Franklin	Arista
8	7 MORE BOUNCE TO THE DUNCE, Zapp	Warner Bros
9	22 FANTASTIC VOYAGE, Lakeside	Solar
10	12 WHEN WE GET MARRIED, Larry Graham	Warner Bros
11	11 REMOTE CONTROL, Reddings	Believe In A Dream
12	16 YOU, Earth, Wind & Fire	ARC/Columbia
13	15 I'LL NEVER FIND ANOTHER, Manhattans	Columbia
14	19 IT'S MY TURN, Diana Ross	Motown
15	17 LOOK UP, Patrice Rushen	Elektra
16	24 AGONY OF DEFEET, Parliament	Casablanca
17	18 LOVE UPRIISING, Tavares	Capitol
18	20 HAPPY ANNIVERSARY, Ray, Goodman & Brown	Polydor
19	27 WHAT CHA DOIN', Seawind	A&M
20	23 LOVE OVER AND OVER AGAIN, Switch	Gordy

US DISCO

1	5 CELEBRATION, Kool & The Gang	De-Lite
2	3 IT'S A WARI AHUJA, Kano	Emergency
3	1 LOVELY ONE/CAN YOU FEEL IT, The Jacksons	Epic
4	2 IF YOU COULD READ MY MIND, Viola Wills	Arista
5	7 ALL MY LOVE, L.A.X.	Pristide
6	4 HOW LONG/TIGHT PAIR, Lipps Inc	Casablanca
7	12 UPTOWN/DIRTY MIND/HEAD, Prince	Warner
8	18 LOOK UP/NEVER GONNA GIVE YOU UP, Patrice Rushen	Elektra
9	9 ACTION SATISFACTION Melody Stewart	Roy B. Records/Brazilia
10	10 MASTER BLASTER, Stevie Wonder	Tamla
11	6 SHOOT YOUR BEST SHOT, Linda Clifford	Capitol
12	8 THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/ LOOKING UP/COLD LOVE, Donna Summer	Geffen
13	21 VOICES IN MY HEAD/WHEN THE WORLD IS RUNNING DOWN, The Police	A&M
14	11 CHEROKEE PAS/BODICE TALK, Madisen Kane	Chaliet/Pristide
15	20 CAREER GIRL/IT'S NOT WHAT YOU GOT, Carrie Lucas	Solar
16	18 EVERYBODY GET DOWN, Mouton's Electric Band	Vanguard
17	17 IF YOU FEEL THE FUNK, LaToya Jackson	Polydor
18	19 YOU OUGHT TO BE DANCIN', People's Choice	Casablanca
19	14 SEABISCUIT IN THE FIFTH, Belinda West	Panorama
20	13 CAN'T FAKE THE FEELING/NO WAY, Geraldine Hunt	Prism

INDEPENDENT

1	FOOD FOR THOUGHT/KING, UB40	Graduate
2	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN TODAY, UB40	Graduate
3	LOVE WILL TEAR US APART, Joy Division	Factory
4	THE EARTH DIES SCREAMING/DREAM A LIE, UB40	Graduate
5	WHERE'S CAPTAIN KIRK?, Spizz Energi	Rough Trade
6	HOLIDAY IN CAMBODIA, Dead Kennedys	Cherry Red
7	BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Poison Girls	Crass
8	TRANSMISSION, Joy Division	Factory
9	KILL THE POOR, Dead Kennedys	Cherry Red
10	CARTROUBLE, Adam & The Ants	Do It
11	CALIFORNIA UBER ALLES, Dead Kennedys	Cherry Red
12	PARANOID, Black Sabbath	NEMS
13	ZEROX, Adam & The Ants	Do It
14	REALITY ASYLUM, Crass	Crass
15	TRASON (IT'S JUST A STORY), The Teardrop Explodes	Zoo
16	YOU CAN BE YOU (GIRL ON THE RUN), Honey Bane	Crass
17	FEEDING OF THE 5,000/SECOND SITTING, Crass	Crass/Small Wonder
18	SHEEP FARMING IN BARNET, Toyah	Safari
19	REALITIES OF WAR, Discharge	Clay
20	IN THE BEGINNING/WHERE THERE'S A WILL . . . Sliits/Pop Group	Y/Rough Trade
21	REQUIEM, Killing Joke	Malicious Damage
22	FIGHT BACK (EP), Discharge	Clay
23	YOU/ANTICIPATION, Delta 5	Rough Trade
24	MOTORHEAD, Motorhead	Big Beat
25	CITY HOBGOBLINS (HOW I WROTE ELASTIC MAN, Fall	Rough Trade
26	WHITE MICE, Mo-Dettes	Mode
27	SEVEN MINUTES TO MIDNIGHT, Wahl Heat . . .	Inevitable
28	CAN'T CHEAT KARMA/WAR/SUBVERT, Zounds	Crass
29	FINAL DAYS, Young Marble Giants	Rough Trade
30	NO ROOM, Athletico Spizz 80	Rough Trade
31	ARMY LIFE, Exploited	Exploited
32	ATMOSPHERE, Joy Division	Factory
33	BEER DRINKERS AND HELL RAISERS (EP), Motorhead	Big Beat
34	BIRD IN FLIGHT/TRIBAL LOOK, Toyah	Safari
35	DO YOU DREAM IN COLOUR, Bill Nelson	Cocleau
36	SOLDIER SOLDIER, Spizz Energi	Rough Trade
37	TELEGRAM SAM, Bauhaus	4AD
38	WARDANCE, Killing Joke	Malicious Damage
39	MIND YOUR OWN BUSINESS, Delta 5	Rough Trade
40	TOTALLY WIRED, Fall	Rough Trade
41	EXPLOITED BARMY ARMY, Exploited	Exploited
42	DECONTROL, Discharge	Clay
43	TERROR COUPLE KILL COLONEL, Bauhaus	4AD
44	MAN NEXT DOOR, Sliits	Y/Rough Trade
45	NANTUCKET SLEIGHRISE, Quartz	Reddington's Rare Records
46	ALTERNATIVE ULSTER, Siff Little Fingers	Rough Trade
47	SILENT COMMAND, Cabaret Voltaire	Rough Trade
48	DEATH AND DESTINY, Mylra	Streetbeat/Pinnacle
49	JUST LIKE EDDIE, Silicon Teens	Mutz
50	NAME, RANK AND SERIAL NUMBER, Fisl	Neat

TOP TWENTY INDEPENDENT/ALTERNATIVE ALBUMS 1980

1	SIGNING OFF, UB40	Graduate
2	CLOSER, Joy Division	Factory
3	UNKNOWN PLEASURES, Joy Division	Factory
4	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys	Cherry Red
5	STATIONS OF THE CRASS, Crass	Crass
6	COLOSSAL YOUTH, Young Marble Giants	Rough Trade
7	LIVE AT LAST, Black Sabbath	NEMS
8	INFLAMMABLE MATERIAL, Siff Little Fingers	Rough Trade
9	DIRK WEARS WHITE SOX, Adam & The Ants	Do It
10	TOTALE'S TURNS (IT'S NOW OR NEVER), Fall	Rough Trade
11	BOOTLEG RETROSPECTIVE, Sliits	Rough Trade
12	COUNT DRACULA AND OTHER LOVE SONGS, Wuartz	Reddington's Rare Records
13	SHEEP FARMING IN BARNET, Toyah	Safari
14	PRINCE BUSTER'S GREATEST HITS, Prince Buster	Melodisc
15	CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
16	IN THE FLAT FIELD, Bauhaus	4AD
17	SONGS THE LORD TAUGHT US, Cramps	Illegal
18	DIE KLIENEN UND DIE BOSEN, Deutsche Amerikanische Freundschaft	Various
19	GROTESQUE (AFTER THE GRAMME), Fall	Rough Trade
20	LIVE AT THE YMCA, Cabaret Voltaire	Rough Trade

COMPILED BY ALAN JONES FOR RB RESEARCH. ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

VIRGIN

1	SANDINISTA	The Clash
2	SOUND AFFECTS	The Jam
3	SUPER TROUPER	Abba
4	HOTTER THAN JULY	Stevie Wonder
5	KINGS OF THE WOLD FRONTIER	Adam and the Ants
6	SIGNING OFF	UB40
7	DR HOOK'S GOLDEN GREATS	Dr Hook
8	DOUBLE FANTASY	John Lennon
9	MANILOW MAGIC	Barry Manilow
10	FLEETWOOD MAC LIVE	Fleetwood Mac
11	NOT THE NINE O'CLOCK NEWS	Various
12	ZENYATTA MONDATTI	The Police
13	GUILTY	Barbara Streisand
14	THE RIVER	Bruce Springsteen
15	SCARY MONSTERS & SUPER CREEPS	David Bowie
16	NEVER FOREVER	Kate Bush
17	EAGLES LIVE	Eagles
18	ABSOLUTELY . . .	Madness
19	PLAY	Magazine
20	REMAIN IN LIGHT	Talking Heads

This chart remains the same as last week
CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

SONGWORDS

GARY NUMAN

This Wreckage

on Beggars Banquet



Words and Music by Gary Numan

And what if God's dead?
We must have done something wrong
This dark facade ends
We're independent from some-one.

This wreckage I call me
Would like to frame your voice
This wreckage I call me
Would like to meet you meet you soon

We write suggestions
Suggesting fading to silence
And that must please you
My mirror's tarnished with "no help"

This wreckage I call me
Would like to frame your voice
This wreckage I call me
Would like to meet you meet you soon

Turn out these eyes
Wipe off my face
Erase me

Replay the end
It's all just show
Erase you

I need to
I need to
I need to

This wreckage I call me
Would like to frame your voice
This wreckage I call me
Would like to leave you leave you
Leave you leave you soon

Copyright: Numan Music Ltd
Gary Numan Fan Club,
PO Box 14,
Middlesex TW19 5A2.

CHAS & DAVE

Rabbit

on Rockney Records



Words and music by Hodges / Peacock

Rabbit rabbit rabbit . . .

You've got a beautiful chin
You've got a beautiful skin
You've got a beautiful face
You've got taste
You've got beautiful eyes
You've got beautiful thighs
You've got a lot without a doubt
But I'm thinking about blowing you out

CHORUS

Cos you won't stop talking
Why don't you give it a rest
You've got more rabbit than Sainsbury's
It's time you got it off your chest
Now you was just the kind of girl to break
my heart in two
I knew right off when I first clapped my
eyes on you

But how was I to know you'd bend my ear-
holes too
With your incessant talking
You're becoming a pest

Rabbit rabbit rabbit . . .

Now you're a wonderful girl
You've got a wonderful smell
You've got wonderful arms
You've got charm
You got wonderful hair
We make a wonderful pair
Now I don't mind having a chat
But you have to keep giving it that

REPEAT CHORUS

Rabbit rabbit rabbit rabbit rabbit rabbit
Rabbit rabbit . . . yap yap rabbit rabbit . . . bun-
ny bunny . . . rabbit

Copyright: Chasdave Music

VIDEO

- 1 GODFATHER (CIC)
- 2 JAWS (CIC)
- 3 A STAR IS BORN (Warner Bros)
- 4 MAGNUM FORCE (Warner Bros)
- 5 JAWS II (CIC)
- 6 THE OMEN (Magnetic Video)
- 7 SATURDAY NIGHT FEVER (CIC)
- 8 STRAW DOGS (Guild)
- 9 ENTER THE DRAGON (Warner Bros)
- 10 ANIMAL HOUSE (CIC)

Chart courtesy HMV, Oxford Street

FILMS

LONDON'S TOP TEN

- 1 FLASH GORDON, Col-EMI-War — ABC 1 Shaftesbury Avenue, ABC 1 Bayswater, ABC 1 Edgware Road, ABC 1 Fulham Road, Classic 1 Haymarket, Studio 4
- 2 CALIBULA, GTO — Prince Charles
- 3 RAISE THE TITANIC, ITC — Leicester Square Theatre
- 4 BEING THERE ITC — Odeon St Martins Lane, Classic 1 Chelsea, ABC 3 Bayswater, Odeon 1 Kensington
- 5 SNOW WHITE AND THE SEVEN DWARFS, Walt Disney — Classic 3 Haymarket
- 6 THE ELEPHANT MAN, Col-EMI-War — ABC 5 Fulham Road, ABC 3 Shaftesbury Avenue, Studio 4
- 7 THE BLUE LAGOON, Col-EMI-War — Odeon Leicester Square
- 8 AIRPLANE! CIC — Plaza 2, Classic 5 Oxford Street
- 9 MONSTER/WHEN A STRANGER CALLS, UA — London Pavilion, Odeon 2 Westbourne Grove
- 10 THE BLUES BROTHERS CIC — Empire

UK PROVINCIAL TOP FIVE

- 1 THE BIG BRAWL (Col-EMI-War)
- 2 FRIDAY THE 13TH (Col-EMI-War)
- 3 A S S A U L T O N P R E C I N C T 13 (Halloween (Miracle))
- 4 WAR OF THE WORLDS (CIC)
- 5 THE WAY WE WERE/FORCE 10 FROM NAVARONE (Col-EMI-War)

BOOKS

- 1 SONGS OF JOHN LENNON, John Lennon, £2.95
 - 2 JOHN LENNON — A LEGEND, 85p
 - 3 ELO STORY, Bev Bevan, (paperback) £3.95
 - 4 JAM FILE, Extra Special, 75p
 - 5 POLICE SPECIAL ISSUE, 75p
 - 6 CLASH BEFORE & AFTER, Pictures by Pennie Smith, £4.95
 - 7 JAM THE MODERN WORLD BY NUMBERS, Paul Honeyford, £3.95
 - 8 POLICE SONGS BY STING (Printed Music)
 - 9 BOWIE IN HIS OWN WORDS, Miles, £2.95
 - 10 BLONDIE, Lester Bangs, £3.95
- Compiled by MUSIC SALES, 78 Numan Street, London W1

STAR CHOICE



- ADAM from ADAM & THE ANTS
- 1 SCHOOL'S OUT, Alice Cooper
 - 2 HELLO! HELLO!, Gary Glitter
 - 3 LOVELY DAY, Bill Withers
 - 4 STREET LIFE, Roxy Music
 - 5 GOD SAVE THE QUEEN, Sex Pistols
 - 6 THIS PULLOVER, Jess Conrad
 - 7 PARALYSED, The Legendary Stardust Cowboy
 - 8 DON'T STOP TILL YOU GET ENOUGH, Michael Jackson
 - 9 TOO FUNKY IN HERE, James Brown
 - 10 YMCA, The Village People

UFO

BACK ON THE ROAD

JANUARY 81

- | | | | |
|---------------|-------------------|----------------|-------------|
| 13 GUILDFORD | Surrey University | 21 SHEFFIELD | City Hall |
| 14 EXETER | University | 22 MIDDLESBORO | Town Hall |
| 15 NOTTINGHAM | Rock City | 23 LANCASTER | University |
| 16 NEWCASTLE | Mayfair | 24 CARLISLE | Market Hall |
| 17 LEEDS | University | 25 LIVERPOOL | Empire |
| 18 STOKE | Trentham Grds. | 26 BIRMINGHAM | Odeon |
| 19 BRADFORD | St. Georges Hall | 28 LONDON | Hammersmith |
| 20 MANCHESTER | Apollo | 29 LONDON | Odeon |

UFO

BACK ON RECORD

THE NEW SINGLE
'LONELY HEART'



AVAILABLE IN A PICTURE BAG AND CLEAR VINYL.
TAKEN FROM THE ALBUM
THE WILD THE WILLING AND THE INNOCENT

Chrysalis

**SINGLE CONTAINS
FREE PATCH**