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Distributed by
Spotlight Magazine Distribution Ltd.
1 Benwell Road, London N7 7AX.
01-507 6411
c1980

Morgan Grampian Ltd.,
Calderwood St.,
London SE18 8QH.

Registered as a newspaper at the
Post Office
Published by Spotlight Publications Ltd.,
40 Long Acre, London WC2E 8JT
and printed by
South Eastern Newspapers Ltd.,
Larkfield, Maidstone, Kent, ME20 6SG.

NEWS

(Not the) News Editor: JOHN SHEARLAW

BOWIE BUYS HIS OWN THEATRE

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 Ritzy Cinema in Brixton from closure — and he intends 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 Ritzy is still shrouded in mystery. A former cinema had its future thrown into jeopardy last year, and at the time a spokesman said: "Only a miracle, or half a million pounds, can save it now."



BOWIE: buying back in Brixton

Enquiries about the Ritzy'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 QUILTS 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 £50,000 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 audience 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."

Peels' 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 cut 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"

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 — "Sick '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 "cassette albums" by March, and already lined up are bargain cassette offers featuring material from Mike Oldfield and XTC — with the chance to collect Sonny Stompaws 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 Beatles 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 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 German newspaper Der Spiegel. And it seems that Gabrielle's stomach-churning attempt to cash-in on Lennon's death came after a



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".



YES: more Buggle-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's Braehead 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

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, stop guitars music, quiffs, 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 Spodge'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 Artiste awards — while less bitter (but infinitely more pointless) rockstars posed for Paula



ILLUSTRATION BY IVOR SEXTON

Yates' £5 book, a contemporary reflection on the malaise of modern society.

We had quiffs, 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.

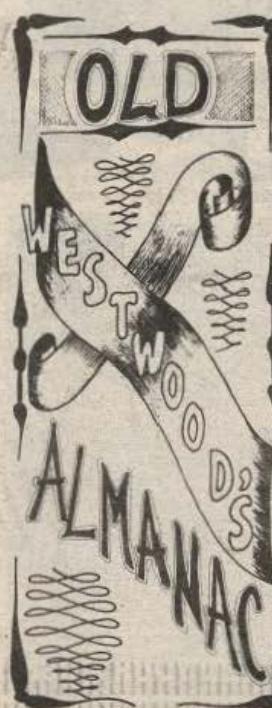
What's wrong?

Joy Division's Ian Curtis hung himself for what? 'I 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 Fularama 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 Affects' 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 (Airlift will soon be making pop groups you can stick together and dress for yourself!).

Saxon, Angel Witch, Witchlynde, Meat Cleaver (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 Frusci, 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.

OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RECORDS OUR PRICE RE

GUESS WHO'S HAVING A SALE?



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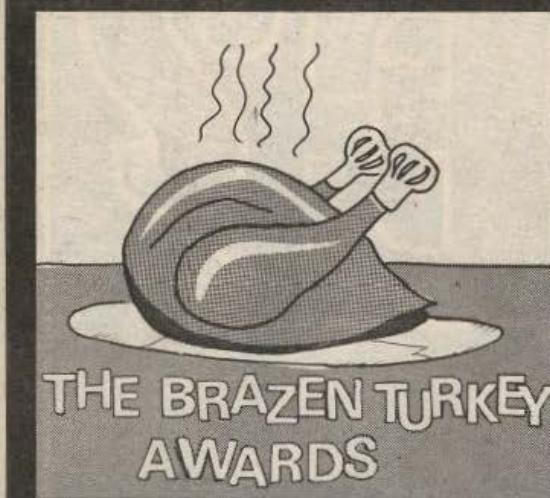
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The moment you've all been waiting....

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 Dimmock

The Ruthless Rent - a - wreath Antipodean Hit - man Press Officer of the year award: Gross Stapleton (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 Spirode

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 1976 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.

HOME TAPING scandal in Civil Service shocks! And they talk about us . . . Perhaps we'll persecute big record companies with persecute the Civil Service rank executives? In the Civil Service instead now that one of them has had to resign after a some tapes he exposed. He took home some tapes from the office, wiped them clean

By Woodward & Bernstein

More Whitehall red tape?



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 at 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 Zeppelin 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 Kiss, 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 smackeroones.

I'd give this book my total endorsement if the layout had been snappier. The whole thing suffers from a few shades of deadlineitis 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 beamed 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 coffee 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 Ben 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 drinkle winkle before you go out into this icy night' they replied stalwartly 'No ma'am I'm on duty'. In reality they sit down lake 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 redhead 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 laps 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 Spain, (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 eez prepared for you," 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 Witz (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 gallant 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."



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 food and nicely different food and gallons of water. Sting went in first, then Andy, and it left Sting to give Stewart the elbow as he tapped backwards into the drink.



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

CAN WE QUOTE

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 the blue and peasant land. But hey, despite such flipperies 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 Caroline 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 verities 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."

MENS! 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 JOSSON 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."

PETE GLENISTER of THE HITMEN: "Me and Marco are the Rodgers and Hammerstein of the eighties."

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

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 FOXX: "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 Pans 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 Dan Adden 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 cub a lot more people than we used to."

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



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

— IAN GILLAN

'My vocabulary is real limited'
— SAMMY HAGAR

JOHN FOXX: "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 WINE: "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: "I 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."

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 unscratches, 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', if only to freak out the intense rainbow 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."

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 says 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 fails 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."



'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."

BENG T 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."

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."

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, barmitzvahs, 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



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 STANGERS: "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."



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



RICHARD JOBSON: "I feel like a whore".

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

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, OMID, 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 Toshio 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 winning at the moment, while Mike Baillie 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

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 militarily 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 Selecter. A package which they regard as 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 infatinatingly 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-oriented, 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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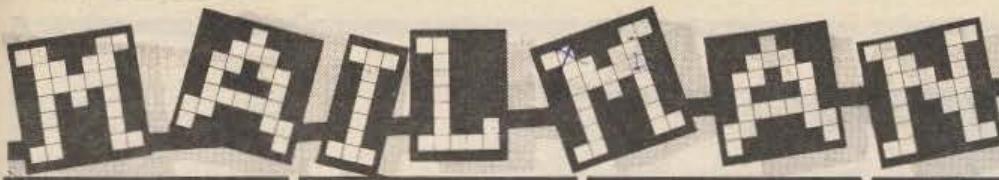
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KANGAROOS EXPLOITED

BY THE fourth millennium 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 deformity-looking cats in a nostalgic haze of psychedelia-karma.

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, benefit of his famous good looks, pensmanship 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 Pisssbag 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 overbearing. 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.

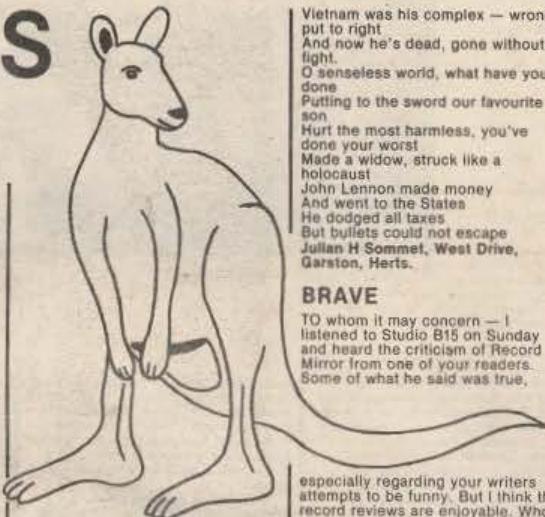
A DIGGERTY START

HELLO, BLUE! We wish to inform all you Shellas and Brucees 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 Kangaroo 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, TWOBW. At first I thought it was mere infatuation and I tried to think of other things — like Paul Humphries, TLPFIS-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 ...

Il to the world, JC, JC, whereto 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 a dynamic personality to go with my breath-taking body. Thanxiat, love and kisses.

Suzanne Davies, TOPIC (The only person in Cardigan) XXXX.

* As you see, it might be the fourth millennium but Connolly, Humphries and fans scrawl on regardless, little realising that they could be at the vanguard of a literary putsch, 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!'" will Santa fill them with Kate Bush? That would be AMAZING!! John Connolly, The Wit of New 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 understand what John was trying to say and he will be greatly missed by everyone. Ron 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,

WIN-A-N-LP
NAME
ADDRESS



Solve the seven cryptic clues and write the answers across the puzzle. Then fill the red down column. Spells out the name of someone who's tide 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 (4,5). Yob men did in fact become disco stars (5,5). Part of the newcomer's mood forces Motown stars into panic (18). If no one gets mixed up, David could become stylish (7). Sam Sned became embarrassed (7). He tries to stop the horse soldiers (4,5). Me warn jobs to confuse this veteran soul star (5,5).



ACROSS

- 1 Robot's from the other side of the Atlantic (8)
- 2 Toccatas group (3)
- 3 Billy Joe hit (2,4)
- 4 Madness smash (2,4)
- 10 It's been a hit for Eddie Floyd, David Bowie and Amii 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 (7,6)
- 18 Does it make Rod run faster? (3,4)
- 20 Typical of the Bee Gees should play (3)
- 21 A 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 Stiff 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 Slave's friend (5)
- 5 1974, hit for the other Elvis (3,3)
- 6 Group that were Not Christmas 1973 (5)
- 8 USA giving us something to think about (5,5)
- 11 Disease you may catch on a Saturday (5,5)
- 14 See 21 Across
- 15 Label surrounded by water (6)
- 17 Tom Hark hitsters (8)
- 19 Thin Lizzy hit (5)
- 22 Had 1979 hit with Hold The Line

SOLUTION TO LAST WEEK'S X-WORD ACROSS

- 1 Army Dreamers, 5 Sky, 7 My Life, 9 My Girl, 10 Knock On Wood, 12 No Fun, 13 Gaye, 15 My Perfect Cousin, 16 Hot Legs, 20 Sko, 21 Up The 23 Radio, 25 Trash, 26 Hank, 27 Too Hot.

SOLUTION TO LAST WEEK'S POPGRAM

- Do You Feel My Love, Bread, Diana Ross, Robin Trower, Don't Walk Away, DOWN Beatles.

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

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BOONGO 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 takes 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 lifting 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 tend to 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 Steal 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 O'Tips so perfectly play. But there's only a couple of horn 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 fail 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 is as

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. It's 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 '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.

WINWOOD — SOLID OAK

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

By Mike Nicholls

NOT UNINTENTIONALLY, '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 deserve 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痛苦 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 evident 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 sensibility 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 boldest 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. + + +

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 slapping, 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 its title, especially at a miserly 33 minutes for your money. + + ½.

SOUND ATTACK

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

DID YOU say turn it up?"

Biff, Saxon's volatile 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---ing mad!"

Mad or not though Saxon have turned 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 synonymous and it's the band's ardent energy and drive rather than the settings on the 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 wraparound 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 laps 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 haughty - 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 taste bud tingle of the highest order.

Despite such culinary craft, however, Biff isn't 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 assaulting 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 out front to catch support act Limelight.

WHilst to describe this Nottingham based band as a three-piece it 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 It' 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."

"We had kids coming up asking



Biff after a quick pre-gig warm up.

THE 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 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."

In 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 my 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 Donington.

"I know you lot weren't too happy with it last time," says Biff. "But I thought it were f---ing 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."

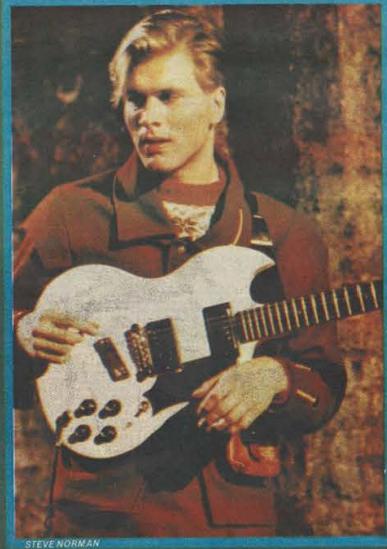
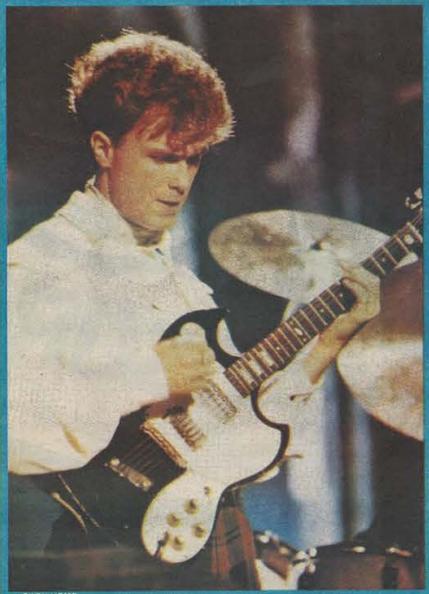
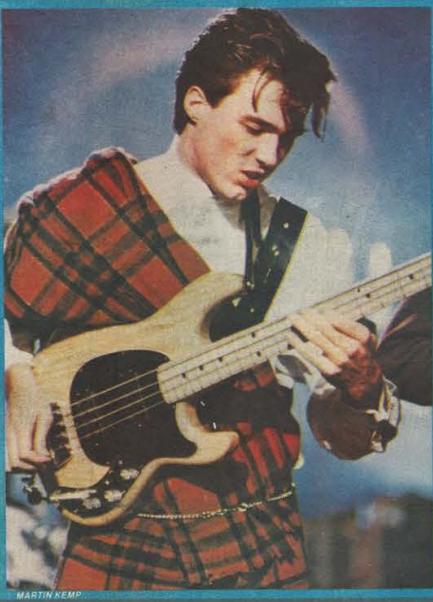
As Saxon's set was without doubt the highlight of the festival it's not surprising that the sole redeeming feature of the 'Monsters Of Rock' album - a stirring 'Backs To The Wall' - is also their work. Indeed, the band's recorded output has always been of the highest quality and there's a lot more good 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 guesting 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 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...



Spandau Ballet



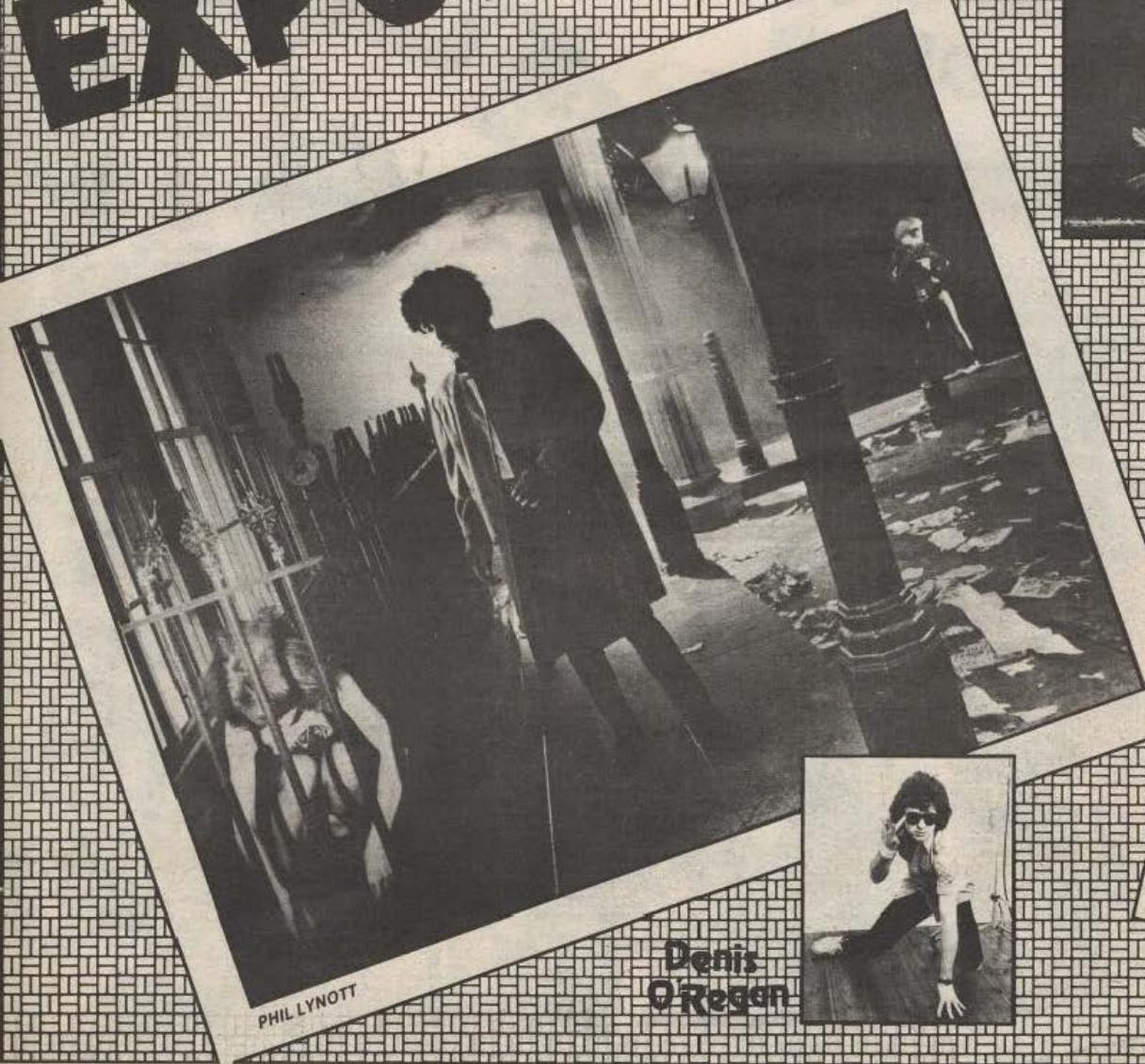
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EXPOSURE

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 women 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.



PHIL LYNOTT

Denis
O'Regan



PAULINE MURRAY

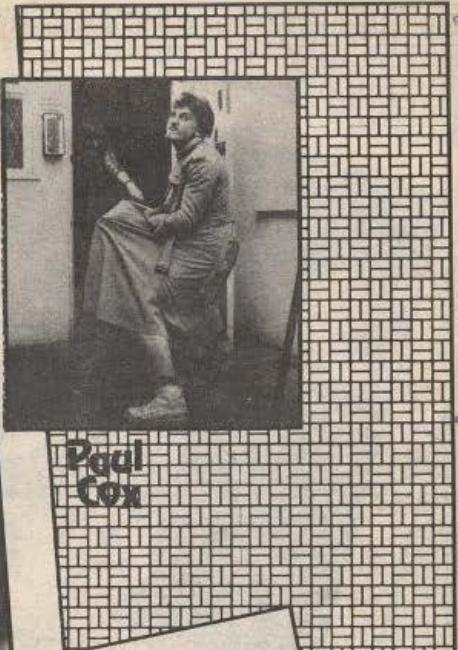


Here is a selection of what they consider to be their best shots of the year — plus pix of themselves so that you can see that they're human too (well, some of them). Next time any of them stand between you and the stage, you'll know who you're screaming at. They're all sensitive artists really.

Andy Phillips



HEADLINE

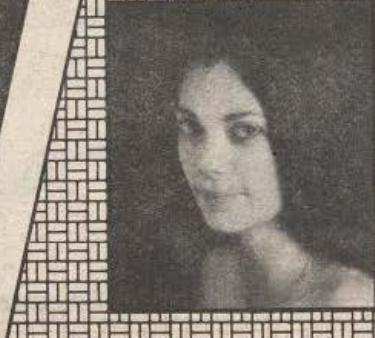


Pgal
Cox



DAVID SYLVAIN, OF JAPAN

JIM
Gormonovskiy





UPFRONT

Compiled by SUSANNE GARRETT

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 (26272), The Bell Hops
CAMBRIDGE, Great Northern, Mystery Band
CHORLEY, Joiners Arms (70611), Star
DUBLIN, Stadium (53371), Dire Straits
ETON, The Christopher Hotel (Windsor 65948), Guest Band
HARROGATE, The Nags Head (21758), Patrick 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-dates with one-nighters 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).

"Fraid other highlights are few 'n' far between folks as big name and provincial bands alike use this several weeks to recover from excesses of festive shenanigans and the considerable reduction of their 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, flaunting his few remaining zoot suits at Watford Baileys (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, CRISP AMBULANCE, BILING TONGUES (Thursday), DURAN DURAN, CONVATS, 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

LETCHWORTH, Lye Hall, Misty In Roots
LIVERPOOL, Masonic, Asylum
LONDON, Bull's 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 (01-854 9493), These Strange And Beautiful Things

LONDON, George Canning, Brixton (01-274 2282), The Newcomers
LONDON, Greyhound, Fulham Palace Road (01-386 0528), Random Band

LONDON, Henry Gordon Hall, Egerton Gardens, Two Dozen Wicked Jesters

LONDON, ICA, The Mall (01-930 6393), The Passage / Crispy Ambulance / Bitting Tongues

LONDON, John Bull, Chiswick (01-994 0062), Telemacque

LONDON, Kensington, Russell Gardens

LONDON, Moonlight Railway Hotel, West Hampstead (01-274 7611), Brian Brain / The Rest

LONDON, Pegasus, Stoke Newington (01-225 5930), Seven Year Itch

LONDON, Rock Garden, Covent Garden (01-240 3961), Cravats

LONDON, Royalty, Southgate (01-886 4112), The Jets / The Polkaets / Blue Cats

LONDON, Seven Dials, Shelton Street, Covent Garden (01-240 0442), Carol Grimes / Geoff Brinsford / Lynne Bolton

LONDON, Towns' Hoe Street, Walthamstow (01-520 8279), Mr. J.

NOTTINGHAM, Imperial Hotel (42884), Gaffa

OXFORD, Corn Dolly (44761), Streets Ahead

PRESTON, The Warehouse (53216), The Accelerators

SHEFFIELD-BY-SEA, Community Centre, York Road

SOUTHAMPTON, Joiners Arms (25612), Overkill

WATFORD, Baileys (39848), Gary Glitter

WEYMOUTH, Cellar Vino (79842), Spankers

FRIDAY

JANUARY 2

ASHTON UNDERLYME, Spread Eagle (01-330 5732), The Game

LONDON, Marquee, Wardour Street (01-6803), Sector 27

LONDON, The Pegasus, Stoke Newington (01-225 5930), Juice On The Loose

LONDON, Prince Rupert, Plumstead Avenue (01-886 0678), The Avenue

LONDON, The Venue, Victoria (01-834 5882), Live Wire

MANCHESTER, Band on the Wall (061 832 6625), Highway 61

MAIDSTONE, Mote Park Pavilion (831142), Those Helicopters / Performing Ferrets

NORWICH, Whites (25539), Savage

NOTTINGHAM, Imperial Hotel (42884), Radium

PALEYE, Crocks (77003), Alkatrazz

WATFORD, Baileys (39842), Gary Glitter

WEYMOUTH, Cellar Vino (79842), Credits

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EDGE

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 onstage. The music they are making recalls one of those 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, 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 glum look of lemmings dashing unwillingly over the edge, half in love with easel 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 stares 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' 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 somewhat 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 that untutored simplicity of Phil Satchi's drumming and Jon Astrop's bass became a little too erratic for comfort.

All was not lost though. 'Nineteen' sparked as did its B side 'Female Pulse' while with Satchi smattering the synths 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 flightless 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 '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 Martyrs' 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 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 psychodelia is the order of the day.

The lyrics of the songs are redolent with despair, and its 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 keyboards 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.



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 sides 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 lighting 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 poshitis party after the concert I spoke to Sling 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 gypsies. 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 fight? 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 lens. 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 somewhere 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 nothing 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 kickish drums. Marvelous. Their set ended with a thunderous hypnotic bass heavy instrumental outburst 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 atomic guitar spurts, dumb poses - a perfect self parody. "Don't bother it's a waste of time/A waste of brain cells," squawked 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 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 Blighty 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.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 Fan Club (Junior Division); the 12-16 year-olds were there 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

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-alimed mixer, 'Get Up And Boogie 1980'. Billy Ocean is finally due on UK 12in next week, a Dutch import having pushed him into the UK last year. 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 in Tately 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 reissue, in addition to typical necked 'session' chit... Invasions have turned 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 Benteth 'Love Collect', jerky 120-123-121-123bpm with the much mentioned but disappointing 128bpm 'Goldmine' as flip... 'I've Got A Feeling You' 'Dreamin'' is already pressed on UK 12in but not yet scheduled to hit... Tramper LPs and a Klear sel are due here next week... Linda Clifford 'Runaway Love' (US Warner Bros 12in) is huge again for matios 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, Steve Hodge, Alan Davies, Frothy, Brother Louise, Craig Royal, David & Steve from Linx, Showstoppers' Adrian Webb & John Morris, Groove Weekly's Ralph Tee (who stayed up 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 'Gremlin 2000' Webb came up with a classic about Chris Hill: "The man who put the Pea into peroxide!"... Sean French has lost so much weight (over 120 stone) that he won't be able to support himself from 'Slimmers' magazine... Fatman Graham Carter then pulled genital 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 Connection company now coordinates product promotions for all aspects of the leisure industry, encompassing such as record, drink, cosmetics, fashion campaigns single or combined at different types of events like clubs, shopping centres or roadshow tours, full details on 01-566 0204 or 0494-451797 (mornings)... Kenneth Richardson of Kilmarnock's The Card And Pop Inn record shop had sold over 2,500 import copies of 'Spank' prior to its UK release, other Scottish underground hits including Uncle Louis 'Full Tilt Boogie'... Tom Wilson (Edinburgh Oscars) recently visited the USA and while there was stuck in the time stuck in traffic and one-way systems, but he did manage to get to Groove... Gary Allan (Liverpool McMills), who sent a tyro home with a crowd of Merseysiders who visited Mayfair Gullivers just before Xmas, thinks the Gap Band 'Rubber sounds like Johnny Guitar Watson'... Walord'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 'Loftie' Loftwood, now resident Mon thru Thursday at Whitley Bay, leaves to The Compass, also works in the singles basement record department of JG Windows in Newcastle, and is a regular DJ in the arcade, giving discounts to all regular DJ customers... Tuesdays jock Dirty Harry has sent a postcard from Ghana, but no explanation (yet)... Graham Bond of Tees Valley Roadshow (with a few January dates free on Redcar 471286) says Roger Squires did deliver his goods... Paul Macey, who spent the summer as resident jock, is back on 'Night's Nodes Point Bokka' camp, could join the semi-regular campers at his new Greenford Oscars gig in the Oldfield Tavern, Greenford Road... Morgan Khan of Excelsior spent the festive last few days in Sao Paulo, Brazil — still, travel does come cheaper when your dad runs an airline!... Norwich Soul Bokers (Staines Branch) — a tribe whose actual connection with Norwich is uncertain

— have a nice little magazine containing a picture feature titled 'Paula Tales eat your heart out — Funk DJs In Their Lingerie' (they're 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 'Nine Nine Shuffle' (Impact 12in), Mume '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), Freeze Mariposa 'Butterfly' / 'Flying High' / Southern Freez (Pink Rhythm LP), Peter Blegvad 'Bleeding Heart' / 'Shine Louder' (RCA 12in), Centra Line 'You Know What You Can Do It' / 'We Choose 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 Epic LP), Fatback 'Let's Do It Again' / 'Chillin' Out' (Spring 12in), Katsumoto Morizono 'The Cadillac Kid' (Japanese Electric Bird LP), Fuse Grand Prix 'Double Steel' (Jap CIT LP), Johnny Bristol 'Love No Longer Has A Hold On Me' (Arctic 12in), The Blue Max Band 'Shake It Up' (Motown 12in), promos, Bobby 'D' Dom 'Do It Right' (Canadian Scorp 12in), Melody Stewart 'Get Down Get Down' (US Roy B 12in), Al Foster 'She Is The Greatest Dancer' (Jap Better Days LP), Trammps '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' (Japanese Electric Bird LP), Linda Clifford Runaway Love (US Warner Bros 12in), Michel Urbaniak 'Banana' / 'Joy' (Motown 12in), Gap Band 'Humpin'' (US Mercury LP), Fatback 'Concrete Jungle' (Spring LP), Five Letters 'Magnificent Mambo' (US Saturn 12in), Le Pamphémousse '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 Vico LP), Whispers 'It's All True' (US Super 12in), Sunburst 'Sunburst' (Jap JVC LP), Super Funky Sax 'Sedity' (Jap Electric Bird LP), Desi Roots 'One In A Million You' (Hawkeye 12in), Dan

Siegel 'Full Moon' (US Inner City LP), Jun Fukamachi 'Dance Of Paranoia' Opus 21 (Jap Vico 12in), Mameira 'Dang Minott 'Good Thing Going' (Hawkeye 12in), Bobby / Demo 'Ounce (Re) (Canadian Scorp 12in), Gregory Isaacs 'I Can't Give You My Love' (Shashamane 12in), Parliament 'Agony Of Defeat' (US Casablanca LP), Mikio Masuda 'Goody Goody' (Jap Electric Bird LP), Demo Cates / Barry 'Magic' (Canadian Scorp 12in).

DORC (Disco Featured Pop Hits): 1(1) John & York 'Happy Xmas' / 'I'm A Sinner' (Ballet 313 Police 49), John Lennon 'Imagine' (54) John Lennon 'Starting Over' 8(14) John Lewis 7(8) Abba 8(17) Boomtown Rats 9(7) Roxy Music 10(5) UB40 11(15) Strels Gibb 12(9) Orch Manoeuvres 13(12) Robert Palmer 14(21) Madness 15(22) Nolans 'Rock You', 16(6) Nick Straker 12in, 17(3) Siouxsie, 18(25) Stray Cats 19(1) 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 - 57 - 114 - 115 (Motown 12TMG 1215), JUANITA GOOCHINER 'Go Funk Yourself' 111 (EMI 12EM 5128), MISTER C / 'Mon Horne' 112 (FBI 12FM 5129), DAN GIBSON 'Promotion' 118 / 'Hey Nineteen' 125 (LP 'Gauchos' MCA MCF 3099), ASHFORD & SIMPSON 'Happy Endings' 9, 34 / 'Get Out Your Handkerchief' 114 (Warner Bros K 17738), CAPTAIN & TEN-NILLE 'Song For My Father' 60 / 120-62 / 123-61 / 122-135-65 / 130 (LP 'Keeping Our Love Warm' Casablanca NBLP 7250), MASSARA 'Margherita' 115 (Champagne Press 12CP 100), RAYdio 'It's Time To Party Now' 117 / 'Monty' / 'I'm Gonna Love A Woman' 104 / 'Can't Keep From Crying' 43/87 (Arista ARIST 12300), SLICK 'Forget 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), MAVÉ & DAVE 'Do You Really Want My Love' 101-103 (Red Stripe SON 2215).

IMPORTS

WHISPERS: 'I Can Make It Better' (LP 'Imagination' US Solar BZL1-108). Released exactly as was their 'And The Beat Goes On' — sprawling last LP just before Xmas and too late for review then. The title track is a killer, but the rest of the set may actually lack a comparable monster single track but all are worth attention. Many jocks feature this straightforwardly rolling 122-123bpm smacker, others the bassily jiggling 122-123bpm title track, I personally am mixing the 112-113-114bpm 'Continental Shuffle' out of the sensational 'similar' Heatwave 'Jitterbuggin' and have also used the jittery then lushly swinging 121bpm 'On Soul Train' (the least appealing 10-117-118-119bpm). It's A Love Thing' while gorgeous smoochers are the 0-34/69bpm '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 you Bobby Thurstion and Gayle Adams (Sharon seems related to veteran arranger Gene Redd), the subdued pattingly pulsating set's killer being this naggingly repetitive simple 108 - 108 - 108bpm swayer with typically jazzy guitar and sax-like bitches between 'Back To Back' / 'Fatback / Peabo' 'Back Together Again' and Billy Paul 'Bring The Family Back' (there'll be 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 unimpressive 116-120bpm bopper.

SHALAMAR: 'Some Things Never Change' (LP 'Three For Love' US Solar BZL1-108). A strong if shallow pop-disco set, this being a buoyantly sucking well crafted typical 118-117bpm Solar smacker and 'Make That Move' another at 116-117bpm with nice piano and harp 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 - 114-114bpm swayer and 'Pop Along Kid', a chunky trite 115bpm chugger with beefy bass synth break.

DEMO CATES/BARRY: 'Magic' (Canadian Sound 104). Completing (at the time of writing) the instrumentals c/w 'Space' detailed a fortnight ago, this honking creamy 121bpm 12in bass-thrummed jogger is the Cameron number.

Edited by JAMES HAMILTON

BOB BOYER — DEMO CATES 'Kidd Stuff' (OK 50) at 115bpm is Lenny White's heavy funk, 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 Willkerr 1128). Steadily clomping monotonous jittery 108-107bpm 12in thudder with hypnotically chanting chix; scratching guitar and spurling synth, to my mind preferable on the lifeless instrumental side (the vocal side starts I think at around 107bpm).

ELOISE LAWS: 'Get You Into My Life' (LP 'Eloise Laws' Liberty LT-1963). Then Bell-arranged set mainly of nice slowies, this being a lush choppy rhythmic smooth jogg 112(intro) - 110bpm swayer and 'If I Don't Watch Out' a Natalie Cole-type 126bpm swinger.

DJ TOP TEN

MARTIN SIMPSON, a 15-year-old reader from Edinburgh (who confesses his tastes aren't totally musical, ie: Kelly Marie — but aren't that far away either), has started away compiling a 1980 year's DJ set DORC from our published charts. Mad as hell Anyway, he only did it for the fame and glory. Here then are the Pop biggies in discs last year.

- 1 9 TO 5, Sheena Easton
- 2 MODERN GIRL, Sheena Easton
- 3 SUBSTITUTE, Liquid Gold
- 4 XANADU, Olivia Newton-John / ELO
- 5 OVER YOU, Roxy Music
- 6 GENO, 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 12-9457). Surely and recently not so slowly growing import smash, an excellent deceptively simple chugging 116bpm 12in pounding clapper with seductively straining Luther Vandross' vocal appeal and searing 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 239149)). Dynamite satirical 110bpm track raver gets back at Kurils Blow with his usual filthy throwaway lines as well as his usual 'hot' call-and-answer gimmick (which chops nicely out of Christmas Rappin's 'hot'), due soon on 12in.

FREEZE: 'Southern Freeze' (LP (Pink Rhythms EL PEE 1)). Thin-sounding frenetic melodic set with the B-sides given all over the place... and one of the jocks who will no doubt like 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 intro complex 'Mariposa (Butterfly)' while so far 'Flying High' and the more coherently rhythmic title track are also getting attention. But are they floor-fitters?

NORMAN GISCOMBE JNR: 'Get Up And Dance' (Pressure PRES D.002). UK prod jittery but striding 8-112 (intro) - 114 - 115-114bpm 12in soul vocal loper, 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-lunks Leydown Stage 3 fancydress 'space' party, Froggy/Sean French/Mick Clark jazz-funk Southgate Royalty 'Ladies Night', Jeff Young / Tom Holland/Bob Jones battle it out at Southgate Royalty; SUNDAY (4) Roberto Camponovo's Cayenne play live Latin jazz-funk at Dartford Flicks with Jeff Young (who's raving about them), Tom Holland & Miss Bluenote jazz-funk Ilford Oscars weekly; TUESDAY (6) Froggy starts jazz-junking Hackney Marshes Flamingo's In Temple Mills Lane; EDINBURGH (7) Bob Jones/Gary Seal/Gaff jazz-funk Rayleigh Croc's Blue Note Club; THURSDAY (8) Roger Johnson starts jazz-junking Hatfield Hatlers 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 / 30 !!!	12"
3. Set Up And Beepo 88	12"
4. Shalamar	LP
5. Shalamar	LP
6. Shalamar	LP
7. D.B. Sharp	12"
8. Fantasy	12"
9. 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 Floor Fillers Chart and the new releases. Orders can be accepted by Access, Barclaycard and American Express.



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 01 528 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 tumor (cyst). 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, 40 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 combat 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.

Edited by SUSANNE GARRETT

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.

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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 THERE'S NO-ONE QUITE LIKE GRANDMA,	MFP
St Winifred's School Choir	WEA/Geffen
2 1 JUST LIKE STARTING OVER, John Lennon	Stiff
3 3 STOP THE CAVALRY, Jona Lewie	Apple
4 45 HAPPY CHRISTMAS WAR IS OVER, John Lennon	Epic
5 4 SUPER TROOPER, Abba	A&M
6 5 DE DO DO DE DA DA DA, Police	CBS
7 10 ANT MUSIC, Adam and the Ants	Stiff
8 6 EMBARRASSMENT, Madness	Parlophone
9 - IMAGINE, John Lennon	

10 3 RUNAWAY BOYS, Stray Cats	Arista
11 7 BANANA REPUBLIC, Böömton Rata	Ensign
12 15 LIES/DON'T DRIVE MY CAR, Status Quo	Vertigo
13 18 RABBIT, Chas and Dave	Rockney
14 15 LADY, Kenny Rodgers	UA
15 12 FLASH, Queen	EMI
16 5 TO CUT A LONG STORY SHORT, Spandau Ballet	Chrysalis/Reformation
17 27 NEVER MIND THE PRESENTS, Barron Knights	Epic
18 16 LOVE ON THE ROCKS, Neil Diamond	Capitol
19 24 OVER THE RAINBOW, Matchbox	Magnet

20 14 THE TIDE IS HIGH, Blondie	Chrysalis
21 11 DO YOU FEEL MY LOVE, Eddy Grant	Ensign
22 25 LOVELY TOGETHER, Barry Manilow	Arista
23 31 TOO NICE TO TALK TO, Beat!	Go Feet
24 34 DO NOTHING, Specials	2 Tone
25 16 CELEBRATION, Kool and the Gang	De-Lite
26 23 DON'T WALK AWAY, Electric Light Orchestra	Jet
27 17 ROCK 'N' ROLL AIN'T NOISE POLLUTION, AC/DC	Atlantic
28 35 THIS WRECKAGE, Gary Numan	Beggars Banquet
29 36 IT'S HARD TO BE HUMBLE, Mac Davies	Cassablanca

30 26 I COULD BE SO GOOD FOR YOU, Dennis Waterman	EMI
31 39 WHO'S GONNA ROCK YOU, Nolans	Epic
32 30 DECEMBER WILL BE MAGIC, Kate Bush	EMI
33 33 LOOKING FOR CLUES, Robert Palmer	Island
34 32 BLUE MOON, Showaddywaddy	Arista
35 21 I'M COMING OUT, Diana Ross	Motown
36 38 LORRAINE, Bar Manners	Magnet
37 40 IF I COULD ONLY MAKE YOU CARE, Mike Berry	Polydor
38 22 THE EARTH DIES SCREAMING, UB40	Graduate
39 20 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century

40 61 RUNAROUND SUE, Racey	Rak
41 57 MY GIRL, Rod Stewart	Riva
42 37 ACE OF SPADES, Motorhead	Bronze
43 59 I AM THE BEAT, The Look	MCA
44 28 I LIKE WHAT YOU'RE DOING TO ME, Young and Co	Calibre
45 29 PASSION, Rod Stewart	Riva
46 41 SANTA CLAUS IS BACK IN TOWN, Elvis Presley	RCA
47 44 HEARTBREAK HOTEL, Jacksons	Epic
48 43 WOMAN IN LOVE, Barbra Streisand	CBS
49 47 GUILTY, Streisand/Gibb	CBS

50 - DON'T STOP THE MUSIC, Yarborough and People	Mercury
51 - BURN RUBBER ON ME, Gap Band	Mercury
52 - WHITE CHRISTMAS, Jim Davidson	Scratch
53 - FADE TO GREY, Visage	Polydor
54 - DIE YOUNG, Black Sabbath	Vertigo
55 - I AIN'T GONNA STAND FOR IT, Stevie Wonder	Motown
56 - FASHION, David Bowie	RCA
57 - BOOM BOOM, Black Slate	EMI
58 - ISRAEL, Siouxsie and the Banshees	Polydor
59 - SH BOOM, Dartz	Magnet

60 33 WHAT A FOOL BELIEVES, Aretha Franklin	Arista
61 50 LOVE ME TO SLEEP, Hot Chocolate	Rak
62 56 YOU'RE OK, Ottawa	Carriere
63 75 BACK ON THE ROAD, Earth Wind and Fire	CBS
64 60 CLUBLAND, Elvis Costello	F Beat
65 51 ENOLA GAY, Orchestral Manoeuvres in the Dark	DinDisc
66 59 I'M IN LOVE AGAIN, Sad Cafe	RCA
67 70 BAGGY TROUSERS, Madness	Stiff
68 58 8SONG CASSETTE, Bow Wow Wow	EMI
69 49 THE CALL UP, Clash	CBS

70 - MERRY XMAS EVERYBODY, Slade	Cheapskate
71 52 KISS ON MY LIST, Darryl Hall and John Oates	RCA
72 63 DOG EAT DOG, Adam and the Ants	CBS
73 74 D.I.S.C.O., Ottawan	Carriere
74 64 WHIP IT, Devo	Virgin
75 - YOUNG PARISIANS, Adam and the Ants	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 1980 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 CLOWN, 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: DON'T FIND ANOTHER YOU, Seekers
- 1966: DISTRESS SIGNAL, Jim Reeves
- 1967: RELEASE ME, Engelbert Humperdinck
- 1968: WHAT A WONDERFUL WORLD, Louis Armstrong
- 1969: MY WAY, Frank Sinatra
- 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: ALL YOUR KISSES FOR ME, Brotherhood Of Man
- 1977: DON'T GIVE UP ON US, David Soul
- 1978: RIVER 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 but most of them fail to show the true magnitude of their sales in the annual listings because they span two years. The exception to this rule is 'Merry Xmas Everybody', 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 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 romp by Yarbrough and Peoples.

Cavin 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 Cavin, now by 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. The night before, Cavin had joined the band on stage and sang a duet together. Pleased by the compatibility of their voices and encouraged by the audience's response, Cavin and Alisa joined forces permanently.

Gap Band producer Lonnie Simmons recently took the duo to Hollywood to record the album 'The Two Of Us' which has already garnered 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.

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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, MFSB	US TSOP LP
10	ISHOT 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 — D.L.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 WHOT?, Billy Fraizer & Friends	Champagne 12in
19	(FLYING ON THE) WINGS OF LOVE, Level 42	Polydor 12in
20	LOVELY ONE, Jacksons	Epic/French 12in
21	FASHION, David Bowie	RCA 12in
22	WHAT CHA DOIN', Seawind	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	BETTER DAYS/Love DON'T STRIKE TWICE/I DON'T KNOW WHAT TO SAY/DANCIN' DANCIN', WHAT'S ON YOUR MIND, Blackbyrds	US Fantasy LP
31	FEELS LIKE THE RIGHT TIME, Shakatak	Polydor 12in
32	ALL MY LOVE, L.A.X.	Epic 12in
33	IF YOU WALK OUT THAT DOOR, Jerome	DJM 12in
34	THE TIDE IS HIGH, Blondie	Chrysalis
35	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	BURN RUBBER ON ME, Gap Band	Mercury 12in
37	LET IT FLOW/WINELIGHT, Grover Washington Jr	Elektra 12in
38	MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros 12in
39	HERE'S TO YOU/SUPERLOVE/NO MUSIC/I CAN'T GET ENOUGH, Skyy	US Salsoul 12in/LP
40	INHERIT THE WIND, Wilder Felder	MCA 12in
41	BITS & PIECES III, Various	Canadian Special Disco Mixer 12in
42	I WANNA BE WITH YOU/SLIP AND DIP, Coffee	De-Lite 12in
43	JUST AROUND THE CORNER, Herbie Hancock	CBS LP
44	SHE'S A GROOVY FREAK/IT'S THE REALTHING, Real Thing	Calibre 12in
45	BOOM BOOM/LEGALIZE COLLIE HERB, Black Slate	Ensign 12in
46	DISCO NIGHTS (REMIX), GQ	Arista 12in
47	CHRISTMAS RAPPIN'/THROUGHOUT YOUR YEARS, Kurtis Blow	Mercury 12in
48	(HOOKED ON) YOUNG STUFF, Nino Tempo & 5th Avenue Sax	A&M 12in
49	FALCON, Rah Band	Geffen 12in
50	YOU'RE TOO LATE, Fantasy	US Pavilion 12in
51	FUNKIN' ON THE ONE/DOIN' IT, The Reddings	US BLD LP
52	HELP YOURSELF, Edith Piaf	Magnet 12in
53	COMING TO YOU/LIVE/GOOD QUESTION/CORNBREAD, Charles Earland	US Columbia LP
54	THE FUNK WON'T LET YOU DOWN/LOOK UP/IT/TIME WILL TELL, Patrice Rushen	Elektra LP
55	DOUBLE DUTCH/INSTRUMENTAL, Frankie Smith	WMOT 12in
56	FUN TIME/ONE CHILD OF LOVE, Peaches & Herb	Polydor 12in
57	POGIN' 'TIL CLOSIN' / JITTERBUGGIN' / TURN AROUND/ GOIN' CRAZY/WHERE DID I GO WRONG/ALL I AM, Heatwave	US Epic LP
58	GANGSTERS OF THE GROOVE, Heatwave	GTO/US Epic 12in
59	POSSESSED, L.A.X.	US Prudete LP
60	NO PROBLEM, Sadao Watanabe	CBS 12in
61	THROW IT DOWN, Cameo	Casablanca 12in
62	IMAGINATION/I CAN MAKE IT BETTER/CONTINENTAL SHUFFLE UP/ON SOUL TRAIN, Whispers	US Solar LP
63	AND LOVE GOES ON/FACES/YOU/SPARKLE!, SONG IN MY HEART, Earth Wind & Fire	CBS 12in
64	ZERO ONE, Surface Noise	WEA 12in
65	WHAT A FOOL BELIEVES, Aretha Franklin	Arista 12in
66	STEP ON, Harry Moses	Samba 12in
67	LOVE FESTIVAL/TAKE IT TO THE TOP/NIGHT PEOPLE/JONES VS. JONES, Kool & The Gang	De-Lite LP
68	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	BACK ON THE ROAD, Earth Wind & Fire	CBS
71	FEEL MY LOVE, Slave	Atlantic 12in
72	THE BOTTLE, Gil Scott-Heron/Brian Jackson	Intempo 12in
73	LOVE MONEY, Funk Masters	Tanika Music 12in
74	PARTY IS THE SOLUTION, Floyd Buck	US Precision 12in
75	I LIKE THE MUSIC MAKE IT HOT IN THE CENTER!, WINDY CITY, Rodney Franklin	CBS LP
76	THE REAL THANG/LUCKY FELLA/TAKE IT TO THE BOSSMAN, Narada Michael Walden	Atlantic LP
77	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	FUNKY MEN/HONKY TONK, James Brown	US TK LP
81	CRUISIN' J-TOWN/WARRIORS, Hiroshima	Arista 12in
82	I HAD TO SAY IT, Millie Jackson	Spring LP
83	KID STUFF/FANCY DANCER, Lenny White	Elektra 12in
84	JAMIN' (SAX)/JAMIN', Demo Cates	Canadian Scorpio 12in
85	JUST HOLDIN' ON, Ernie Watts	Elektra 12in
86	GET UP/WHAT IS/WE BEEN MISSING YOUR LOVIN', Cecil Parker	EMI LP
87	I HEAR MUSIC IN THE STREETS, Unlimited Touch	US Prelude 12in
88	BODY BAIT/HEY YOU!, Symba	US Venture LP
89	FUNKY CITY FUNK, Dembo-Barry	Canadian Scorpio 12in
90	DOUBLE DUTCH BUS, Frankie Smith	US WMOT 12in

US SINGLES

1	1 LADY, Kenny Rogers	Liberty
2	2 MORE THAN I CAN SAY, Leo Sayer	Warner Bros
3	3 STARTING OVER, John Lennon	Geffen
4	4 5 LOVE ON THE ROCKS, Neil Diamond	Capitol
5	5 MASTER BLASTER, Stevie Wonder	Tamla
6	6 HUNGRY HEART, Bruce Springsteen	Columbia
7	7 ANOTHER ONE BITES THE DUST, Queen	Elektra
8	8 GUILTY, Barbra Streisand & Barry Gibb	Chrysalis
9	9 HIT ME WITH YOUR BEST SHOT, Pat Benatar	Arista
10	10 EVERY WOMAN IN THE WORLD, Air Supply	Arista
11	11 THE TIDE IS HIGH, Blondie	Chrysalis
12	12 TELL IT LIKE IT IS, Heart	Epic
13	13 A WOMAN IN LOVE, Barbra Streisand	Columbia
14	14 DE DO DO, DE DA DA DA, The Police	A&M
15	15 YOU'VE LOST THAT LOVIN' FEELING, Daryl Hall and John Oates	RCA
16	16 PASSION, Rod Stewart	Warner Bros
17	17 IT'S MY TURN, Diana Ross	Motown
18	18 WHIP IT!, Devo	Warner Bros
19	19 EVERYBODY'S GOT TO LEARN SOMETIME, The Korgis	Asylum
20	20 CELEBRATION, Kool & The Gang	De-Lite
21	21 THEME FROM THE DUKE OF HAZZARD, Waylon Jennings	RCA
22	22 I MADE IT THROUGH THE RAIN, Barry Manilow	Arista
23	23 SEQUEL, Harry Chapin	Boardwalk
24	24 I BELIEVE IN YOU, Don Williams	MCA
25	25 SUDDENLY, Olivia Newton-John & Cliff Richard	MCA
26	26 I LOVE A RAINY NIGHT, Eddie Rabbitt	Elektra
27	27 HEY NINETEEN, Steely Dan	MCA
28	28 ONE STEP CLOSER, The Doobie Brothers	Warner Bros
29	29 TIME IS TIME, Andy Gibb	R&B
30	30 I'M COMING OUT, Diana Ross	Motown
31	31 NEVER BE THE SAME, Christopher Cross	Warner Bros
32	32 THIS TIME, John Cougar	Riva
33	33 TOGETHER, Tierra	Boardwalk
34	34 GIRLS CAN GET IT, Dr Hook	Cassablanca
35	35 DREAMING, Cliff Richard	EMI-America
36	36 DEEP INSIDE MY HEART, Randy Meisner	Epic
37	37 THE WANDERER, Donna Summer	Geffen
38	38 GIVING IT UP FOR YOUR LOVE, Delbert McClinton	MMS/Capitol
39	39 45 TO 55, Dolly Parton	RCA
40	40 HE'S SO SHY, Pointer Sisters	Planet
41	41 NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills	20th Century
42	42 HORIZONTAL HOPE, Bob Seger	Capitol
43	43 TURN AND WALK AWAY, The Babys	Chrysalis
44	44 THE WINNER TAKES IT ALL, Abba	Atlantic
45	45 MISS SUN, Boz Scaggs	Columbia
46	46 KINNIN' TIME, Fred Knoblock and Susan Anton	Scott Brothers
47	47 HE CAN'T LOVE YOU, Michael Stanley Band	EMI-America
48	48 YOU, Earth, Wind & Fire	ARC/Columbia
49	49 GOTTA HAVE MORE LOVE, Climax Blues Band	Warner Bros
50	50 SHINE ON, L.T.O.	A&M
51	51 MY MOTHER'S EYES, Bette Midler	Atlantic
52	52 NEED YOUR LOVING TONIGHT, Queen	Elektra
53	53 KEEP ON LOVING YOU, REO Speedwagon	Epic
54	54 COLD LOVE, Donna Summer	Geffen
55	55 I NEED YOUR LOVIN', Teena Marie	Gordy
56	56 TEACHER TEACHER, Rockpile	Columbia
57	57 SMOKEY MOUNTAIN RAIN, Ronnie Milsap	RCA
58	58 LOVE T.K.O., Teddy Pendergrass	P.I.R.
59	59 SAME OLD LANG SYNE, Dan Fogelberg	Full Moon
60	60 71 HEARTBREAK HOTEL, The Jacksons	Epic
61	61 COULD I BE DREAMING, Pointer Sisters	Planet
62	62 EASY LOVE, Dionne Warwick	Arists
63	63 GAMES PEOPLE PLAY, The Alan Parsons Project	Arists
64	64 SEVEN BRIDGES ROAD, Eagles	Asylum
65	65 TURNING JAPANESE, The Vapors	United Artists
66	66 WITHOUT YOUR LOVE, Roger Daltrey	Polydor
67	67 IAIN T' GONNA STAND FOR IT, Stevie Wonder	Tamla
68	68 UPSIDE DOWN, Diana Ross	Motown
69	69 LOVELY ONE, The Jacksons	Epic
70	70 SWITCHIN' TO GUIDE THIS BEAT GOES ON, The Kings	Elektra
71	71 FOOL THAT I AM, Rita Coolidge	A&M
72	72 BREAKFAST IN AMERICA, Supertramp	A&M
73	73 TRICKLE TRICKLE, Manhattan Transfer	Atlantic
74	74 FASHION, David Bowie	RCA
75	75 SET THE NIGHT ON FIRE, Oak	Mercury
76	76 CELEBRATION, Kool & The Gang	De-Lite
77	77 I'M A WARRIOR, Kano	P.I.R.
78	78 I LOVED YOU ONCE/CAUSE READ MY MIND, Viola Wills	Tamla
79	79 ACTION SATISFACTION, Melody Stewart	Believe In A Dream
80	80 SHOOT YOUR BEST SHOT, Linda Clifford	Believe In A Dream
81	81 THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/ LOOKING UP/DIDN'T LOVE, Diana Summer	Chrysalis
82	82 IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
83	83 ON THE EDGE, The Babys	Chrysalis
84	84 NIGHT PAGEDGE, Weather Report	ARC/Columbia
85	85 SWEET SENSATION, Stephanie Mills	20th Century
86	86 SPECIAL THINGS, Pointer Sisters	Planet
87	87 MORE GEORGE THOROGOOD & THE DESTROYERS, More George Thorogood & The Destroyers	Rounder

US ALBUMS

1	1 GREATEST HITS, Kenny Rogers	Liberty
2	2 GUILTY, Barbra Streisand	Columbia
3	3 HOTTER THAN JULY, Stevie Wonder	Tamla
4	4 5 BACK IN BLACK, AC/DC	Atlantic
5	5 CRIMES OF PASSION, Pat Benatar	Chrysalis
6	6 EAGLES LIVE, Eagles	Asylum
7	7 THE RIVER, Bruce Springsteen	Columbia
8	8 ZENYATTA MONDATTA, The Police	ARM
9	9 THE GAME, Queen	Elektra
10	10 THE JAZZ SINGER, Neil Diamond	Capitol
11	11 DOUBLE FANTASY, John Lennon/Yoko Ono	Geffen
12	12 GAUCHO, Steely Dan	MCA
13	13 GREATEST HITS/LIVE, Heart	Epic
14	14 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	18 AUTOAMERICAN, Blondie	Chrysalis
19	19 GREATEST HITS, The Doors	Elektra
20	20 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	24 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	27 BARRY, Barry Manilow	Asylum
28	28 HITS, Boz Scaggs	Columbia
29	29 SECONDS OF PLEASURE, Rockpile	Columbia
30	30 HAWKS AND DOVES, Neil Young	Reprise
31	31 DIANA, Diana Ross	Motown
32	32 THE WANDERER, Donna Summer	Geffen
33	33 LOST IN LOVE, Air Supply	Arista
34	34 DIVINE MADNESS (ORIGINAL SOUNDTRACK), Bette Midler	Atlantic
35	35 SCARY MONSTERS, David Bowie	RCA
36	36 ALIVE, Kenny Loggins	Columbia
37	37 GIVE ME THE NIGHT, George Benson	Warner Bros
38	38 24 ALL SHOOK UP, Cheap Trick	Epic
39	39 FREEDOM OF CHOICE, Devo	Warner Bros
40	40 PARIS, Supertramp	A&M
41	41 LIVING IN A FANTASY, Leo Sayer	Warner Bros
42	42 AGAINST THE WIND, Bob Seger & The Silver Bullet Band	Capitol
43	43 TP, Teddy Pendergrass	PIR
44	44 HONEYSCUKE ROSE, Soundtrack	Columbia
45	45 HI INFIDEL, Reo Speedwagon	Epic
46	46 HOLD OUT, Jackson Browne	Asylum
47	47 ARETHA, Aretha Franklin	Arista
48	48 WINELIGHT, Grover Washington Jr	Elektra
49	49 FEEL ME, Cameo	Chocolate City
50	50 FANTASTIC VOYAGE, Lakeside	Solar
51	51 BEAT CRAZY, Joe Jackson Band	A&M
52	52 SUPER TROUPER, Abba	Atlantic
53	53 AEROSMITH'S GREATEST HITS, Aerosmith	Columbia
54	54 AUDIOSVISIONS, Kansas	Kirshner
55	55 CARNIVAL, Spyro Gyra	MCA
56	56 PANORAMA, The Cars	Elektra
57	57 I BELIEVE IN YOU, Don Williams	MCA
58	58 SEQUEL, Harry Chapin	Boardwalk
59	59 GLASS HOUSES, Billy Joel	Columbia
60	60 URBAN COWBOY, Soundtrack	Full Moon / Asylum
61	61 ONE TRICK PONY, Paul Simon	Warner Bros
62	62 XANADU, Soundtrack	MCA
63	63 IRONS IN THE FIRE, Teena Marie	Gordy
64	64 NOTHIN' MATTERS AND WHAT IF IT DID, John Cougar	Riva
65	65 VOICES, Daryl Hall & John Oates	RCA
66	66 9 TO 5 AND QOD JOBS, Dolly Parton	RCA
67	67 WILD PLANET, B-52's	Warner Bros
68	68 BORN TO RUN, Bruce Springsteen	Columbia
69	69 BLACK SEA, XTC	Virgin
70	70 IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
71	71 ON THE EDGE, The Babys	Chrysalis
72	72 NIGHT PAGEDGE, Weather Report	ARC/Columbia
73	73 76 SWEET SENSATION, Stephanie Mills	20th Century
74	74 SPECIAL THINGS, Pointer Sisters	Planet
75	75 MORE GEORGE THOROGOOD & THE DESTROYERS, More George Thorogood & The Destroyers	Rounder
76	76 CELEBRATION, Kool & The Gang	De-Lite
77	77 I'M A WARRIOR, Kano	P.I.R.
78	78 I LOVED YOU ONCE/CAUSE READ MY MIND, Viola Wills	Tamla
79	79 ACTION SATISFACTION, Melody Stewart	Believe In A Dream
80	80 SHOOT YOUR BEST SHOT, Linda Clifford	Believe In A Dream
81	81 THE WANDERER/WHO DO YOU THINK YOU'RE FOOLING/ LOOKING UP/DIDN'T LOVE, Diana Summer	Chrysalis
82	82 IN THE HEAT OF THE NIGHT, Pat Benatar	Chrysalis
83	83 ON THE EDGE, The Babys	Chrysalis
84	84 NIGHT PAGEDGE, Weather Report	ARC/Columbia
85	85 SWEET SENSATION, Stephanie Mills	20th Century
86	86 SPECIAL THINGS, Pointer Sisters	Planet
87	87 MORE GEORGE THOROGOOD & THE DESTROYERS, More George Thorogood & The Destroyers	Rounder
88	88 CELEBRATION, Kool & The Gang	De-Lite
89	89 BODY BAITS/IT HEY YOU!, Symba	US Venture LP
90	90 FUNKY CITY FUNK, Dembo-Barry	Canadian Scorpio 12in
91	91 DOUBLE DUTCH BUS, Frankie Smith	US WMOT 12in

US SOUL

1	1 CELEBRATION, Kool & The Gang	De-Lite
2	2 LOVE IT K.O., Teddy Pendergrass	P.I.R.
3	3 MASTER BLASTER, Stevie Wonder	Tamla
4	4 6 KEEP IT HOT, Cameo	Chocolate City
5	5 LOVELY ONE, The Jacksons	Epic
6	6 UPTOWN, Prince	Warner Bros
7	7 UNITED TOGETHER, Aretha Franklin	Arista
8	8 7 MORE BOUNCE TO THE OUNCE, Zapp	Warner Bros
9	9 22 FANTASTIC VOYAGE, Lakeside	Solar
10	10 12 WHEN WE GET MARRIED, Larry Graham	Warner Bros
11	11 REMOTE CONTROL, Reddinga	Believe In A Dream
12	12 YOU, Earth, Wind & Fire	Columbia
13	13 I'	

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 Emery	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 TREASON (IT'S JUST A STORY), The Teardrop Explodes	Zoo
16 YOU CAN BE YOU (GIRL ON THE RUN), Honey Babe	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, ...	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, Wah! 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	Cocteau
36 SOLDIER SOLDIER, Spizz Emery	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, Sitis	Y/Rough Trade
45 NANTUCKET SLEIGHRIDE, Quartz	Reddington's Rare Records
46 ALTERNATIVE ULSTER, Stiff Little Fingers	Rough Trade
47 SILENT COMMAND, Cabaret Voltaire	Rough Trade
48 DEATH AND DESTINY, Myrra	Streetbeat/Pinnacle
49 JUST LIKE EDDIE, Silicon Teens	Mute
50 NAME, RANK AND SERIAL NUMBER, Fish	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, Stiff 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, Sitis	Rough Trade
12 COUNT DRACULA AND OTHER LOVE SONGS, ...	Reddington's Rare Records
13 SHEEP FARMING IN BARNET, Toyah	Safari
14 PRINCE BUSTER'S GREATEST HITS, Prince Buster	Melodic
15 CHAPPAQUIDICK BRIDGE, Poison Girls	Crass
16 IN THE FLAT FIELD, Bauhaus	4AD
17 SONGS THE LORD TAUGHT US, Cramps	Illegal
18 DIE KLEINEN UND DIE BOSEN, Deutsche Americanische Freundschaft	Rough Trade
19 GROTESQUE (AFTER THE GRAMME), Fall	Rough Trade
20 LIVE AT THE YMCA, Cabaret Voltaire	Rough Trade

COMPILATION 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 WORLD 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 MONDATTA	The Police
13 GUILTY	Barbra Streisand
14 THE RIVER	Bruce Springsteen
15 SCARY MONSTERS & SUPER CREEPS	David Bowie
16 NEVER EVER	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 5AZ.



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, Baywater, ABC 1 Edward Road, ABC 1 Fulham Road, Class 1 Haymarket, Studio 4
 - 2 CALIGULA, GTO — Prince Charles
 - 3 RAISE THE TITANIC, ITC — Leicester Square Theatre
 - 4 BEING THERE ITC — Odeon St Martin's Lane, Classic 1 Chelsea, ABC 3 Baywater, 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 1
 - 7 THE BLUE LAGOON, GTO — Col-EMI-War — Odeon Leicester Square
 - 8 AIRPLANE! CIC — Plaza 2, Classic 6 Oxford Street
 - 9 MONSTER/WHEN A STRANGER CALLS, USA — 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 ASSAULT ON PRECINCT 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, 95p
- 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 New 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 MIDDLESBROUGH	Town Hall
15 NOTTINGHAM	Rock City	23 LANCASTER	University
16 NEWCASTLE	Mayfair	24 CARLISLE	Market Hall
17 LEEDS	University	25 LIVERPOOL	Empire
18 STOKE	Trentam 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!