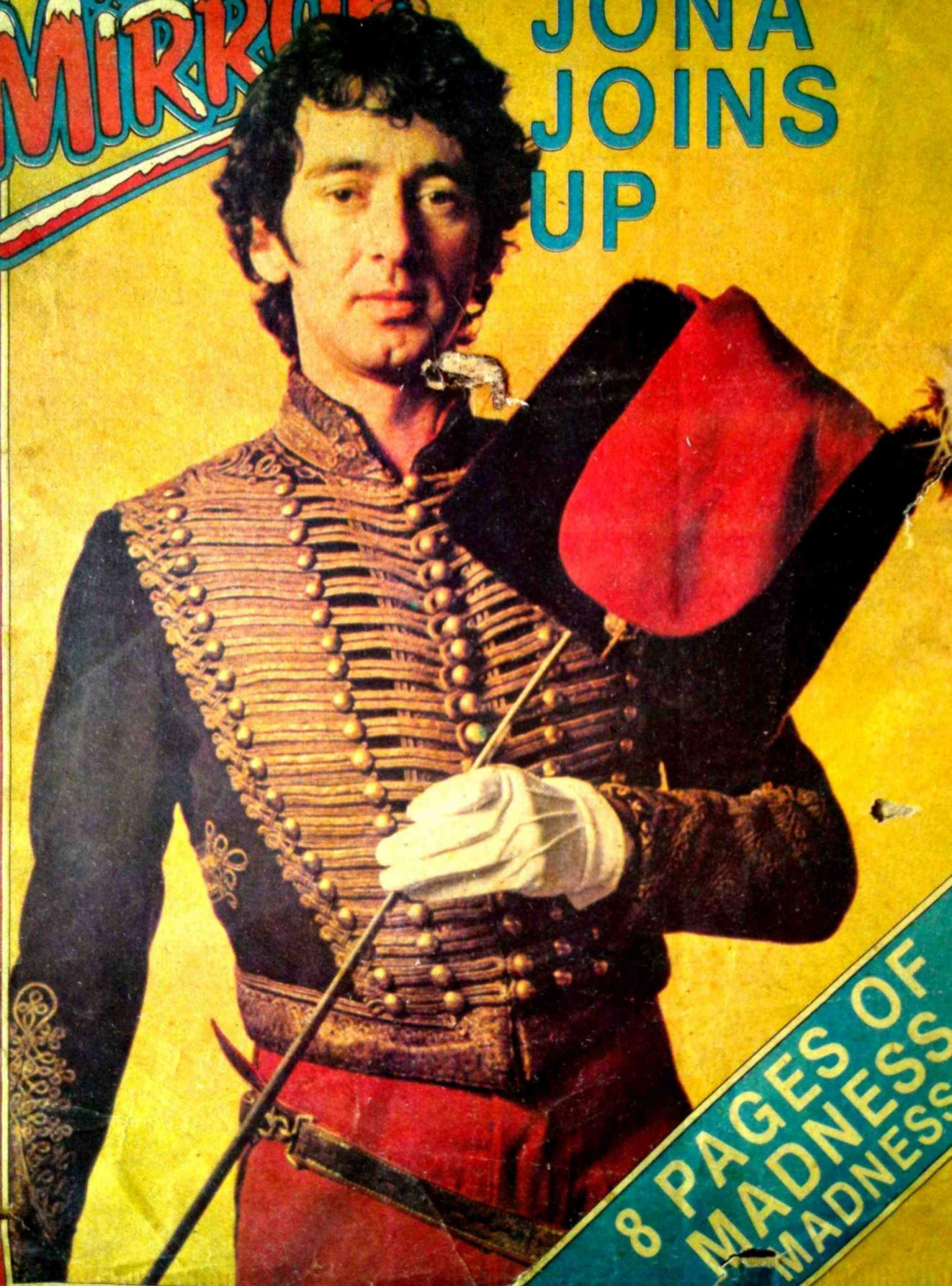


QUIZZES • GAMES

RECORD MIRROR

JONA JOINS UP



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YOUR XMAS SURVIVAL KIT

1980 NEWS

Review

Where we take a retrospective look at the names and faces that were in the news over the last year.



HAZEL O'CONNOR

HAZEL O'CONNOR

FOR HAZEL O'Connor (pictured left) the biggest exposure of the year was the publication of her long - forgotten nude shots in a men's magazine (and in RECORD MIRROR) — beside which the box - office disaster that was 'Breaking Glass' paled into insignificance. Hazel had two hits, several tours but still didn't manage to bridge the gap between acting and singing.

SWINDLE



SID VICIOUS

MARCH 1980... and 'The Great Rock 'n' Roll Swindle' (loosely described by RECORD MIRROR as "one of the greatest films ever made about rock 'n' roll — guaranteed to have you rolling in the aisles") was finally given a public airing in London. A single album was rescued from the wreckage by Virgin, Malcolm McLaren removed his name from the credits and the packed audiences who finally got to see it didn't know whether to laugh or cry. Definitely the cinematic event of the year.

COMEBACKS



DAMNED



GARY GLITTER

1980 WAS the year so many bands reformed you thought you were in a time warp. Remnants from the sixties and three different periods of the seventies competed with 1980... and most of them lost. The Searchers proved although they could still rattle off 'Needles And Pins' they had nothing new to offer. Maddy Prior married Richard Kemp, produced a child and then reformed Steeleye Span. Atomic Rooster jumped on the heavy metal bandwagon and Gary Glitter appeared from nowhere, selling out venues and still throwing roses to the audience. Slade did likewise, first at Reading Festival and then in the album charts with 'Slade Smashes'. Perhaps the funniest of them all was the Damned, who got back together because they didn't have any money. Out came a double 'Black Album' to coincide with a UK tour, where the Captain showed he could still gob with the best of them.

BOWIE

DAVID BOWIE, as ever, kept well to the centre of the stage — literally. Accepting the role of John Merrick in 'The Elephant Man', the play opened to rave reviews in Denver, Colorado, before moving to New York. His talent as an actor firmly established, Bowie carried on to deliver his statement of 1980 in 'Scary Monsters' — revealing a man still ahead of the times.



BOWIE

PIL

PIL CONTINUED to go their own sweet way, pleasing themselves all of the time and their fans some of the time. Lydon was sentenced to three months' imprisonment when an Irish court found him guilty of assault, but he went free when an appeal court later quashed the sentence.

ADAM ANT

ADAM ANT must be laughing up his sleeve now. Ousted by his previous self, Ants — who went on to form the band Bow Wow with the precocious A... he found better musicians, and went on to have two Top 20 hits — 'Dog Eat Dog' and 'Antpeople'.

COZY

COZY POWELL kept well to the forefront in 1980; first leaving his old mate Ritchie Blackmore in Rainbow (who still may be in the process of splitting up altogether), then joining the Michael Schenker band to carry on the metal mayhem. And wasn't it Cozy, too, who was hotly tipped as the replacement for John Bonham in Led Zeppelin?

ROD

ROD STEWART finally got around to playing some British concerts in 1980 — after a year off as a doting dad! Rod was back on the trail with 'Foolish Behaviour', a wife and two kids, and despite looking a bit paunchier than usual managed to sell out the tour within hours.

OSMONDS

COULD THE Osmonds really have been the flop of the year? Don't know if you remember, but didn't their much - trumpeted tour end up with half - full houses and battles over cash? Afraid so!

TAPES



GLOOM, MISERY and despondency (and most of all falling sales figures) were a continuing feature of the rock year as seen by the members of the British Phonographic Industry. They started the year by netting the largest ever ring of bootleggers... and ended by furiously denying that their report on chart hypocrisy (following a 'World In Action' expose in August) had been a whitewash. In between they published figures showing that albums and singles sales were continuing their alarming decline — with the BPI blaming 'home taping' for losses of "around £280 million a year".

DEATHS



JOHN LENNON



BON SCOTT



JOHN BONHAM



JACOB MILLER

THE MURDER of John Lennon in New York on December 8 was the tragic event that overshadowed the year — with his comeback single 'Starting Over' reaching the top of the charts the following week only rubbing home the message of the price of fame.

But there were tragedies throughout the year. Joy Division's Ian Curtis left 'Closer' as a legacy after committing suicide in Manchester in May — at just 23 years old. AC/DC's Bon Scott was found dead in his car after a drinking bout in London — the band's next album 'Back In Black' (with new singer Brian Johnson) was dedicated to his memory. Led Zeppelin's John Bonham died in September, again a victim of alcohol, and the group decided to split up two months later. Reggae star Jacob Miller died in a car crash in his native Kingston, Jamaica. The Ruts' Malcolm Owen was found dead in the bath at his parent's home; a victim of a heroin overdose at 26. Veteran rock 'n' rollers Larry Williams and Warren Smith both died in America this year, while the Albertos' Les Prior died of cancer in January after a long illness.

MOTOWN

1980 WAS the 25th anniversary of the establishment of the Tama-Motown (now Motown) label — a fact we weren't allowed to forget, but one which didn't make a great deal of impact either. Amidst the flurry of commemorative albums and singles the triumphant re-appearance of Stevie Wonder (for a week at Wembley Arena) was a timely reminder of what the label stands for.

HYPES

HYPES OF 1980 (and probably best forgotten) ended up with a running battle between Stiff (in the blue corner with the Plasmatics) and Tony Brainsby (in the red corner with Judas Priest). The Plasmatics, led by the pneumatic Wendy O'Williams (star of a thousand porn films) didn't even get as far as playing in Britain (they were "banned") and failed to blow themselves up in New York. While Judas Priest, who apparently had their album tapes "stolen" by a hijacker who demanded £250,000 ransom, miraculously found them again in time for their British tour and the whole "stunt" was quietly forgotten.



WENDY O'WILLIAMS



JUDAS PRIEST

HEAVY METAL

1980 — THE year of Heavy Metal ... which didn't actually go away it just came back louder. Everybody from Black Sabbath, Motorhead and Rainbow (from the old school) to Saxon, Iron Maiden and Angelwitch (from the new) came busting out at full volume, with compilations, new bands and new venues all competing for an audience whose demand was unthinkable in 1979 and unsatisfiable in 1980. Take your pick of the heroes and the leaders (American, British and European); for once the term overkill was entirely inappropriate.



MOTORHEAD'S LEMMY



TED NUGENT



BLIZZARD OF OZ



IRON MAIDEN

FUTURISTS

MALCOLM McLAREN — some would say predictably — chose 1980 as the year to make his comeback; amidst as much controversy as he could muster. But sadly for Malcolm the media was no longer as much of a willing master, nor were EMI, who signed his new proteges Bow Wow Wow, as unprepared as they were for the Sex Pistols three years ago. Bow Wow Wow debuted with 'C30 C60 C90 Go!', an infectious song about home taping, which brought only a feeble complaint from the BPI ("seriously concerned" about the issue) and a threat by Malcolm to sue EMI for not selling enough copies! The group, led by 14-year-old Annabella, finished the year by playing in a roller disco, releasing an LP cassette (for the price of a single) but not actually proving yet that they were the new group for what McLaren calls the "market of the future" — the under-16's.



GARY NUMAN



SPANDAU BALLET



BOW WOW WOW (MALCOLM McLAREN INSET)

INSTEAD THE under-16's — and nearly everybody else for that matter — fell overboard for the sudden rush of pop synths that made a respectable dent in the charts and filled plenty of concert halls towards the end of the year. The way was paved by Gary Numan — who chose 1980 for his final British tour before retiring into a world of video and flying lessons — but accurately followed by the livelier Orchestral Manoeuvres In The Dark.

POLICE

1980 — THE year of the Police, who spent nearly every month inventing new dictionary definitions for their world-wide mega-status. Andy, Stu and Sting took themselves off on a leisurely world tour that even included dates in India and South America, managed to come up with a follow-up to 'Regatta De Blanc' on their off-days, and stayed lodged as Britain's best-loved tax exiles.



POLICE

THE WALL

PINK FLOYD shifted both themselves and a giant wall into Earl's Court for a week; neatly splitting critical opinion between those who thought it the ultimate rock achievement and those who thought it the ultimate folly. If nothing else the Floyd caused plenty of soul-searching ... not least in the mind of 'The Wall's' creator Roger Waters.



CONTINUED ON PAGE 7

Is ROBIN SMITH'S pen mightier than JONA LEWIE'S sword?

SHOTS by Fin Costello

BLAZING SADDLES

FORGET ABOUT dressing up as a clown or wrapping yourself in tartan - looking like an hussar is where it's really at. If you want to be the hippest kid on your block, follow Jona Lewie's example.

Sparing no expense - £18 for the uniform and £2 for bacon sandwiches and a bottle of Newcastle Brown - Record Mirror introduces the definitive new look for 1981.

Jona is modelling a chic hussar uniform circa 1855, supplied by Bermans and Nathans who have outfitted many a BBC drama show. The gear is authentic right down to the last buttonhole and is the sort of thing that would have been worn in the Crimea. That peculiar flapping object hanging down by Jona's legs is a sabretache which hussars used to keep important documents in (and probably their sandwiches as well.)

As Jona swaps his jeans for his first really smart pair of trousers, he gives some breath taking details about his current single.

"Yes, I suppose you could say it was anti war. Down the years, there's been lots of poor bastards lying in trenches knocking hell out of other poor bastards, lying in trenches a few yards away.

"It's alright for the generals and leaders they come down in nice warm coats and say 'carry on chaps you're doing a damn good job! When you look at it, war is so pointless. What are soldiers fighting for? Do they really hate the people they're meant to be sticking bayonets into?"

Peace and love still rules then?
"Well yeah. I visited the tomb of the unknown soldier in Paris and that brought home the horror to me. Mind you, I think the second World War was different, it was something of a crusade against an evil man.

"There was some reason for that war, but why we fought the first World War has always been a mystery to me, it was a complete folly."

And, of course, there's the famous story of British troops and Germans calling a truce on Christmas day crossing each other's lines and swapping cigarettes and even playing football with each other. The day afterwards they were killing each other again.

So you'd never go to war then Jona?
"It would depend on circumstance. If I thought my freedom was being threatened then I'd have to do something. The Russians massing on Poland's border really worries me. I know a Polish girl and now perhaps she won't be able to go home for Christmas.

"This Russian thing could plunge the whole world further towards the brink of a holocaust. I mean look at that nuclear stuff every country is stockpiling, it would be the ultimate firework display if that lot did go up. I reckon that if the Russians do go in then they'll do it over Christmas when the rest of the world is asleep. They might also wait to see what Reagan does when he's in the hot seat, he might be a tougher prospect than Carter."

Could you see yourself killing anybody?
"In the heat of the moment maybe I could see myself waving this sword. But I'm amazed that anybody could fight with all this gear on, they must have got terribly hot.

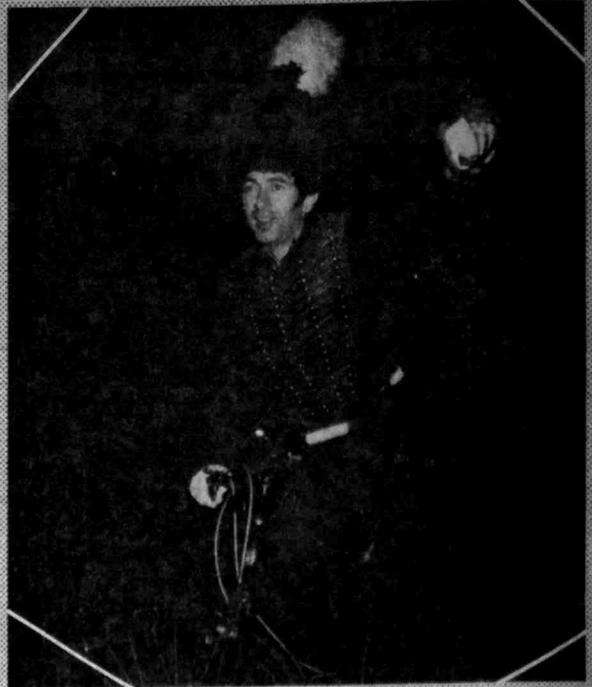
"I used to play with toy soldiers when I was a kid, but I'm not terribly aggressive now. I don't know if any of my ancestors were famous soldiers but my uncle was killed in the war."

Jona doesn't know yet if he'll do anymore singles on a military theme. Surprisingly he didn't use a military band on 'Stop The Cavalry', but a bunch of session men.

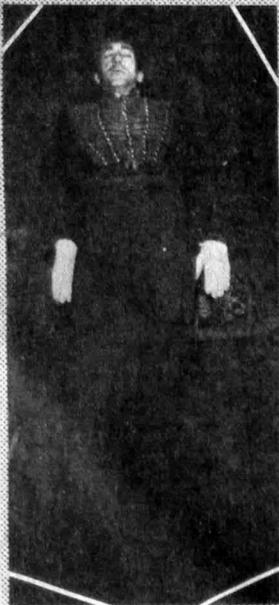
"I rang up the Musicians Union and asked them who they could recommend. I suppose it's like backing Peter Skellern, but it's a lot harder as well.

"Does my hair look alright for these shots? I have quite a fetish about getting it to look right. I never comb it, I just adjust it with my fingers and hope it goes into place."

Jona looks somewhere between Errol Flynn and James Bond as he cuts a dash in his stunning uniform. He says he has some free time between writing hit singles and just might have the time to spare to make a multi million pound film. Interested film producers should contact Stiff Records. What about a re-make of 'War And Peace'?



A horse! A horse! My hernia for a horse!



Sleeping on the job



Who're you calling a gay Hussar?



Up yours



So they get RM in the Crimea?



The Light Ate Brigade

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OUR PRICE Chart Albums FROM £2.99 Records

TOP 60 TOP 60

THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE	THIS LAST WEEK	TITLE	OUR PRICE
1	ABBA SUPER TROUPER	4.49	21	THE EAGLES LIVE	4.49	41	SUPERTRAMP PARIS	5.49
2	JOHN LENNON DOUBLE FANTASY	3.99	22	ADAM & THE ANTS KINGS OF THE WILD FRONTIER	3.99	42	VISAGE VISAGE	3.99
3	BARBRA STREISAND GUILTY	4.29	23	DEEP PURPLE IN CONCERT 10 AND 12	4.79	43	SAXON STRONG ARM OF THE LAW	3.99
4	DR. HOOK GREATEST HITS	4.29	24	BARRY MANILOW MANLOW MAGIC	3.99	44	DON WILLIAMS THE VERY BEST OF	3.99
5	THE CLASH SANQUINISTA	4.49	25	DIRE STRAITS MAKING MOVIES	3.99	45	THE POLICE OUTLANDOS D'AMOUR	3.99
6	THE POLICE ZENYATTA MONDATTI	3.99	26	UB40 SIGNING OFF	3.99	46	VANGELIS SEE YOU LATER	3.99
7	THE JAM SOUND AFFECTS	3.99	27	ORCHESTRAL MANOEUVRES IN THE DARK ORGANISATION	3.99	47	THE JACKSONS TRIBUNAL	3.99
8	FLEETWOOD MAC LIVE	4.49	28	DAVID BOWIE SCARY MONSTERS	4.49	48	BETTE MIDLER DIVINE MADNESS	3.99
9	BARRY MANILOW BARRY	4.29	29	DR. HOOK RISING	3.99	49	MOTORHEAD AGE OF SPIES	3.99
10	STEVIE WONDER HOTTER THAN JULY	4.29	30	MIKE OLDFIELD JET	3.99	50	NEIL YOUNG HAWKS AND DOVES	3.99
11	BLONDE AUTOAMERICAN	3.99	31	THE POLICE REGA TA DE BLANC	3.99	51	DOLLAR THE PARIS COLLECTION	3.99
12	MADNESS ABSOLUTELY	3.99	32	GEORGE BENSON GIVE ME THE NIGHT	2.99	52	TOYAH! TOYAH! TOYAH!	3.29
13	ROD STEWART FOOLISH BEHAVIOUR	3.99	33	WHITESNAKE LIVE IN THE HEART OF THE CITY	4.79	53	TALKING HEADS REMAIN IN LIGHT	3.99
14	STEELY DAN LAUGHING	3.99	34	ALAN PARSONS THE TURN OF A FRIENDLY CARD	4.39	54	THIN LIZZY CHINATOWN	3.99
15	BRUCE SPRINGSTEEN THE RIVER	4.49	35	VARIOUS THE LEGEND OF JESSE JAMES	3.99	55	DIANA ROSS DIANA	4.29
16	ORIGINAL CAST NOT THE NINE O'CLOCK NEWS	3.99	36	KATE BUSH NEVER FOR EVER	4.29	56	WILTON FELDER INHERIT THE WIND	3.99
17	IAN DURY & THE BLOCKHEADS LAUGHTER	3.99	37	HAZEL O'CONNOR SONS AND LOVERS	3.99	57	EARTH, WIND & FIRE FACES	5.49
18	QUEEN FLASH GORDEN ORIGINAL SOUNDTRACK	3.99	38	MARTY WEBB WON'T CHANGE PLACES	3.99	58	SPY RO GYRA THE ORIGINAL	3.99
19	NEIL DIAMOND THE JAZZ SINGER	4.29	39	LIGHT OF THE WORLD ROUND TRIP	3.99	59	HOT CHOCOLATE CLASS	3.99
20	BOB MANNERS LOONIE TUNES	3.99	40	STATUS QUO JUST SURPRISIN	3.99	60	JOHN ANDERSON SONGS OF SEVEN	3.99

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- BARBRA STREISAND - GREATEST HITS VOL 1 - £1.99
- BOZ SCAGGS - SILK DEGREES - £1.99
- EARTH, WIND AND FIRE - ALL 'N' ALL - £1.99
- BOB DYLAN - AT BUDOKAN - £2.99
- BOB DYLAN - BLOOD ON THE TRACKS - £1.99
- NEIL DIAMOND - LOVE AT THE GREEK - £1.99
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WHAT TO LOOK NOW

FLASH GORDON

FLASH GORDON
Starring Sam Jones and
Melody Anderson
Director: Michael Hodges
Columbia EMI

MING'S A thoroughly nasty piece of work. The despotic ruler of the planet Mongo, he has an interstellar control board which he uses to mess around with the earth's atmosphere. When he gets bored with causing massive hurricanes and red hot hailstorms, he pulls the moon 12 degrees out of orbit triggering a massive solar eclipse that will pull our planet to pieces.

Down on Earth only one man knows what's happening, eccentric Doctor Zarkhov who's been kicked out of NASA for suggesting such preposterous ideas. Zarkhov needs two people to help him fly his shiny new space rocket to the planet Mongo and they unexpectedly arrive in the shape of Flash Gordon and Dale Arden, who just happen to crashland on the Doctor's home when their plane gets caught up in a storm which Ming has engineered.

The film is like a blinding audio visual comic book. Based on the comic strip that Alex Raymond

created back in the thirties the movie remains true to his style, with plenty of art deco spaceships flying around the place. Flash played by Sam Jones is suitably deadpan, handling every dastardly situation with a wry smile and a toss of his hair. "Hey that Ming is a psycho," he remarks casually.

Girlfriend Dale whimpers convincingly — but true to the feminist stance being taken by many films these days she can pack a mighty punch when needed. Mongo's inhabitants are a rum lot. There's the forest dwellers led by dashing Prince Barin who's having an affair with Ming's daughter and the Hawkmen led by Brian Blessed playing their rabbelesian leader Vultan, who's always spoiling for a fight.

But the film just wouldn't mean a thing without Ming, magnificently portrayed by Max Von Sydow, turning every word into a threat and spitting into his long moustache.

Of course there's a whole bundle of effects as well. Death rays and laser beams a go-go and what looks like 'The Sun's' entire 'Page Three' cast list dressing up the sets.

The best thing since 'Star Wars'. Flash, bang, wallop, wot a picture.



MING: the baddy from the film

another goodie. After these two you'll be ready for the big 'uns, 'Ulysses' and 'Finnegans Wake'. Maybe 'Wake' could wait till next year but do try and experience Joyce in some way, his prose will warm up your cold winter nights. Books on Penguin, Panther and Faber.

IAN McEWAN. McEwan is a fairly young writer but worth every penny. His best two books are 'First Love Last Rites' and 'The Cement Garden'. 'Garden' is my favourite, a weird and moody story of three young kids who get pushed into an incredible experience. You could call it sensible horror. 'First Love' is short stories but just as compelling. Stories of strange love executed with an acid wit. Both these books are on Picador.

PATRICIA HIGHSMITH. I don't know much about her other books but the Ripley trilogy is incredible — 'The Talented Mr Ripley', 'Ripley Under Ground' and 'Ripley's Game'. A must for every crime fan (is it possible to be a "fan" of crime?!). The hero, Thomas Ripley, is a hotpot of intrigue. You'll hardly believe the stunts and capers that he gets up to. He has a stange lust for murder and likes money very much. I don't usually like crime stuff but Highsmith is so good that her work transcends all the usual "crime pays" rubbish that is churned out. 'Ripley's Game' was turned into a Dennis Hopper film — 'The American Friend'. Another good reason for reading it. All three are on Penguin.

BOB KAUFMAN. You'll find this guy's books in the more alternative bookshops. He's a black poet who is immersed in the entire New York jazz thing. He bops, he swings, he bounces right off the page. The two books I've seen are 'Golden Sardine' and 'Solitudes Crowded With Loneliness'. Both contain some of the best and most exciting modern poetry I've ever seen. Poetry has a terrible folksy image which turns a lot of people off. They think poets are 'poofs' and 'softies'. Well, there's a lot of good stuff being missed because of this image. This Kaufman stuff is as exciting and biting as any rock I've heard, and about ten times more important. There really is a whole world being missed because of closed minds and unwillingness to try something different. I heard that Kaufman was last seen stumbling around New York in a terrible state. I hope he's alright now because it would be great to see more of his work on the market. 'Sardine' is on City Lights and 'Solitudes' is on New Directions. Both worth getting.

LENNY BRUCE. Bruce wrote only one proper book but there's two others that deserve your attention. His own book is 'How To Talk Dirty and Influence People'. It deserves to be on every bookshelf in the world. It's a book that says so much. Bruce had it all bursting out of him — the prejudice he saw, the bigotry in the States and most of all, the sheer greed of all mankind. The best way to listen to Bruce is on record but this book is a great way to carry him on to buses and trains with you. The book is part of the total Lenny Bruce experience, a must! The other two are his 'Original Unexpurgated Satirical Routines' and 'Ladies and Gentlemen, Lenny Bruce!'. The 'Routine' book is taken from transcriptions of club dates and shows. Although it's all well known if you've got records it's still worth a look. 'Ladies and Gentlemen' is completely different. It's Bruce's story written by Albert Goldman and Lawrence Schiller. It's probably the best biography I've ever read along with 'Bird Lives!' As one of the press quotes says on the back — "Short of the living Bruce himself, this book is the next best thing. My word — get into Bruce, get into life!"

Obviously, I've only just scratched at the surface as far as good writers / good books are concerned. Look around and experiment before settling for the easy option. Enjoy your books.



Lennon

By Mark Perry

"Somebody got murdered, somebodies' dead forever"

WHEN I first heard of Lennon's death, I was drinking a cuppa with my mum at breakfast. Jimmy Young gave me the news, he seemed sad. I was sad, a strange trembling ran through my body, this indeed was a sad day. A totally brutal and unnecessary death, just because some crackpot had a gun and poor old John thought it was safe to walk the streets of New York.

The sadness in me lasted about a day, no use keep worrying about it, what's done is done. The end of the story, or so I thought. Right from the fatal moment the excitement started, the biggest press bonanza since Barbara Windsor's memoirs (only last month). Without a shadow of a doubt the press are overdoing the subject of the Lennon death in a big

way. My biggest shock came in the first evening of the act, Lennon's old headmaster appeared on Nationwide talking the biggest load of rubbish that's ever hit our screens. He claimed to remember John and calmly thought that John "would have wanted it to end like that". Alan Price was just as confused as I was, "cause he looked clearly embarrassed by being on such a shambles. He had the best crack of the evening — Question: "Of course, classical musicians had great respect for the Beatles music. I hear they really enjoy playing it?" Answer: "Yer, 'cause they can make lots of money playing it!"

That Price crack just sums it all up, at the moment Lennon and his Beatles are big business. Everyone's cashing in, just a few years ago he was the "weird" one, the Beatle who "went funny", the fab who "married a loose Jap tart". Now he's hailed as one of the wittiest, brilliant, courageous, handsome (even with the beard) men of our time. Even Reagan said it was a sad loss and he's probably going to blow all of Lennon's ideals

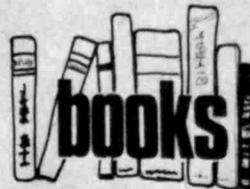
out of America in the next year or so. This horrible, hypocritical reaction to this man's death is more sickening than the crime itself. It shows how shallow we are, how our values and judgements of excess have gone downhill. When Sellers died it was the same, suddenly he was a great comedian of our time, a great innovator. He had not made a good film since 1963, a fact that I'm sure even he would have admitted himself.

This press excess is not good or clean or relevant. What's important is how we treat these men in their lifetimes. Most of the bandwagoners involved in the press O.D. didn't care a shit about what Lennon was, what he felt. They certainly never listened to what he said. In his lifetime Lennon was treated as nothing more than an eccentric. If people had listened, he wouldn't have been violently killed.

They used to ignore him as a man. As a good man who was ravaged and sent up by the British press during his incredibly honest "bag" stuff. That was Lennon, now it's "Yesterday" and "She Loves You". All those singalong ditties which made the Beatles sickly and almost unlistenable to the musical ear. I always preferred the Rolling Stones myself. I pray to God that Jagger doesn't cop it because he was probably such an interesting boy at school and he's had his fair share of women and we wouldn't hear the last of it. "He has always had this strange death wish," he knew he would die violently.

I personally wish the British press would die violently, and take every parasite and "close friend of Lennon's" who've jumped on the bandwagon with them. Lennon is dead, long live Lennon and as the Clash say on Sandinista — "Somebody got murdered and it's left me with a touch".

Let's not do this to anyone else ever again.



A LOT of people around this time of year are going to tell you how to spend your book tokens, well, I'm no exception. I'm going to tell you how to become a serious reader. Rock books are always OK for a quick flick through but where's the lasting enjoyment? Where's the depth and imagination? Much of it's trivial or rubbishy.

This following list is not meant to sell, sell, sell but to just open up a few alternative avenues which you might have overlooked. The following authors are to be found in most good bookshops.

JAMES JOYCE. Now, I've made a lot of mistakes with Joyce. I made the big one by trying to leap straight into 'Ulysses'. It's best to start as he started with 'The Dubliners'. It's a terrific book full of incredible ideas. 15 short stories of utter conviction and depth from Ireland's greatest writer. 'A Portrait Of The Artist As A Young Man' is

NATURAL BLONDE COLUMN

THIS WEEK has certainly been a week to remember. Only a few days ago I was convinced that nothing could go wrong because I'd finished my Christmas shopping two weeks early. Little did I know I'd then be burgled. And if that wasn't quite enough, I had my bag nicked. Among other valuables it contained my passport (you'd think the robbers would have chucked that away immediately) and my John Cooper Clarke interview steaming away in my notebook at the bottom of my bag. So if you're reading this Juanito, and you wonder about one or two of the quotes, this is because me and the photographer had to spend an afternoon



the next ball they go to. John Cooper Clarke's three piece suit would no doubt have made Saint Laurent weep and the funny round boots he had (rather like Rupert Bear wears) looked like they were going to make him weep if he kept them on too long. Several ladies' necks closely resembled walnut whips as they attempted to listen to his explanation of his truly intriguing sartorial style. "When I was a kid I was always made to wear clothes about 15 sizes too big. Boxy jackets were in fashion at the time and I had a 32 inch chest and wearing a 38 inch

there being so many gels at his concerts. "I'm pretty boring and faithful actually. I like the idea of the adoration of a thousand women but you don't have to screw them all do you?" I shoved the remaining half of my meringue into my mouth and hoped Simon wasn't going to take a picture. One could never accuse Mr Cooper Clarke of not getting to the point.

So far he gets on ok with the Press and has few critics. There is a tendency, he feels, for some critics to feel "that things that make people laugh are automatically suspect and any laugh is a cheap laugh." On the other hand he thinks that writers sympathise with him as he's another writer. He also used to have a friend up north who "used to be a villain but now he's a mickman." This came up because I was naturally regaling him with the tales of our burglary.

After the interview, Mr Cooper Clarke posed for a few charmingly festive photos next to the Xmas tree, the glittering lights reflecting off the tree's silver balls on to the front of his Rupert Bear shoes.

A keen expression crossed his face as he spotted the selection of Fortnums violet and rose creams in the food hall. This keen



ODE to a meringue

remembering every quip you'd made.

Originally, John was going to be modelling a selection of fashions suitable for famous poets of the last century, with Byron as piece de resistance. As I'm convinced that Byron really looked like Dr Kildare in white stockings, I felt that the sight of the unique looking Cooper Clarke physique (chest size 32 inches) would cure me of this misconception. I had wonderful visions of him buckling style chains backwards onto petunia coloured Dralons. But the shop wouldn't lend us the clothes. "He'll ruin our image," they grumbled from behind their velvet knickerbockers. To totally finish off my idea of RM's first fashion spread, the poet himself sashayed into the Fortnum and Mason Fountain Tea Room, locked himself in the gents for 20 minutes and emerged, bouffant quivering, to tell me "the local shop had run out of TS Eliot outfits because of the Christmas rush". According to John, TS uniform consists of "a suit, Biro and a cardboard hat". Unfortunately I failed to ask him why you had to have a special cardboard hat, but if he had told me I'd have probably forgotten when I saw my handbag charging down the platform without moi.

The dowager duchessess stuffing their beaks with cream teas and banana truffle pie in Fortnums that afternoon will at least have some fashion news for all their friends at

boxy jacket was like being locked in a box. Everything was huge and I had all these suits I was meant to grow into. Most of the sleeves were down to my knees and I never grew into any of them. So now I like things tight with a bit of pull across the chest. I'll sacrifice sleeve length for a bit of pull there."

In the new year TV addicts will be able to watch the romantic poet reading his poems on educational TV for kids. The show apparently deals with different topics each week, on suitable subjects for young energetic people who need to know about sex, flat finding, laxatives etc. Well, it is BBC 2. John is seen reading his poems in various places: "Yer know the sort of thing, up in front of a brick wall or in front of some dustbins."

Naturally like many great beauties from every age I rather fancy the idea of a poem written to moi, something on the lines of Ode - to - Someone - who - looks - like - Kim - Novak - once - she's - all - her - make - up - on. I leaned over John's fourth meringue and attempted to look like the Cosmo girl. Unfortunately it's extraordinarily hot in Fortnums so I think my face actually looked more like one of those inflatable tomatoes in "Attack Of The Killer Tomatoes", which was on in London recently. I grew even redder when shoving the remaining half of his meringue into his face he asked me if this was a commission. Great beauties I'm sure, never used to have to commission bleeding poems about themselves. I asked him how he felt about



REFLECTING on silver balls

expression ended in me buying him a half pound box of them.

You may not know that Byron used to only eat onions and vinegar in order to keep his complexion suitably pale and romantic looking. Equally conscious of how important his appearance is, Mr Cooper Clarke puts face packs on his chops and damp tea bags and cucumber slices on his eyes. What colour this sends his complexion remains to be seen. After I'd finished probing him about whether he wrote love poems (the answer is yes, "but I like the fast ones best. Love poems don't have the right velocity for reading in public"), we wandered out from the Sweet department into Piccadilly. John Cooper Clarke turned to moi with a look of fire in his eyes. I thought this is it, he was going to recite the lines I'd inspired when I was pointing out the peanut brittle to him.

"The worst thing about this cold weather is that it makes me want to wee all the time"

Ahhhh even Fanny Brown had to start somewhere
LOVE, PAULA XXX

FROM PAGE 3

Festivals



NO SHORTAGE of thrills and spills outdoors in 1980 — and by and large all the "festivals" were successful. The second Loch Lomond Festival was the only low point — with small crowds and pouring rain the backdrop to a bill that included Wishbone Ash, Saxon and the Jam. Bob Marley and the Wailers "lived up" Crystal Palace in one of the gigs of the year, the Police scurried through the mud to enchant a 15,000 crowd at the new Milton Keynes Bowl, Reading Festival celebrated its 20th anniversary with a solid diet of Heavy Metal (in tune with the times) and yet another HM Festival opened up Castle Donington race circuit to rock for the first time, with Rainbow headlining. In the midst of this overkill Capital Radio's first Knebworth sagged with AOR with the return of the Beach Boys, Santana and Elkie Brooks(!) ... and the same radio station were unlucky enough to have to report the burning down of Alexandra Palace in the same week as their week as their jazz festival was due to be staged there!

Genesis

1980 AT last saw Genesis getting away from playing three nights at Wembley Arena and appearing down your way at the local Odeon. From Dundee to the London Lyceum, tickets for all the gigs sold out in a staggering three hours or less, as massive queues formed down local high streets. And how could we forget the equal triumphs of former Genesis vocalist Peter Gabriel releasing a number one album and notching up a tremendous success with his single 'Games Without Frontiers'.



PETER GABRIEL

Kiss

KISS STUNNED us all by keeping their word and actually turning up in Britain! After years of "on / off" tours, they eventually hauled their mega-show to Wembley in August.

Dids and Didn'ts

ON TOP of the game, and consolidating their reputation throughout the year, were Britain's stars of 1979 ... going on to better things. Among the leaders were the Jam, the Pretenders (despite not coming up with a second album), the Beat (slowly outstripping their 2-Tone roots), Elvis Costello, Dire Straits (who survived the departure of Dave Knopfler in New York) and Madness.

Yes/Bug

SURPRISE OF the year for those rock fans who still watch 'The Old Grey Whistle Test'? Buggles — Trevor Horn and Geoff Downes — were drafted into the remains of Yes after Jon Anderson and Rick Wakeman left in May ... and went on to tour and make what many considered a "revitalised" Yes album in 'Drama'. But let it not be forgotten; 1980 ended with 'Yeggies To Split' rumours ... as well as major solo tours from Jon Anderson and Rick Wakeman.

But faltering slightly — if only temporarily — were the names like the Boomtown Rats and Status Quo (both of whom didn't play in Britain at all in 1980), the Clash (surfacing only late in the year with an overburdened triple album), the Selecter and the Specials, the Buzzcocks and the Stranglers (despite Hugh Cornwell's jail sentence).



SPECIALS

WINE & SPIRITS

Reviewed by MARK COOPER

NOVELTIES AND NUISANCES

MORE DRIBS and drabs floating through the office in search of a late stocking or a post Christmas record token. So first a few words about the treasures scattered in this Woolworths' wasteland.

AU PAIRS: 'It's obvious/Diet' (Human). A double - header this and a testament to the growing power of the Au Pairs. The guitars rage and bark and a backbeat of a torrid nature is laid down by the rhythm section. On the first side Leslie and Co explain that "You're equal but different" and celebrate the equal virtues of autonomy and cohabitation. The chorus is nagging, repetitive and successfully "obvious." "Diet" is a further treat.

SLITS: 'Animal Space' (Human). "Charging forward, clumsy, awkward," say the lyrics but the Slits' apparent clumsiness is their beauty in disguise. Dub bass, rim shots and the Slits dancing up and down. Continuing Denis "Blackbeard" Bovell's excellent work with the women, "Animal Space" heads further into the territory outlined by the 'Cut' album. The voices are as deliberate as ever and the guitar breaks into a little

animal dance in the middle. This sets its own pace.

RESTRICTED CODE: 'First Night On' (Pop Aural). This begins as an interestingly breathless beat about the demise of a relationship then comes up with the line "It was clear



STEVE WINWOOD

to the end that you did not love me" and becomes a numbingly predictable "love" song. What begins as obsession becomes mere tedium and complaint.

DRINKING ELECTRICITY: 'Shake Some Action' (Pop Aural). Another Bob Last production. A quaintly literal woman's vocal on the old Flaming Groovies' tune. Charming amateur pop but "shake some action?" "Ready, Steady, Go" is long dead and there's no need reminding. Does anybody, apart from Secret Affair, shake anymore?

CRISPY AMBULANCE: 'Not What I Expected' (Factory). Produced by Stewart Pickering but being Factory it sounds like Hannet. A parody this must be. The singer attempts to sound meaningful and sounds self-indulgent and self-pitying instead. Can Joy Division be translated into the Moody Blues so quickly? All drums and marching bass and hopelessly derivative. I've NO sympathy.

STEVE WINWOOD: 'While You See A Chance' (Island). An opening organ like a country church, a guitar figure and there's the old smoky voice with the customary piano, congas and tambourines. Just a few things are timeless and Winwood's sweet soul talents qualify, as



THE PLUGS: 'Cracking Up' (Pluggop). The Plugs sound like the Specials trying to sound like Madness trying to be funny. Rugby Club humour.

BETWEEN PICTURES: 'Treat Me Like An Equal' (A Side Records). Squeezed out energy but this is moaning rather than raging and moaning is not enough. Admirable sentiments as the woman singer asks to be treated as an equal. But why is she asking? She should never have bothered with him in the first place by the sound of him.



URGE: 'Revolving Boy' (Consumer Discs). From Coventry, twiddling synth and a marching guitar figure. Voices call from the back then march to the front in ascending harmony. Good pop, muddy background.

English as the hills. He plays all the instruments himself and still offers solace in the cold nights.

SHEILA HYLTON: 'The Bed's Too Big Without You' (Island). In which Sting's melancholy is replaced by Sheila's anger and sense of injustice. She rails against fate and the size of the bed backed by Sly, Robbie and Co. Sting gets Jamaican endorsement.

JUDY MOWATT: 'My My People' (Island). A catchy, chirpy opening guitar lick and Judy takes off on a track not included on the 'Black Woman' album. Yet more spirit, strength and solace. Reggae pop with soul.

THE TIGERS: 'Do The Crawl' (Strike Records). The Tigers toured America, released an album on A&M in the States and now have their own label. This invites you to dance and repeats the old cliches over a vague Bo Diddley beat and a tedious organ. I prefer monkeys.

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224 DAVID BOWIE Be my wife
325 CHIC Everybody dance/Dance dance, dance
2640 CHIL-LITES You don't have to go
2250 IAN DURY Reasons to be cheerful
2437 ELECTRIC LIGHT
ORCHESTRA
2765 LOUISA FERNANDEZ Don't bring me down
2255 FLYING LIZARDS Lay love on you
2760 DEAN FRIEDMAN Money
846 THELMA HOUSTON Lydie
2455 ROBERT JOHN Don't leave me this way
2796 CHAKA KHAN Sad eyes
2482 LENE LOVICH I'm every woman
1105 JOHNNY MATTHIS & DENISE WILLIAMS Bird song
2474 GARY NUMAN Too much, too little, too late
1266 MIKE OLDFIELD Complex
1470 JONATHAN RICHMAN Portsmouth
2388 RUTS Egyptian Reggae
2565 SHOWADDY WADDY Something that I said
3314 SPECIALS A night at Daddy Gee's
2861 ROD STEWART Rat race/Rude boys outa jail
1882 TIMMY THOMAS Do you think I'm sexy?
2985 VIOLINSKI Why can't we live together
1981 WHO Clog dance
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JOHN ELLIS: 'Hit Man' (Rat Race). This is a very clever record with a very clever beat. It's about the process of making a record so it's a record about making a record which... So clever it's tediously irritating, like conversation with computer programmers.

PLAIN JANE: 'Too Serious' (Creole Records). Another knowing female vocal in a winsome Debbie Harry kind of a way. This is a pretty pop single with a touch of wit. But it wants to be popular more than it wants to be witty. As a result it belongs on Radio One where you'd perk up your ears the first morning you heard it and be hiding from it within the week.

EAT AT JOES: 'Swinging The Lead' (GO2). This, including the sleeve, reminds me of the Purple Hearts and Advertising before them. It attempts to be chirpy and appealing, likely lads stuff, but is, in fact, pointless. Now if they could just write a TV series around them... The "lead" would appear to refer to roofing materials, believe it or not.

THE STRAPS: 'Just Can't Take It Anymore' (Donut). Pretends to be minimalist rockabilly but is, in fact, incompetent. Features Jim Walker of PIL on drums it says on the sleeve. Wasn't it Lydon who said rock and roll should be cancelled?

Well, that's the end of that, and a more miserable bunch of vinyl I've rarely encountered, with the blessed exception of Winwood, Skids and Au Pairs. Let me just leave you with a list of the Christmas singles that didn't make it and didn't deserve to:



LONESOME TONE: 'Mum, Dad, Love, Hate and Elvis' (Silent Records)
CHRIS HAMIL: 'It's Christmas' (Random Records)
CLAUDE ELPUS: 'My Turkey's Dead' (Fowl Records). This uses Spector to be quite funny in an adolescent sort of way. Take out on Xmas day, then store for another year.

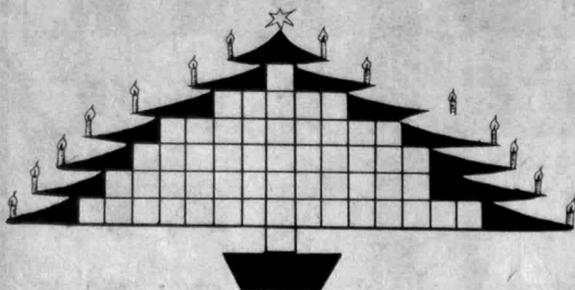
THE FOUR KING: 'I've Got A Present For Jesus' (Tyger)
HYBRID KIDS: 'Holly and Ivy' (Cherry Red)
NIKKI WELLS: 'Name I'm Calling Home For Christmas' (Mesa)

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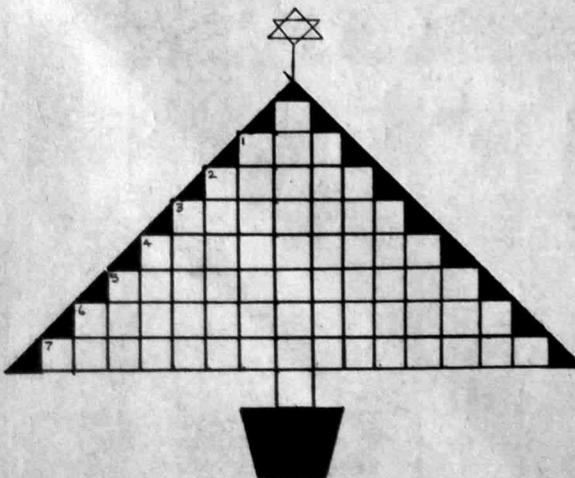
1 CHRISTMAS POPAGRAMS



Solve the five cryptic clues and write the answers across the Christmas tree. If you're right the starred column down the centre will spell out the name of a group who's Christmas records for their fan club are now real collectors' items. This week, because its Christmas, the clues are in the correct order.

- Dr Abe does his best to change Gates' group (5).
- but a Dr Ian SOS is coming out (5,4).
- Watch a browner riot produce a guitar man who dreamed in cities (5,6).
- Yawn, woad, and talk combine to produce a hit for ELO (4,4,4).
- Eddy Grant asks this leading, but touchy question (2,3,4,2,4).

2 CRYPTIC CHRISTMAS TREE



Fill in all the clues across, which will spell out down the middle column, a singer who had a lot to cry about in 1980.

CLUES

- 1 Really amazing Kate (3)
- 2 Not quite a menace, cos Debbie's in love with you (5)
- 3 Super? They'll set the dance floor on fire (7)
- 4 Joe's madness (4,5)
- 5 Old Slowhand, has No Reason to Cry (4,7)
- 6 Go West, if you want to stop their music (7,6)
- 7 No affection for her, cos she can't stop singing about herself

LAST WEEK'S SOLUTION TO X-WORD: ACROSS

- 1 Hotter Than July. 5 No Doubt About It. 8 Siren. 9 Roy Wood. 11 I Got You.
 - 12 Dee. 13 Gold. 14 Kiss. 16 Everyday Hurts. 18 Me. 19 Jona Lewie. 23 Save.
 - 24 Colin. 25 Randy.
- DOWN
- 1 Hands Off She's Mine. 2 Todd Rundgren. 3 Equinox. 4 Abbey Road. 6 Turn It On Again. 7 UFO. 10 Drums. 14 Korgis. 15 My World. 17 Steve. 20 Emma. 21 Easy. 22 RCA.

LAST WEEK'S SOLUTION TO POPAGRAM (in order of puzzle): Beach Boys, Ottawan, Elkie Brooks, Sports Car, Rod Stewart, Eagles, Bob Geldof, Border Line. DOWN: Bob Seger.

LAST WEEK'S WINNER: Linda Stanley, 2 Greenroft Close, Darlington, Co Durham DL3 8HW.

THE 1980 CHART QUIZ

PAUL SEXTON delves into your memory bank and finds out whether you've been paying attention to the year's best sellers.

TIME TO tear yourself away from today's showing of 'The Wizard of Oz' gang. It's sure to be on again anyway, and I've a question or three for you... The quiz is in three parts, running through from q, easy to v, hard. Keep a tally of your points and I'll tell you how you rate at the end.

STARTERS

These are the ones you great-grandmother will try to help you with. Tell her to go back to 'The Wizard of Oz' and tackle them on your own. They're worth one point each.

- 1 The Vapors had a Top 10 hit here in March. What was the title?
- 2 Who had a trans-Atlantic smash with 'Give Me The Night'?
- 3 The title of Dexy's Midnight Runners' Number One?
- 4 What's missing: 'Over You', 'Same Old Scene'?
- 5 What's the link between the 1980 hits 'Girlfriend' and 'Waterfalls'?
- 6 1977 hitmakers of 'The Crunch' recently returned to the charts with 'Falcon'. Who are they?
- 7 What's Bad Manners' record label?
- 8 From which UK hit do these lyrics come: 'I appreciate you're busy, and time is not your own / Maybe it would be better if I telephoned'?
- 9 Who reappeared on the charts after an absence of five years with 'Theme From New York New York'?
- 10 What was Dr Hook's follow-up to 'When You're In Love With A Beautiful Woman'?
- 11 Who produced 'Upside Down'?
- 12 What was the Pretenders' last hit?

STRAINERS

Those too easy for you? Right - try these for two points apiece.

- 13 Name the female singer who had two big US hits this year from the 'Fame' soundtrack.
- 14 What is the newly-formed record label which has already enjoyed chart success with the late John Lennon and Donna Summer?
- 15 Give the titles of Teena Marie's two UK hits in 1980.
- 16 Who went to Number One in the States with 'Sailing'?
- 17 Name Whitesnake's follow-up to 'Foot For Your Loving'.
- 18 What were Narada Michael Walden's two UK hits?
- 19 (for one point each) complete these 1980 hit - making duos: Kenny Rogers and... / Amii Stewart and...

DOCTOR HOOK: What was the follow-up to 'Beautiful Women' pop-pickers?



- 20 Can you name two of Kool and the Gang's three UK hits this year?
- 21 Who recorded another album in Joe's Garage?
- 22 Complete the chain of hits from 'Xanadu': 'I'm Alive', 'Xanadu', 'Don't Walk Away'.
- 23 Name the February Top 20 hit for the Regents?
- 24 Identify these lyrics: 'I love you even more than I did before / But darling, what can I do?'
- 25 What was the film which contained Blondie's 'Call Me'?

STINKERS

Frightened off yet? If not, be braver still and have a go at some of these out and out rotters. And have three points for each one you get right.

- 26 What was the original title of the Gap Band's 'Oops Upside Your Head'?
- 27 Give the title of the Jona Lewie single in between 'You'll Always Find Me In The Kitchen At Parties' and 'Stop The Cavalry'.
- 28 'Train In Vain' was an American Top 30 hit in June for which British band?
- 29 Who played saxophone on The James Last Band's 'The Seduction'?
- 30 Give the years that these three re-releases first charted, for one point each: 'Paranoid' (Black Sabbath), 'Green Onions' (Booker T and the MGs) and 'In The City' (The Jam).
- 31 (for one point each): What were the medley titles of The Detroit Spinners' two 1980 biggies 'Working My Way Back To You' and 'Cupid', and what was the smaller hit in between the two?
- 32 Who hit the US Top 30 with 'An American Dream' and 'Make A Little Magic'?
- 33 Which of these is not a compilation LP: 'On The Radio', 'Gold And Platinum', 'The Last Dance', 'String Of Hits', and 'First Love'.
- 34 Who were 'Beat Boys In The Jet Age'?
- 35 What was the second American single from 'The Wall' by Pink Floyd?
- 36 Where do these lyrics come from: 'Will I step on the brake to get out of her clutches / Will I speak double dutch to a real double dutchess'?
- 37 What were the Buggles' three 1980 UK hits?

ANSWERS

- 1. 'Turning Japanese'. 2. George

- Benson. 3. 'Geno'. 4. 'Oh Yeah (On The Radio)' (Roxy Music). 5. Both were written by Paul McCartney. 6. The Rah Band. 7. Magnet. 8. 'Carrie' by Cliff Richard. 9. Frank Sinatra. 10. 'Better Love Next Time'. 11. Bernard Rodgers. 12. 'Talk Of The Town'. 13. Irene Cara. 14. Geffen. 15. 'Behind The Groove' and 'I Need Your Loving'. 16. Christopher Cross. 17. 'Ready An' Willing (Sweet Satisfaction)'. 18. 'Tonight I'm Alright' and 'I Shoulda Loved Ya'. 19. Kim Carnes and Johnny Bristol. 20. The three were 'Too Hot', 'Hangin' Out' and 'Celebration'. 21. Frank Zappa. 22. 'I'm Alive' and 'All Over The World'. 23. '17 Teen'. 24. 'Crying' by Don McLean. 25. 'American Gigolo'. 26. 'I Don't Believe You Want To Get Up And Dance (Oops!)'. 27. 'Big Shot (Momentarily)'. 28. The Clash. 29. David Sanborn. 30. 1970, 1964, 1977. 31. 'Forgive Me Girl', 'I've Loved You For A Long Time', and 'Body Language'. 32. The Dirt Band. 33. 'String Of Hits' (The Shadows). 34. The Lambrettas. 35. 'Run Like Hell'. 36. 'New Amsterdam' by Elvis Costello. 37. (Living In) The Plastic Age', 'Clean Clean' and 'Elstree'.

So how did you do? The maximum points total is 74, so subtract your points total from 75 and you'll have your rating on the Christmas chart, one point means you scrape in at number 74 and also means you've been asleep all year; 74 points mean you're the Christmas Number One and also means you're a cheat. Sure, some of the questions were turkeys, but it is Christmas, after all



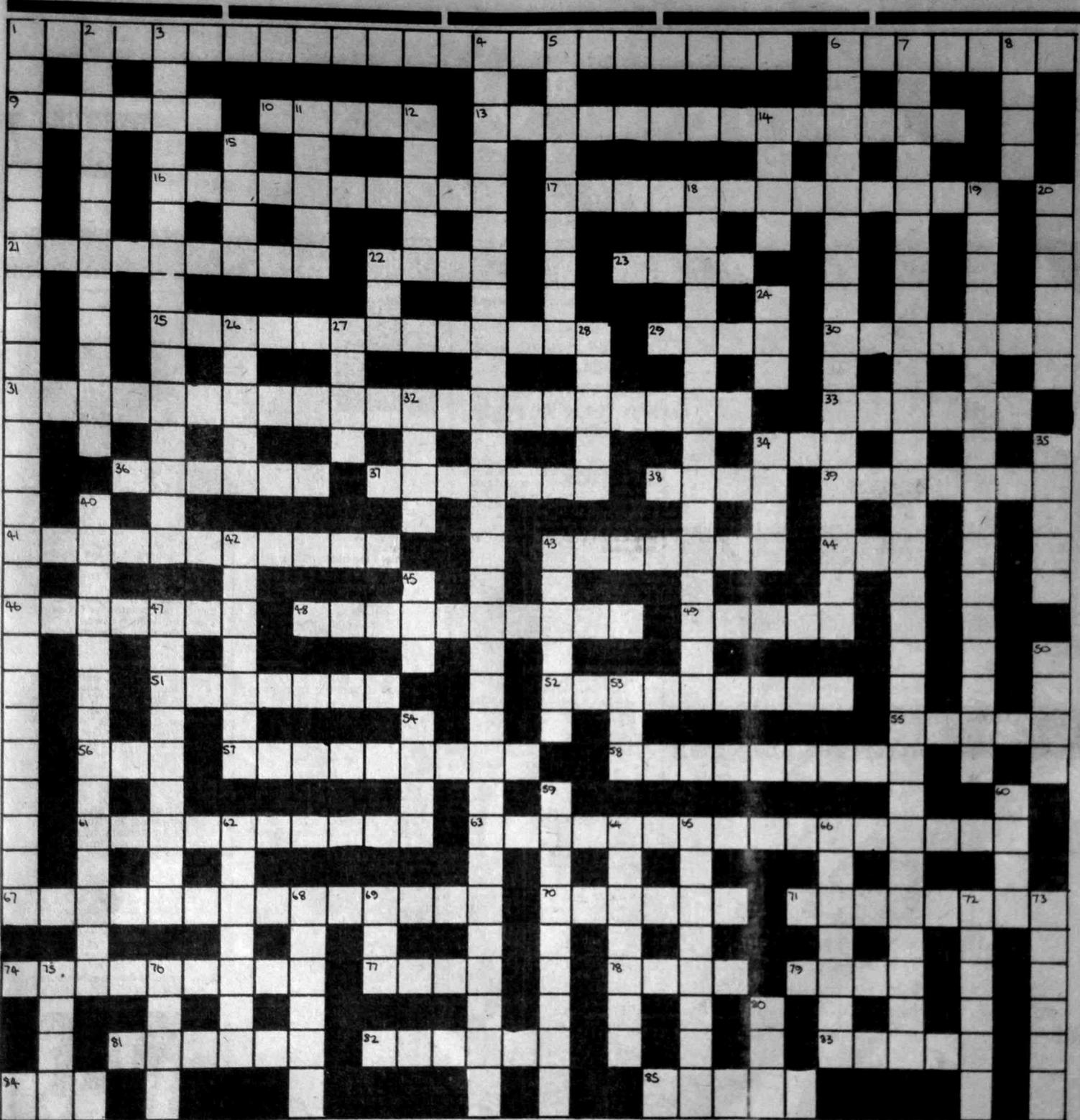
BAD MANNERS: What's the...

3 CHRISTMAS CHART TOPPERS

- Here are the No. 1 Christmas records for the past 25 years. All you have to do is match the record title with the correct artist, and then with the correct year.
- 1955 - Two Little Boys - Pink Floyd
- 1956 - I Hear You Knocking - Elvis Presley
- 1957 - I Want To Hold Your Hand - Mud
- 1958 - Lond Haired Lover From Liverpool - Queen
- 1959 - Green Green Grass Of Home - Bill Haley
- 1960 - Ernie - The Beatles
- 1961 - Mary's Boy Child - Stade

- 1962 - When A Child is Born - Dave Edmunds
- 1963 - Bohemian Rhapsody - Rolf Harris
- 1964 - Just Walking In The Rain - The Scaffold
- 1965 - Return To Sender - Lord Rockingham's XI
- 1966 - Another Brick In The Wall - Johnny Maths
- 1967 - Tower Of Strength - Little Jimmy Osmond
- 1968 - It's Now Or Never - Johnny Ray
- 1969 - I Feel Fine - Adam Faith

- 1970 - Rock Around The Clock - Wingo
- 1971 - Hello Goodbye - Frankie Vaughan
- 1972 - Mull Of Kintyre - Tom Jones
- 1973 - Mary's Boy Child - The Beatles
- 1974 - What Do You Want - Boney M
- 1975 - Hoots Mon - Benny Hill
- 1976 - Lily The Pink - Elvis Presley
- 1977 - Lonely This Christmas - The Beatles
- 1978 - We Can Work It Out - Harry Belafonte
- 1979 - Merry Xmas Everybody - The Beatles



4 GIANT CROSSWORD

ACROSS

- 1 Macca's 1979, yuletide greeting (9,9,4)
- 6 They spent 1980, eating to the beat (7)
- 9 Buddy Holly classic (4,2)
- 10 Peter or Jane (5)
- 13 1979, Rod Stewart hit (4,4,1,5)
- 16 The O'Jays romantic feelings (1,4,5)
- 17 What Wishbone Ash made in 1978 (5,4,4)
- 21 & 64 Down 1979, Paul McCartney hit (9,7)
- 22 Electric Ladyland guitarist (4)
- 23 Kate's heart (4)
- 25 Joe Walsh hit (5,4,4)
- 29 1980, UB40 hit (4)
- 30 During 1980, ELO assured us they were not dead (2,5)
- 31 Songs In The Key Of Life follow up (3,6,4,2,6)
- 33 The girl in Wayne Fontana's life (6)
- 34 Edible label (3)
- 36 A shout from Siouxsie (6)

- 37 The fab four (7)
- 38 It will tear you apart (4)
- 39 Of Mellow Yellow fame (7)
- 41 His school was blown to pieces (5,6)
- 43 Live and Dangerous Thin Lizzy single (7)
- 44 They had a hit in 1974 with How Long (3)
- 46 Did she break Elton's heart (4,3)
- 48 The story of Joe's dad (4,6)
- 49 One third of 1979 Abba hit (5)
- 51 Lene Lovich hit (3,4)
- 52 60's Hells Angel film that featured Steppen Wolf's Born To Be Wild (4,5)
- 55 What The Brothers Johnson are going to do all night (5)
- 56 He took Tiger Mountain By Strategy (3)
- 57 The road John Foxx took after leaving Ultravox (9)
- 58 Joan Armatrading LP (2,6,1)
- 61 Beat Crazy singer (3,7)
- 63 1980, No 1 for Odyssey (3,2,2,4,2,3)
- 67 Had 1979, hit with Just When I

- Needed you Most (5,9)
- 70 It Called The Clash (6)
- 71 & 54 Down The most successful electric folk band of the 70's (8,4)
- 74 What ELO caught to London (4,5)
- 77 Robin, Barry and Maurice (4)
- 78 Stranglers first single (4)
- 79 Bob Marley LP (4)
- 81 Great Rupert Holmes hit (6)
- 82 Commodores hit (4,2)
- 83 Former Vinegar Joe vocalist (5)
- 84 Queen's favourite month (3)
- 85 David Bowie's burnt remains (5)

DOWN

- 1 Skids hit from their Days in Europe (7,3,3,6,6)
- 2 Lion Heart follow up (5,7)
- 3 Is this what The Stones needed to get them out of trouble (9,6)
- 4 How Dexy's Midnight Runners spent 1980 (9,3,3,5,4,6)
- 5 1979 Roxy platter (9)
- 6 Ferry solo offering (5,8,4)
- 7 Their Messages were received

- during 1980 (10,10,2,3,4)
- 8 Metal of the maiden (4)
- 11 Ballroom Blitz group (5)
- 12 Status Quo frontman (5)
- 14 Price or Parsons (4)
- 15 Most famous name in the world of the synthesizer (4)
- 18 Goes with a packet of crisps (3,5,2,5)
- 19 1979, Suzi Quatro hit (4,2,4,4,3)
- 20 A Setting Son (5)
- 22 Hey (---) Tex (3)
- 24 What Elton John wanted to inflate (3)
- 26 What The Real Thing wanted you to feel (5)
- 27 Mr Nelson (4)
- 28 The Toys that came from New York (5)
- 32 Lone Lavich LP (4)
- 34 Townshend or Wingfield (4)
- 35 Stones tribute to Mrs Bowie perhaps (5)
- 40 She told us that Chuck E's in Love (6,3,5)

- 42 Flesh and Blood single (4,3)
- 43 10cc's bullets (5)
- 45 Group who had hit with Toccatà (3)
- 47 ELO LP (9)
- 50 You just couldn't give The Clash enough (4)
- 53 Dave's soul partner (3)
- 54 See 71 Across
- 59 He told us that Rust Never Sleeps (4,5)
- 60 Jackson Browne doesn't want to go (4)
- 62 David Bowie's song for 1980 (7)
- 64 See 21 Across
- 65 Buzzcocks hit (8)
- 66 What The Specials were working for (3,4)
- 68 He takes it all (6)
- 69 The Four Seasons doll (3)
- 72 Not Christmas for Patti Smith (6)
- 73 Group who made The Long Run (6)
- 75 Baba (Anag)
- 76 Rumours follow up (4)
- 80 Former Rich Kid now being paid by Ultravox (3)

ALBUMS

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LOU REED: escape from the dumper

Paunch with punch

LOU REED: 'Rock And Roll Diary 1967-80'
(Arista DARTY 8)
By Mike Nicholls

QUESTION: Why hasn't just another Lou Reed / Velvet compilation been consigned to the Round-Up dumper?

ANSWER: Because in this boy's book he's up with Lennon and Dylan in rock 'n' roll's Holy Trinity. Lou Reed might not have had as profound effect on his generation's way of life as those two, but in terms of influence he's as much a personification of rock 'n' roll as Bowie, Jagger / Richards or any other top draw occupants.

To reiterate that he's the Godfather of Punk is to damn with faint praise. More to the point his contribution has been to mirror and articulate the darker aspects of the r'n'r culture: drugs, death, decadence and destruction — the flash of a stiletto blade in a downtown doorway, dirty needles in a rundown wash room.

Wedded to the minimalism of the three-chord hypnotic drone, Lou Reed and the Velvet Underground produced the sound-track to a cataclysmic vision of and ahead of their time. That the pseudo-nihilist hordes of the late seventies should pick up on it was neither more nor less than was deserved.

Myth has always played an essential part in what remains a fundamentally escapist art-form and so the indeterminate border between fact and fiction in most of the songs adds that extra touch of spice. Like 'Heroin': experience, observation or imagination? Ditto 'Waiting For The Man', an indisputable opener, which might have been bastardised by innumerable new wave hacks but still arouses the same sense of subversion as a sneaky afternoon off school.

Sides one and two are almost exclusively Velvet. As with any compilation album, space is to be devoted

to bitching about what *might* have been included. Here the compiler has balked at rock's first ever study in widescreen cacophony, the anthemic 'Sister Ray', substituting instead 'I Heard Her Call My Name', in effect 'White Light White Heat's' entree to that main course.

From the self-titled third LP there are the invaluable vulnerable 'Pale Blue Eyes' and 'Beginning To See The Light' but not the spine-tingling 'Murder Mystery'. Adventurously, the versions of 'Heroin' and 'Femme Fatale' are picked from the recently rereleased Phonogram 1969 double. They'd have done better to choose the originals and as a representative of that fine live document used the mesmerising 'What Goes On', the ultimate showcase of Reed's oft-neglected rhythm guitar style.

Live as opposed to studio versions of 'Sweet Jane' and 'Rock 'n' Roll' — from the much-maligned 'Rock 'n' Roll animal' when Lou employed the Wagner / Hunter HM guitar axis — would have been in order, not to mention that album's 'Vicious' which doesn't appear in any form.

On the credit side, 'Transformer's' 'Walk On The Wild Side' is here, ditto a weighty section of the 'Berlin' epic, not to mention its similarly underestimated sequel, the brilliant 'Street Hassle' which suitably concludes the affair.

In between they've done well to play down Reed's less auspicious '74-'75 back pages in favour of this year's admirable 'Growing Up In Public'. Wrongly, the erratic 'Bells' does not yield its title track, but I guess perfectionists are at a premium on this planet.

Quibbles aside, 'Diary' is a tastefully presented resume of the career of one of the pillars of rock 'n' roll society. There are no cheap tricks pulled like tacking on previously unreleased material but well-to-do Reedologists will want it all the same. That's a compilation album.

HM ROUND UP

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HOT METAL

THE GLOBAL Metal International brigade have been furiously busy over the past few months, creating a vault of vinyl valuables, ranging from the indispensable to the indifferent. So, if you're an HM fan with record tokens or even (gasp) money to spend pay attention!

Let's start in Canada. Saddy, 'Back On The Hunt' (Visa 7013 Import) from a trio by the name of The Hunt is a stodgy gruel of rebashed thrash 'n' bludgeon; best track is a competent cover of 'Standing In The Road'.

More worthy is 'Keep It Alive' (RCA PL 10357) from Stonebolt. Released in the UK some weeks back, it's armed with a flowing texture of Eagles / Supertramp / Foreigner blandishments and is eminently listenable, if a mite staid. 'We Are The People' (AVI 6081 Import), a polemic of prime pomp passion. The second album from Toronto quartet Lynx, it's quite the best example of this genre I've heard all year. Culling influences from Prism, Roadmaster and Queen, the band have a garnished individual approach that both hammers and soothes at turns.

South of the Great Lakes, Tempest prove on their eponymous debut (Earth ERO 378 Import) not to be, as the monicker suggests, faithful followers of these metal / pop deities. Storm, but rather a bunch of Texan toothaches, taking a stab at Heart and Fleetwood Mac. 'Long Way To The Top' (Epic NJE 36523 Import) is little better, being an undistinguished smoothly AOR effort from Nantucket.

'About Face' has Baltimore quartet Facendancer doing just that, turning their back on the commercially strong hard rock of their debut 'This World' and leaping into lukewarm mainstream. Tantrum are a pleasant surprise, however, being a Chicago-based septet who include three tough-sounding female vocalists in the line-up! 'Rather Be Rockin' (Ovation OV 1747) is their second album and blends power, precision and pace into a splendidly plush effort. Meantime from Louisiana way comes 'Up' (Capitol ST-12092 Import), the third longplayer out of the Le Roux stable. In a sophisticated, well-heeled keyboards-orientated hard rock (KOHR) fashion, this retains a richly thematic vitality.

In the same vein, is 'Love Affair' (Radio RR 2004 Import) from

Cleveland's five-piece Love Affair. A revolt into style that positively oozes with thunder-voltage wildfire harmonies, this is certainly on a par with the finest works from Journey. Recommended cuts include 'Touch Me', with considerable bottom-end push and 'Magic Man', a fruitier cousin of April Wine's 'I Like To Rock'. Equally impressive is 'Randy Hansen' (Capitol EST 12119), a guitarist who weaves a fearsome impressionism that gathers up the ebb and flow of Beck and the timeless currents of Hendrix. Hansen is already a cult hero of sorts over here.

Back in Blighty, watch out for 'Something In The Air' (Ovation OV 1757), the first effort from Nightwing, a quintet put together by ex-Strife bassist Gordon Rowley and also featuring former Nutz keyboardsmen Kenny Newton. Enjoyably skilful, Nightwing are at their best on the pastoral romanticism of 'Fantasia' and the Purplesque pumping iron theme of 'Nightwing' itself.

Also on the stylised, thoughtful front are Mansfield trio Limalight, as witnessed on their self-titled first album (Future Earth FER 908). Doubtless many will see 'em as a UK Xerox of Rush, what with their complex approach. But the band do chart a much more tenacious course through the well-stocked troves of KOHR, hinting, for instance, at Lone Star on 'Mamma (I Don't Wanna Lose You)' and Anyone's Daughter on 'Man Of Colours'. Spoilt by weak vocals and poor production this is still a competent effort. The same can't be said for 'Witch Of Berkeley' (Polydor 2383587) an horrendous live career opener from AIZ; one for masochists.

On the compilation front, 'Axe Attack' (K-Tel NE 1100) has already made heavy inroads into the charts and is musically irreproachable, featuring such mighty malevolents as Judas Priest, Motorhead, Rainbow, Motorhead, Iron Maiden and Girlschool. 'Living Legends' (Vertigo 6498 072) is Vertigo / Phonogram / Mercury's own encyclopaedia metalica; a Yuletide shot at quick cash flow. This is no more than adequate. Sixty percent of 'LL' has been culled from the famous double - live efforts of Quo, Rush and Thin Lizzy, whilst there are studio contributions from Sabbath and Def Leppard. An opportunity wasted. MALCOLM DOME

EVERYTHING YOU WANTED TO KNOW ABOUT MADNESS

ABSOLUTELY

BUT WERE AFRAID TO ASK

EIGHT PAGES OF
CHRISTMAS
MADNESS



SUGGS SCHOOL OF MUSIC ★ 12 MONTHS OF MADNESS ★
CHRISTMAS LUNCH THE WOODGATE WAY ★ LEE'S LOONY
PAGE ★ WHO BEATS BEDDERS? ★ FIND OUT THIS
AND MORE INSIDE



"IT'S A year out of the city, I'm getting cheesed off with Birmingham."

So said David Wakeling of The Beat, as he packed his bags to leave for the Isle of Wight. He, and other guitarist Andy Cox, were going there to build solar panels for Andy's brother-in-law. This was November 1978.

After a year, they decided they'd enough of being castaways on an island where there were never any gigs and a record would take three weeks to arrive from the mainland.

David Wakeling had started to play the guitar out of boredom and he and Andy Cox thought they should go back to Birmingham to form a group. Just as they were leaving they met bassist David Steele.

Says Wakeling: "He must have been the only living bassplayer on the island. Most of the people there were very rich and over 50. There were no Jamaicans. But there was one Indian fellow who worked on the buses. And he was a novelty. "We all came back to Birmingham in September 1978 and immediately went to lots of concerts and brought lots of records. We had to make up for lost time."

So, The Beat started to take shape. They started looking for a drummer. David Steele was now working in a mental hospital in Birmingham, and he asked one of the Jamaican nurses if she knew anyone who could fill the vacant stool.

"She said 'there's this bloke who mends my car whose name is Everett. I'll send him round' ". David says. "He couldn't make head nor tail of us for the first month. He wasn't sure of what was going on. We got some gigs around Brum and sometimes we would support a group called The Dum-Dum Boys. Ranking Roger was the drummer and that's how we met him."

"After that, he kept turning up at our gigs and jumping on stage, so after the fifth time we said, well he's in the group, ain't he."

Exactly how Nev joined the Specials and Chris joined Madness. The similarities are uncanny! Now there were five, so how did Saxa — the sixth member-join the group?

"We got Saxa from a pub in Hardsworth. Everett used to take us to see all these old Jamaican musicians play and we used to take him to see punk bands. After seeing him play we all said, let's get that mad old sax player to join us."

"He did two gigs with us to get the feel of things and after the second gig he said that this was the

group he'd been looking for, and he never wanted to leave and could he die on stage with us!

"Well, he was well pissed and we'd only known him for 36 hours but we said OK."

So you never went through the process of auditioning people?

"No", said Wakeling. "We didn't have any idea what we thought the group should be like, so how could we say 'Well we want this kind of drummer'. It was the first person who turned up in most cases. We thought some of this must be pre-destined, so we just went with it."

The Beat now had a full line-up, complete with three generations of musicians, Ranking Roger being 17 and Saxa being three times older. How did they meet up with Jerry Dammers and his then new Two-Tone label?

David: "We got some gigs with The Selector in the Midlands and the same people were booking the Specials. Roger met Jerry first. There was some talk of him doing the Two-Tone tour to toast in between bands. After meeting him we went straight into the studio to do 'Tears Of A Clown' ". I can remember sitting on the coach on the Two-Tone Tour and Jerry coming on and saying 'I've got the Beat's new single here and I'm going to play several different mixes. I want you lot (all the Specials, Madness and Selector) to vote for the one you like best.' And so it was decided which mix went out."

"I've always found that really incredible. Anybody can have their say in the running of the Two-Tone Organisation. I wish other things, including the Government, could be run that way."

I then asked David, why — like Madness — did The Beat leave Two-Tone after one single?

"We thought that it would have been very difficult with all of us on Two-Tone, and what with it getting

so big it was getting out of Jerry's control. I think Two-Tone had more to do with The Sun and The Daily Mirror than The Specials, at one point."

"It got so massive that Chrysalis had to step in and help run it. We had total faith in Jerry Dammers and if it was totally down to him we would have considered staying with Two-Tone."

Do you look back on those early days and say 'God, we were naive'?

"Yeah, but I think that was the reason that everybody pulled it off! I think half its charm was that it came across as very spontaneous and very innocent. That was the best thing about Two-Tone. I think if we would have planned it, it would have turned stale on us."

So do you think that being in a group has matured you?

"Yes," David continues, "but I think we're a bit weary of things these days. We assess situations better. The important thing really is that because we all started at a very sort of roots level I hope that there never ever is a huge distance between us and our audience. From our point of view, we don't have to act like mega-stars."

I agree with that, but I think it's very difficult to keep on that steady line down the middle as you go further into the music business. There are still plenty of yes-men around. Do you think kids have had enough of rock stars?

David: "Yeah, I think that since punk, audiences have been more discriminating and now they won't fall for the glossy image. I think kids are more serious these days. I mean lots of kids who come to our gigs are unemployed."

Over the past two years young people have had more problems,

Soon the first job they might get is a uniform. The way things are going it's a bit late in the day to play pop stars."

Do you think young groups are not as naive as they used to be?

"Yes, but the difficult thing is that the machinery around a group is channeling you to be a very aloof, different and important person. It's worth more financially to a record company for you to be a superstar. So there is an awful lot of pressure and you have to keep saying, no, I want to do this, not that!"

"It's a big fight sometimes. I'd hate it to end up after having started so well and said all the things we've said, just pissing around. That's a bit self-indulgent."

Do you think that this happened to The Clash. I mean, Joe Strummer said that he was going to build a radio station with his money!

"Yeah, but I think if I had had the problems they had I would have jacked it in a long time ago. I think they've done well to have kept going. They've been in huge debt for two years. They were really popular and yet they had to work another year to cover how much they spent. At that stage I would have f***'d off to Ireland or something."

I admire him for sticking in there but I think they have lost a bit musically."

When they started out they set themselves things which they couldn't do, is that because of the way the music business operates? The point I'm trying to make is that you've still got to meet the system halfway. Every group has to compromise in some way when they start to make records."

David: "I think we all learnt from that. Certainly Two-Tone had. Groups like The Clash had the right ideas and they knew what they

wanted, but they never got them in contrast. After six months the pressure started to increase with the record company and the group owed money. That was them ruined. When you owe money you've got no choice and no bargaining power."

"Again, that was one of the good things about Two-Tone, they realised that if you were going to have your freedom and you had to deal with professional people, you had to have it down in writing. And not get involved until you had it in writing."

"A lot of punk groups had to compromise to pay back the debt. I hated that. I don't think I would have got involved in being in a group if something like Two-Tone hadn't come along."

"It took us ages to sign anything. We became very cautious. It was lucky that we met the Specials, Madness and Selector because they passed on their experience to us. We could say more or less at the outset what terms we wanted. It also helped being in popular demand."

Yes, you have to use your popularity to barter with the record company for more money and more freedom. How did you find American record companies who are a lot more business orientated than their British counterparts?

"I think English companies are easier to deal with, they're much more interested in you" says David. "It was hard in America because you got the feeling that the people you were dealing with weren't even remotely interested in you and they probably had never heard the record. One guy asked us if there was only two of us in the Beat!"

What did you think of your audience over there?

"It was a huge cross section of people. The people who came backstage were always English music fans. They would always tell you how they hated America. The Reagan campaign was in full swing when we were there. Everybody thought that the were going to be called up if he got in. All the young people over there hate Reagan!"

How long was the US Tour?

David: "It was seven weeks. We did some dates with The Pretenders, some on our own and some with the Talking Heads."

Did you find it hard work?

David: "It was OK. I didn't like the food but we never went hungry. We had to have days off to rest Saxa, so we had plenty of time for tourism."

"Also, I don't think the audiences were as hard to impress. In England if you do a dodgy number they start staring at you, they know when something's wrong. In America, if they were into you, you could play a number backwards and they'd dance. The gigs were not as

intense, either, and there wasn't any trouble at them. I didn't have the worry of fights breaking out. We did a lot of college dates, too, and they were very into English sounds. We also supported large bands to reach a larger and broader audience."

"We also went up to Canada, which was great. I think we'll go back there again. It was very English with some French style."

"I still find it hard to come to terms with the amount of money you have to spend to go and play in America. It costs a fortune. America is so sewn up financially, it's like 'Well, you put your 10,000 dollar stake in and we'll let you have a chance'."

"You have to enter big business when you tour there. You can't break America on the strength of your songs — you have to have a corporation behind you."

"America seems totally totally out of control, an over the top place!"

Now you're back and you're going to make the second album. Are you going to face what all the others have just gone through? The Media is looking for a change. Do you feel that it is that crucial?

"I think it's much more important to the record companies. It's a bit of a joke that every one's talking about the crucial second album now. In a few months they'll be talking about the crucial third album! I think it's endless. Every album's crucial. We're writing at the moment, and I've got lots of little ideas, nothing complete. I can't write on the road. I just sit there listening to everything go by. It's just not real enough to want to get hold of things and write songs."

"I think we need a few weeks off to work out what's been happening in the last few months. Then we'll have to think about the future. It would be a shame for all this fun to turn into a treadingmill!"

I second that

Bedders digs the Beat...

SUGGS:

USUALLY LYRICS are written out of an experience that's particularly moving, but in the case of 'In The Middle Of The Night', it is from an exaggerated memory.

I used to work in a newsagents when I was supposed to be at school. The proprietor was a large Italian bloke named George. I often had to go down to the basement to get cigarettes and whenever I did, I'd notice odd bits of underwear... probably belonging to his family. But I often imagined stranger thoughts and the image of George clambering over garden walls stayed with me...

So I wrote down a few notes about him that I could remember... and a few imaginary ones as well, to give it a bit of a story. Then a rough outline with a dash of humour.

IN THE MIDDLE OF THE NIGHT!!

CHRISSIE BOY:

WELL BY now you've heard how and why Suggs wrote that all time classic 'In The Middle Of The Night'. And now I'm going to take you behind the scenes and tell you how I wrote the tune. It was a long time ago, when a youthful Suggs came round and showed me the lyrics. Immediately I reached for my battered acoustic (on which I've written all my spare handful of songs) and started to thrash out some sharp harsh chords.

"Sounds OK," mumbled Suggs, and he began to croon the lyric over my furious strumming.

But if I've made it sound easy to write a tune, I must emphasise that sometimes it can take me as long as three to four minutes to come up with the winning formula, and usually I have to rely on Mike or Lee to supply a strong melody.

SONG WRITING MADNESS

How we wrote 'In The Middle Of The Night'
— Suggs and Chrissie Boy —

TAKE COP
WOTK
SUNNY GEORGE
NICEMAN GEORGE
SUNNY GEORGE
HENCKS UNDERWEAR
EVER SPY RALFE
BUT WERE WILL HE BE AN SPY GO FREE
TONIGHT I BUT IN THE MIDDLE OF THE NIGHT
HE STEALS THROUGH YOUR GARDEN IN THE MIDDLE OF THE NIGHT
HE CREEPS UP SLOW TO GIVE YOUR HOSIERY A FRIGHT
HE WHISTLES TUNES
HE SAUNTERS DOWN THE STREET
THE CLOCK STRIKES HELL BEAT YOUR GARDEN GATE
FEEL CHIRKS IN HIS TEE
THE CHATTY OLD GEORGE AS YOU GET YOUR MORNING PAPER
END MAN F

RIGHT
SONG
IN THE MIDDLE OF THE NIGHT
NICEMAN GEORGE NEWSAGENT ON THE CORNER
NOT GETTING ANY RICHER
NOT GETTING VERY RICH BUT NEVER ANY RICHER
SUNNY OLD GEORGE A HAPPY 63
NOT VERY TALL BUT HEALTHIER THAN ME
HE WHISTLES TUNES
HE SAUNTERS DOWN THE STREET
IN HIS FEET PRICE WORK
BUT IN THE MIDDLE OF THE NIGHT
HE STEALS THRU YOUR GARDEN
GIVES YOUR HOSIERY A FRIGHT
AND DOESN'T SAY PARDON
AS SOFT AS A BREEZE
WITH ARM FULL OF UNDERWEAR
IN HIS HANDS AND WAIVES
DREAMS ABOUT THE KNICKER SCARE

PART 2 12:30
IN THE MIDDLE OF THE NIGHT CONT.
HELLO THERE GEORGE NEWSAGENT ON THE CORNER
HOW'S THE OLD CAR YES THE CLIMATES GETTING WARMER
CHATTY OLD GEORGE AS YOU GET YOUR MORNING PAPER
READ ABOUT THE KNICKER THIEF UNDERWEAR TAKER
BIDS YOU GOOD DAY AS YOU WANDER
CUT THE DOOR
NEVER GETS UP EARLY
CLEANS THE FLOOR
CHORIST
BUT WHEN DARKNESS HITS THE TOWN
AND THERE'S WASHING ON THE LINE
GET YOUR KNICKERS BEFORE THE DRENDED SIGN
BEFORE THE CLOCK STRIKES EIGHT
AND YOUR SNEGGED UP IN BED
HELL BE AT THE GARDEN GATE
FILLING UNDERWEAR WITH DREAD

PART 3
NICEMAN GEORGE NEWSAGENT ON THE CORNER
HE WAS CLOSED TODAY MAYBE GONE TO MOW THE LAWN
HAD TO GO DOWN THE ROAD TO GET ME CURRANT BUN
HELLO ISN'T THAT GEORGE ON PIGEON
NO IT COULDN'T BE BUT YES IT IS
DIFFICULT TO SEE FROM THESE PHOTO-FITS
CHORIST
BUT THEY ARE AFTER HIM
OF THAT YOU CAN BE SURE
THEY CALLED HIM ON THE PHONE
THEY KNOCKED ON HIS DOOR
BUT HE'S GONE AWAY
TO STAY WITH SOME MATES
HE GOT THE PAPERS EARLY
AND SAW HIS OWN FACE

FOUR PAGES from Suggs' lyric book showing the development of 'In The Middle Of The Night' and a few doodles to annoy the teacher.

THE WOODGATE CHRISTMAS SAGA

CHRISTMAS IS the time for families to draw close together, gathering around the pine leaves amidst the merry tinkle of sleigh bells and tinsel. But as you dive headlong into your gaily wrapped gifts to the good natured laughter and glee of family and friends, spare a thought for those many unfortunates who spend their Yuletide hours far, far away from their homes. The soldier standing guard in the frosty air and the oil rig type pumping oil in bitter North Sea storms. To name but two examples.

Here tells the story of two glamorous types, a newly married couple were they. She, a blonde of the ragged starlet type in the musical side of things. He, a success in that same cruel and corrupt world of pop.

The young wife, misunderstood, misused and abused by the cruel, corrupt world of pop, adored her strong, handsome and protective husband, who encouraged and believed in her as so few successful and handsome husbands do.

Christmas would be a time apart for them, a few rare moments away from the lights and the gossip of that cruel and corrupt world of pop.

But then with the approach of Christmas came news that he ragged, blonde, starlet type would have to depart on Christmas Eve itself for New York, that den of iniquity, that harbour of strange ways and evil means. The young, successful-type husband was committed until that very day with his own brand of pop-type music and great was their sorrow and horror at spending their first wedded Christmas thousands upon thousands of miles, oceans upon apart. But such was their devotion to their music that not once did they question this awful turn of fate. Instead they held each other close and thought of the bountiful money the young, ragged, blonde, starlet-type would make in New York, that den of iniquity and



WOODY'S GOODIES

by Jane and Woody

harbour of evil, and together they thought of the many beautiful gifts they could buy for their family and friends. (Ho, ho!)

So endeth this tale of Christmas and spare a passing thought of those two, young loving people, each alone with only dollar bills to count upon and no Xmas cheer or warmth. Which would you choose? 'Turkey' or 'glamour'?

However, if you do prefer glamour, miss the last Madness gig and pop over to New York, that den

of iniquity and harbour of strange Manhattan parties and have Christmas with the Mo-dettes. Don't forget the mistletoe.

THE WOODGATE FAMILY RECIPES

Mainly suitable for vegos, add meat for cannibals.

AVOCADO CHEESE MELT

for two
Ingredients:
3 slices of Mothers Pride (or Hovis for health freaks)

Bit of butter
Few slices of onion
A very runny blue cheese
4oz grated mousetrap
One very soft avocado

Toast bread lightly on both sides, butter one side then spread very, very thinly your runny blue cheese on top. Top this with a layer of onion rings. Put back under grill for a minute or two.

Chop your avocado in half, skin and then slice. It is advisable to remove

the stone as this could break your teeth. Evenly distribute the sliced avocado on your two slices of toasted blue cheese and onion then sprinkle your grated mousetrap on top. Stick back under the grill until it is bubbling and golden (not a crisp black). Place each on a plate with a sprig of holly for garnishing.

BEANZ ON CHEEZE ON TOAST EXTRAVAGANZA

for two (idiots)
Ingredients:
1 medium can of baked beanz
8oz grated mousetrap
4oz dried onion
Teaspoonful of marmite
Teaspoonful of see mustard
2oz butter
3 drops of blue food colouring
4 slices of Mothers Pride (or alternative)

Toast bread lightly on both sides, then spread with a little butter. Sprinkle on 4oz of your grated mousetrap and stick it back under the grill until golden. Put the beanz, marmite, onions, mustard, food colouring and rest of cheeze and butter into a pan and heat until the cheeze has melted and everything is very hot, stirring all the while. Pour this all over your toasted cheese preferably after you have placed them on two plates. After eating wash tongue as you will find it has turned dark blue. This dish is recommended for fatzos on a diet as its appearance is quite revolting and usually kills appetites. The adventurous gourmet may use purple or even green food colouring if they be brave.

AN AFTER DINNER TREAT

for two
Ingredients:
One tin of Andrews
Two large glasses of cold water
Food colouring

Take the two glassed of water and drip some pink food colouring into each. Orange or yellow are also very attractive colours. Then immerse a heaped tablespoon of Andrews into each glass, stir well and drink quickly. You will find the results very colourful!

THE ULTIMATE MADNESS INTERVIEW

All is revealed by the intrepid Chalky!?



RIGHT THEN . . . I expect by now you're bored of the same old stuff each one of the band's churned out. What you *really* want is some news, scoops, scandals and shock horror reporting. Well, maybe that'll be on the next page. Meantime, make yourself a cup of cocoa, turn on radio four and read this

I rose early. I had to interview each of the band separately. First on the list was vegetable soup. Oops! Sorry, wrong side. Aha! Chrissy Boy.

It was to be an eventful start. I was waiting in his front room with pen and paper while he made the tea. He walked in with the steaming cups, took off his apron and sat down.

"I like to think of myself, "he began," as a domineering, strong, silent type, who rules his house with an iron fist . . ."

"You can fink what you bleedin' like," screeched a voice from next door. "Just make sure them bleedin' dishes is done, do you 'ear me? And while you're about it you

can clean them windows, and the carpet needs 'ooverin'. An' what to you fink you're doin' 'ere makin' the place look like a tip? Clear off!"

Both Chris and I bowed and scraped past her — him for the kitchen, me for the front door. Safely outside, I consulted my list

One — never use an electric flymo in the rain. Two — don't buy a cheap violin — it might be a fiddle. No, that's my list of useful tips. Here we go. Next Woody.

After ringing on the doorbell for half an hour, it flew open with the speed of a mandraxed snail.

"Er, come in," said Woody. I followed him into the kitchen. Well, time to start. What sort of person are you, Woody?

"I'm alert, keen, always on my guard," he said, washing his face with a saucepan full of cold porridge. "keeping a constant vigil. While others sleep I'm still awake," quoth he, tripping over the kitchen step and falling down a flight of stairs.

Time to go and move on to greener pastures. I left Woody mumbaling something about eagle eyes and nerves like steel.

Next . . . the paper appears to be blank. Aaah, it's the combined philosophical sayings of Tokins with

the Kellogs book of free gifts! Try again.

Bedders! Round to Hornsey Road into Bedders' flat. Start with a safe question this time. What would you do if you weren't in the band?

"I think I'd produce records. You know, sit behind that desk with all them knobs, dials and switches, DXBs, graphic equalisers and whatnots." Mark tried to adjust the television, which was having trouble warming up. He picked up a cricket bat and whacked the box. It didn't improve.

"Let's listen to a record instead," I suggested. The record didn't seem to work either. Mark put the boot right into the cassette deck.

"Can't see what's wrong with it. I only bought it yesterday, Chalky. Chalky? Chalky? . . . Where's he gone?"

I beat a hasty retreat, that's where I'd gone. Next on the list was — hang on, this list goes on for ages. Sorry. It's the Digby list of excuses. A car pulling up with Mike Barson inside solved my problem.

Good afternoon, Mike.

"Humph! What's so good about it?" Mike's car is so old it's got a dustpan and brush tied to his back to sweep up the pieces as you go along. Well, what sort of person are you Mike?

"Well, generous, good hearted, always with a smile on my face, the joker of the band, quick with a quip and ready for a jest."

"Look out for that bloke, Mike!"

"Cheers, I almost missed him."

He dropped me off at Lee's and I watched as he bipped an old lady

for walking across a zebra crossing too slowly. He disappeared in a cloud of rust.

Lee's door was answered by what appeared to be a row of tombstones. In fact, they were a walking pair of dentures which belong to Deb, the North London Gnasher. "Allo, come in like."

Lee was sitting in the armchair. "Don't stand up Lee."

"I am."

"Oh sorry. Listen, what sort of person are you?"

"I'm the sort of person what is a pillar of society and a man what young children can look up to. They ave to be young, cos if they were older they'd look down on me . . . know what I mean?"

Yes, sort of.

Deb walked in. "Like some dinner, Chalky?"

"No thanks, Deb, must rush."

Now seemed the best time to leave. Lee had a worried look on his face as Deb put his plate on the table . . . and I'd had a lucky escape.

Round to Suggsy's. He was sitting in his armchair in front of a gas fire. "There's nothing I like better," he said, "than sitting at home all night with a good book, cup of Horlicks, and a blazing coal fire." Just then the clock struck half past five.

Suggsy's dropped the vodka bottle, threw the Beano annual to one side and shouted, "Come on, pub's

open." We adjourned to the saloon bar, after saving the world from being destroyed by flying asteroids a couple of times.

Chas Smash walked in. "Elo everybody!" he shouted at the top of his voice. Dragging him into a corner, I asked him a well worn question. What personality have you got, Chas?

"I'm a shy, retiring person who likes to take a back seat in things happening around me. Discreet sums me up in a nutshell."

He walked up to the bar in a snazzy tartan suit (yellow) and a haircut more shocking than 240 volts up the bum. "Oll Barman, get over 'ere smartish!"

The evening grew to a close and I still had to find one more. Suggs, Chas and I wandered down to a drinking club called 'The Cornish Fisherman'. There in the corner, wearing a string vest and a slanted beret was Toks, my fellow roadie and last on the list.

"Elo, Toks."

"Zer ain't nobody but us Anthony Quinns 'ere," he said, swigging back a large glass of Ouzo.

I can't take no more, I'll have to go home. Goodbye from the William Shakespeare of reporting, the Charles Dickens of interviews — well, that's what I think, anyway.

Your forever sober roadie signing off . . . Chalky.

Spike gets snappy



Chrissy goes backstage

WHAT IS A PHOTO SESSION?

A PHOTO session means . . .

Having to say you're sorry constantly to anyone who happens to be around.

At least 20 phone calls trying to locate various people who have got lost along the way, overslept, been stopped en route by the Police or who've just forgotten . . .

Working out advance technical manoeuvres that even Nelson would have been proud of . . .

Hiring the entire massed forces of the London taxi drivers' association in order to arrive at our destination on time and getting the address wrong.

Rushing off to the nearest off licence to get beers for everyone, buying the wrong sort and drinking them all yourself . . .

Bursting into flats in order to collect forgotten bits of essential clothing, only to be discovered in boy's bedrooms by their mums who've come home early from work



Pic by VIRGINIA TURBETT



Pic by JILL FURMANOVSKY

ABOVE: One, two, three, four, five, six, seven quick press the shutter

LEFT: Watch the birdie

JUST BEFORE WE HIT THE STAGE

WOODY sandpapers his drumsticks (to make sure they don't slip), blows his nose, smokes his No 5 and writes to Mrs Woodgate! Has a quick sleep to wake himself up.

LEE checks all his marbles and screws to see if any are loose. If any are I wind him up!

MIKE polishes his shades, discovers he has left his bow tie at the hotel, finds it in his pocket.

MARK goes around adjusting and readjusting his clothes — and then finds out he's got no trousers on.

CARL shakes us all by the hand just before we go on, to reassure us that he's ready to rock.

SUGGS finds out there's no songlist, tries frantically to write one out in 30 seconds and fails without fail!

CHRIS wash my hands, groom my balding hair, tune up my guitar, get it knocked out of tune, and go on regardless.

The Mike Barson day

dressed, pack all our gear while Barry bangs on the door and threatens to leave us behind. The last check around our room reveals one of Sandra's shoes and the toothbrush bag.

Downstairs in the lobby everyone's bags are heaped up. I throw ours on top and go into the dining room where most people are finishing breakfast. Barry says it's too late for a proper breakfast and disappears to pay the bill. We order bacon and eggs twice. By now everyone has left to get on the coach.

Barry comes back with our bills — some drinks and a meal from last night. Luckily they had forgotten a call Sandra made to her mum so we saved a few quid. As it's late we carry our breakfast onto the bus and pass Chas. "Where do you get the breakfast?" he asks.

"It's too late," calls Barry. "we're leaving now!" Mick the driver has kindly put our bags on the bus so we get on. We are waiting for Woody who's laughing about his phone bill to Jane.

"I'm going to get a cup of coffee," says Carl and jumps off the bus. Five minutes later Woody gets on. "They tried to stitch me out of £10," he says, as Carl follows him with his coffee.

12.00. One and a half hours late the coach leaves for Koin. The coach journey is spent watching 'Chinatown' and a film called 'Breakout' which is the worst film I've ever seen.

3.00. We stop for lunch at a motorway cafe. The Swedish promoter translates the menu for us and we press a button next to the meal we choose. After the food we go into the shop next door and pass Lee walking out with a few cassettes. Inside me and Sandra buy some shampoo and Sandra puts on a large red and black typical skiing jumper under her jacket which is done up to the top. We also buy some film for our camera.

Outside I take some pictures of Lee, Chas and Sandra skating on an iced over pond. We have just crossed the border into Norway and it's getting dark. I also get a picture of Chas taking a piss. Everyone gives us dirty looks.

Back on the bus Sandra and me listen to the headphones — 'More Specials' by the Specials. Somebody then puts a Fats Domino tape on the coach stereo extra loud and the Specials are rudely interrupted. I turn the tape down to some people's disappointment. A second later someone turns the tape up twice as loud which puts me in a very bad mood. I control my anger and we decide to listen to Fats Domino instead.

6.00. The sound check. After 20 minutes driving round the one-way system of Oslo we arrive at the gig. As me and Sandra are starving we



Pic by Jill Furmanovsky

THE CAST

- SANDRA my fiancée
- HARRY WANDSWORTH assistant tour manager and personal valet
- BARRY tour manager
- KELLOGG manager
- DAVE ROBINSON record company boss
- DIGBY monitor sound man
- EDDIE out front sound man
- STEVE tee shirt salesman
- TERRY assistant tee shirt seller
- PIGGY lighting engineer
- MARTIN lorry driver
- CHALKY and TOKES roadies
- JOHN (THE SARGE) stage manager
- BETTY BRIGHT Suggs fiancée
- SUSAN Chris's wife

- 9.00. Phone rings. Hotel alarm call. Back to sleep.
- 9.30. Phone rings again. Second hotel alarm call. Go back to sleep.
- 10.00. Harry knocks on the door. "20 minutes," he shouts. This means I can lie back in Sandra's arms for a while yet.
- 10.30. Harry knocks again and says: "Everyone's on the coach Mike." It's now time to get up. Sandra gets up first as she takes longer with her make up and a shower and all. I hear Harry through the wall next door. "Come on Chas, everyone's on the coach."

I drag myself out of bed and get

Madness' Match Of The Day

SO MADNESS has this great idea for this "Give the en-emy a second chance feature", right? Instead of just sitting in some pub, they'll fix up this football match, see (right, get in, cuff woolop, we lack aggression in our home, right!) Madness verses Frank Spencers women's XI, right (gettitt yett right, like, biff, bap, bop enjoy your soda pop!)? So Madness tries to fix up a pitch, right (forget it). But no dice (or balls). Then at the eleventh hour (or was it the fifth?) Oh it doesn't matter they're drunk. 24 hours a day matter they're drunk. "It's OK girls, anyway). Stiff call up. "See you there at seven o'clock tomorrow". So a hastily assembled evening's XI assembles the following evening in deepest Fulham, knitted up and suspenders low. No Madness. The women have a

dig about, scratch about, boot about, thump about, kick about, then complain there's no volley ball net up! Still no Madness. The women put the tea on, some buttered scones, a quick moan — then another, and one more. Finally after waiting one whole complete hour (that's 60 minutes, or 36,000 seconds of our precious time and we've got bloody records, gigs, in things out things, the human beings, to slag off) the exhausted enemy team are trooping off when who should turn up? Surrounded by three females, two babies in a pram, Chalky, Tokes, Lindsay, the road crew — Madness. "Where you going girls? Fancy a good moan?" they chant. "OK if you want volley, we'll play volley." "Where you been all evening, you wets," ripost the women's XI half heartedly. Ten minutes of heated name calling ensue, and only the lure of the pig and hooligan cooits things down. Memo to Madness! Next time you embark on a feature ask our male department. Cha-cha-cha!

Letters

DEAR UNCLE LEE, I read your problem page every week, seven times a week, twice on Sundays. I sincerely believe in you, I don't normally have problems in every-day life. But anyway my problem is that I have a lump growing in my left ear. At first I thought I was pregnant but then realised, it can't be that bad. I once ducked my head under water, then ran into the kitchen and stuck my head in a hot oven to try and shrink it away, but it didn't work. Uncle Lee, it's getting so hard to hear things from my left ear I'm pretty sure I have a lump growing in my right ear now. I just don't know whether to be glad or sad. Please help.

You are the thousandth case we've read this week — with the same problem and I'm afraid there's nothing I can do about it.

DEAR UNCLE LEE, It has taken me some time to pluck up courage to write to you. I am 39 years of age and follow bands up and down the country. At this very moment I am writing to you from Elsie's Bed and Breakfast in Sidcup, currently touring with a great band called 'Ivor The Engine'. I was touring with the Specials the week before but left half way through to seek my fortune, only to find myself in Elsie's Bed and Breakfast, what a great tour. Ivor The Engine are up and coming, all five of them. One day I hope to marry them. I know that when they break up I'll be off with another band again, I know I'll be waiting backstage looking innocent and lost, yet feeling so guilty. Could you tell me what to do? Troubled, Yorks.

Yes, ring me on "?????" and don't forget the 8-1 if you live outside London, or I'll meet you at Hammersmith Odeon 22 and 23 (with seven back stage passes waiting).

look for food. We find a cold chicken salad as well as some hot coffee in a place called the hospitality room. It goes down a treat but we are interrupted by Barry telling me to go to the soundcheck.

After a couple of minutes tinkling on the piano and organ I leave the stage with everyone else, for the moody Mr Lee Thompson insists on silence for his soundcheck.

I meet Piggy or Ivan as he likes to be called these days and I ask him why the lights under Suggs and Chas aren't there tonight. He replies they were splashed with beer the night before and got busted. We argue whether some lights from the back drop can be brought forward. I suspect he's just a lazy sod. We also chat about the Christmas tour in Britain for which we will have a much bigger lighting rig and special effects. We are trying to make it a very special show and I'm glad Piggy's working on it.

Finally Lee walks in. He was doing his laundry. After his soundcheck we run through a few numbers — 'Bed and Breakfast', 'Not Home Today' and 'Beat Pete'. A bit more treble on the snare and after a run through 'Disappear', Lee does. Suggs calls after him to rehearse a

couple of songs we are learning specially for the Hope and Anchor gig in a week's time. We go through them and then we have to leave the stage so Rockin Jess and the Lambos can soundcheck.

Some of us go back to the hotel for a wash. At eight o'clock Harry rings our room to tell us we're leaving. We go down to the bar to meet everyone and someone tries to take Sandra's coat, Betty Bright says: "Don't give it to him, he's only trying to get your money."

It was a bit of a posh hotel and the waiter did not wish to serve me, telling me it was a first class hotel and insinuated that we were not up to standard. After a bit of clowning about when Barry put his jacket on upside down and the bar manager nearly threatened me with violence, we asked his name and demanded to see the hotel manager about it. Both requests were denied.

9.30. Changing room. We arrived at the gig in time to see Convey Steve our tee-shirt man play harmonica with the Lambrettas.

In the changing room Chris and Bedders were tuning up. Suggs and Lee were getting changed, and Chas was sending Harry out to get his shoes from the coach and another clean shirt from the tee-shirt stall.

Lee tunes his sax, Chris adjusts his strap and Suggs downs another beer. Chas dances about in front of the mirror and shakes everyone's hands. "Have a good one."

On the way down to the stage I nip back to wash my sunglasses. We get down stairs and Lee suggests we all introduce ourselves for a laugh. Bedders doesn't like it.

10.00. The gig.

The gig starts pretty well and everyone's rocking. I enjoy mistakes a lot. I don't like 'Ernie' so much cause the piano's a bit hard to play and I can barely get through the solo. Anyway we get to 'Not Home Today' and I think, shit — as I have for the past four gigs — I forgot to tell Chas to learn the harmonica for the solo which sounds a bit weedy.

The crowd quieten down a bit for a lot of the new songs but go mad for 'Baggy Trousers'. Woody plays a blinding roll in 'Beat Pete' and I grin at him and go a bit nutty which gees us up a bit. I'm right at the back of the stage next to the woodstock so I see the whole group from behind. I take it a bit easier as I'm at the back, and I leave the jumping about to Chas and Suggs. You get a bit sick of it at times and I think the audience can sense that so I don't ever force it.

We come off stage after 'Madness' and listen to the crowd to see if they deserve an encore. "They don't go as nutty as they used to," I say to Suggs, but it's hard to remember actually. We go on for an encore, after which we go back to the dressing room.

Lee's page of Madness

A short play... (or two)

FRAMED

ON YER BIKE



LEE



PC: Your Bike, mate?
 ME: No.
 PC: Where did you get it, then?
 ME: Up against that lamp post.
 PC: And where do you think you're taking it?
 ME: Home.
 PC: What for, sonny?
 ME: Er... lunch.
 PC: Don't be funny, sonny. This is A for Absent, B for Breadbin calling. Are you reading, over?
 RADIO: B for breadbin, Reading you. Over.
 PC: I've got a chap here who's just nicked a bike. No tax disc. Registration REJ 15C. Could you give me details, over?
 ME: I'll put it back if you like.
 PC: What do you mean, no details, B for Breadbin? Over...
 ME: What I mean is, it don't look if it'll ever go and...
 RADIO: What I mean is, A for absence, that it's not registered.
 PC: Well could you send someone round to pick it up? I've got this chap to bring in as well.
 ME: Oh, leave it out, the bike ain't even worth a fiver.

PC: I don't care. You should've left it there for the council to take.
 RADIO: There'll be someone round in a moment. Over.
 ME: ... Or even a tenner...
 PC: Is that a bribe, son!
 ME: No, no. I was just saying it could be worth a tenner... the bike.
 PC: I must caution you, that anything...
 ME: Yeah, yeah. OK. Where's that bleeding van? Deb's got me tea on. She'll kill me.
 SECOND PC: Is that the bike?
 PC: It certainly is.
 SECOND PC: Did you nick it, son?
 ME: Yes!
 SECOND PC: Will you accompany me to the station?

 FOUR HOURS LATER
 SARGE: OK son, You're back here on the 31st December.
 ME: Well, I'll be up north that day.
 SARGE: Tuff. Just be here on the 31st. If the bike has not been claimed by then you can take it away.
 ME: HA! HA! HA!

BELL: Rrrring!
 TENANT: Who are you?
 CARPENTER: Father Bloody Christmas!
 TENANT: Back, back, or I'll bash you with this here parrot.
 CARPENTER: I've come about your window frames. It's all right, love.
 TENANT: Window frames? ... What about my window frames?
 CARPENTER: From what it says here on this card you wrote to the council because you have dry rot setting in.
 TENANT: But I wrote to them in 1968! Still, now you're here you may as well have a look.
 CARPENTER: I see you've had a wall knocked out. Very imaginative but if the council find out they'll have you!
 TENANT: Are you trying to insinuate something?
 CARPENTER: No, I'm not but...
 TENANT: Are you trying to say I've got a screw loose or a loose screw!
 CARPENTER: No, honest, I'm just saying you knocked a wall out. So where are the window frames with dry rot?
 TENANT: You're looking at them dearie, believe me.
 CARPENTER: So how long have you been living in this condition?
 TENANT: Since the autumn of '76.
 CARPENTER: Why didn't you report this before?
 TENANT: I did.
 CARPENTER: When? In '68.
 TENANT: Yes. Once is enough. Don't you agree?
 CARPENTER: Here, let me get up and have a look. Could you help me get my leg over?
 TENANT: You dirty swine! (pushes him out the window).
 CARPENTER: AAAAAAARGH!
 TENANT: That's curtains for him, ha ha!

WELL PAULA Yates, 'Rock Stars in Their Underpants' indeed! What about 'Popsters in Their Skidz' then, eh? We've flicked through your book, but to no avail. Not a decent pair of skidz on any page.
 Yes, we know we said we wouldn't do it, but that's because we thought we'd do you a favour and save you space. We have been know to lower our trousers in public on one or two occasions, and those that have been party to these sessions have also enjoyed the experience. Without having to relieve themselves of the best part of five knicker (pardon the pun) for the albeft dubious pleasure either. George, a character from one of our songs, stole 'em for a hobby. Not

underpants though, only skidz.
 At this point we feel it only fair to make clear to you the difference between skidz and underpants. Then maybe you'll begin to understand why ours are more acceptable than those of your Bobbie (we liked the cactus) or Alf Martin's (is that all his own hair?).
 Skidz (especially the flying variety, such as we wear) are socially more acceptable than underpants, but you only get out what you put in and if your heart's not in it - well, need we say more?
 Why do you think 'Baggy Trousers' was such a huge hit then?
 Spandau Ballet may well have discovered how to wear bits of old upholstery material to its best advantage, but we bet they wear Y-Fronts. Skidz keep your legs warm in winter - you can play football in them if you've forgotten your shorts and no one knows. They come in all kinds of tasteful designs, so's you can co-ordinate them more easily with your socks. Our mums would not be ashamed if we got run over in them. We choose our skidz to fit our lifestyles - loose!!!!
 So remember, the baggier the trousers, the greater the skidz!

IN 1981'S FIRST RECORD MIRROR NEXT WEEK:
 A sizzling interview with the Skids in New York as they take a walk on the wild side
 Heavy metal's sons Saxon are caught in the act
 Spandau Ballet with a story or two
 The best of 1980's most memorable quotes and our photographers' personal choice of their own pictures

SCHOOL REPORT



IT HAS been a great pleasure to be associated with the Madness boys during their meteoric climb to immortality during this year of 1980. All the staff at Stiff have enjoyed the benefit of their creative juices both as musicians and all round nutty performers on and off stage.
 From my point of view as their record company person it has been very noticeable that, unlike several of the other artistes that one reads of in the papers, Madness have not changed in their outlook from day one with this company. They have not let it go to their heads, and so our working relationship has proceeded very productively and I look forward to the many different directions that the band may take in 1981.
 I have had more fun this year than I have had in the last ten years, so if it increases I may have to go to and from work in an ambulance. Donations gratefully received at Stiff Records.
 Dave Robinson
 Headmaster
 Stiff Records

WANTED

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.

FRIDAY

DECEMBER 26

- BRIGHTON**, Stanford Arms (604542), The Agents
CAMBRIDGE, Great Northern (60340), Spider
CHESTERFIELD, Brimington Tavern (32344), Sparta
CHORLEY, Joiners Arms (70611), Asylum
COLCHESTER, Guisnes Court, Tolleshunt D'Arcy, VHF
COVENTRY, General Wolfe (88402), Chevy
EDINBURGH, Playhouse Nite Club (031 665 2064), Visitors / AVO 8
ETON, Christopher Hotel (Windsor 52359), Sharx
FORT WILLIAM, Milton Arms, Rude Boys
GLASGOW, Doune Castle (041 649 2745), Jack Easy
GLASGOW, Dial Inn (041 32 1842), Anaconda
GLENROTHES, Rothes Arms (753704), Boogie Band
GRAVESEND, Red Lion (66127), Die Laughing
KINGSTON, The Grove, Washington Road, Avenue
KIRKLEVINGTON, Country Club (Eaglescliffe 780093), Supercharge
LONDON, Bandwagon, Kingsbury, Angel Which
LONDON, Belsize Park Country Club, Belsize Park (01 435 0052), Soul, R&B, Ska Disco
LONDON, Brecknock, Camden (01 485 3073), High Risk
LONDON, Bridge House, Canning Town (01 476 2859), Gerry McAvoy Jam
LONDON, Old Queens Head, Stockwell Road (01 274 3829), Jahulal Kabbala
LONDON, Transhed, Woolwich (01 855 3371), Pulsators / Dirty Money
LONDON, White Swan, Greenwich (01 691 8331), Nuthin' Fancy
LONDON, Windsor Castle, Harrow Road (01 286 8403), Bullet And Ray Owen
MANCHESTER, Cyprus Tavern (061 236 3788), (Princess Street), The Renegades / The Liggers / The Passage
MANCHESTER, Band On The Wall (061 832 6625), No Mystery / Dave Roberts Quartet
NEWCASTLE-UPON-TYNE, City Hall (20007), Lindisfarne
NORWICH, Whites (25539), Thumpa
NOTTINGHAM, Rock City (412544), Eddie And The Hot Rods
PAISLEY, Bungalow Bar (041 889 6667), The Badgers
POOLE, Brewers Arms (4930), Surf'n' Dave
RICHMOND, Snooties, The Castle (01 948 4244), Hot Property / Rexy / La Change
ROSYTHE, Rosythe Club, The News
SUNDERLAND, Mayfairs (843827), Whitefire
WATFORD, Baileys (39848), New Seekers
WEYMOUTH, Collar Bars (79842), Jungle Juice (lunchtime)
WORTHING, Balmoral, Rowlands Road (38232), Traitor



REFLECTING the wintry landscape, it's a sparse week on the pop front with highlights few and far between. When it comes to live entertainment on Christmas Day you've got to a festive singalong around the old piano with the lute and the Queen's speech in tow. Most bands are taking the break for, building up their reserves for brave new 1981. But all four eyes bounce back, headlining an antic row-up at Birmingham Exhibition Centre (Saturday). Supporting ELVIS COSTELLO, AND THE ATTRACTIONS featured here are THE SELECTER, SQUEEZE, JAZZ ROCKFIRE, and MADNESS a late addition to the list, who've just completed a winter tour in their own right. Recent artists signing, THE STRAY CATS get into the festive spirit of peace, hope and charity playing a special benefit gig for Help A London Child and Multiple Sclerosis Aid, plus THE PROFESSORS, JAZZ ROCKFIRE and THE ENGLISH, London, Venue Victoria (New Year's Eve). On the night with concerts, LINDISFARNE continue on the east with concerts in Newcastle City Hall (Boxing Day, this is New Year's Eve) and in Bristol, DIRT STRIKES new into the new leg of a UK tour, open the London stretch at Dublin National Stadium (New Year's Eve). Set in a rock 'n' roll format FRANKIE MILLER finishes his winter procession of live - key dates, with new band Chrisi Stewart (bass), Ed Dean (guitar), Malcolm Mariner (drums) at London Greyhound Fulham (also New Year's Eve). Christmas's last London, the RCA concludes the last of the old and the first of the new with a rock - packed week, kicking off with The Heat / Mass / Lemon Kittens (Saturday).

- LEEDS**, Florde Grene Hotel (490984), Spider.
LEEDS, Royal Park Hotel (785076), Knife Edge
LONDON, Africa Centre, King Street, Covent Garden (01 274 3829), Jahulal Kabbala
LONDON, Belsize Park Country Club, Belsize Park (01 435 0052), Soul, R&B, Ska Disco
LONDON, Brecknock, Camden (01 485 3073), Line-Up
LONDON, Albany Empire, Deptford (01 691 4562), Greatest Story Ever Sold (rock opera)
LONDON, Bridge House, Canning Town (01 476 2859), Jackie Lynton Band
LONDON, Dingwalls, Camden Lock (01 267 4957), Flatbackers / Mighty Strypes
LONDON, Greyhound, Fulham (01 385 0526), Steve Hooker And The Shakes
LONDON, Half Moon, Putney (01 788 2387), Cramough
LONDON, Hope And Anchor, Islington (01 359 4510), Black Market
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), True Life Confessions
LONDON, ICA, The Mall (01 930 0493), This Sound / Mass / Lemon Kittens
LONDON, Marquee, Wardour Street (01 437 6603), Eddie And The Hot Rods
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), Patrik Fitzgerald / Moving England
LONDON, New Golden Lion, Fulham (01 385 3942), The Famous Blueblasters
LONDON, Pine Tavern, Plough Road, Brunel
LONDON, Rock Garden, Covent Garden (01 240 3961), The Policats
LONDON, Upstairs At Ronnies, Frith Street (01 439 0747), Annis And Blend
LONDON, The Venue, Victoria (01 834 5500), Rico
LONDON, White Swan, Greenwich (01 870 3017), Dumpeys Dirt Band
LONDON, Windsor Castle, Harrow Road (01 286 8403), Five Pliers / Last Orders
MAIDENHEAD, Leisure Centre, Hi-Tension
MANCHESTER, Band On The Wall (061 832 6625), No Mystery
MANCHESTER, Portland Bars (061 236 8414), Jexitix
MIDHURST, Egmont Hotel, Switch
NEWCASTLE-UPON-TYNE, City Hall (20007), Lindisfarne
NORWICH, Whites (25539), White Diamond
NOTTINGHAM, Boat Club, Trentside (86932), Witchhynde / Heritage
OLDHAM, Lancashire Vaults, Rockin' House
PAISLEY, Bungalow Bar (041 889 6667), Red Ellis
SCUNTHORPE, King Henry VIII, Famous Names
SOUTHEND, Top Alex, Alexandra Hotel, Seaford (45934), Axe Bentley and The Traffic Lights
ST IVES, St Ivo Centre (64601), Caroline Roadshow
WATFORD, Baileys (39848), New Seekers
WINSFORD, W L Club, Vermilion Hotel
YORK, The Barge (32530), Nervosa

- BRISTOL**, The Stonehouse, Behind Bunch of Grapes (306212), Clientele
CAMBRIDGE, Great Northern (60340), Moonstone
CHORLEY, Joiners Arms (70611), Achilles
COVENTRY, General Wolfe (88402), Drac's Rockshow
CROYDON, The Cartoon, London Road (01 688 4500), The Pencils
DALRY, Dalry Inn (2798), The Heroes
GLASGOW, Doune Castle (041 649 2745), Radio Ghost
GLENROTHES, Rothes Arms (753701), The Jiffy Blades
GRANGEMOUTH, International Hotel (72458), The Freeze
HAILSHAM, Crown, High Street (84004), Heatwave
LEEDS, Florde Grene (490984), Supercharge
LIVERPOOL, Bow and Arrow, Stun The Guards
LIVERPOOL, Dale End, Wallasey (051 639 3847), Generator
LONDON, Albany Empire, Deptford (01 691 4562), Greatest Story Ever Sold (rock opera)
LONDON, Bridge House, Canning Town (01 476 2859), Fad Gadget
LONDON, Dingwalls, Camden Lock (01 267 4967), Salt
LONDON, Half Moon, Putney (01 788 2387), Rivers
LONDON, Hope Anchor, Islington (01 359 4510), BIM
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), Black Market / Nitty Blue
LONDON, Kings Head, Acton (01 992 0282), Auntie Pus / Dr Mix And The Re-Mix
LONDON, ICA, The Mall (01 930 0493), Ecstasy Logic / Altered Images / Out On Blue Six
LONDON, Marquee, Wardour Street (01 437 6603), Atomic Rooster
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Chicken Shack / The Swans
LONDON, New Golden Lion, Fulham Road (01 385 3942), Levi Dexter And The Rip Chords
LONDON, The Torrington, Lodge Lane, High Road, North Finchley (01 445 4710), Root Jackson And The GB Blues Company
LONDON, Transhed, Woolwich (01 855 3371), Idiot Dancers / Pick-Ups / White Noise / Also Calling
LONDON, Windsor Castle, Harrow Road (01 286 8403), The Kidz
LONDON, Queens, Hackney Avenue
MANCHESTER, The Bridge, The Index
NEWCASTLE-UPON-TYNE, City Hall (20007), Lindisfarne
NOTTINGHAM, Hearty Goodfellow (42257), No Tigers
OXFORD, Corn Dolly (44761), Loaded Dice
PAISLEY, Bungalow Bar (041 889 6667), Mad Avenue (lunchtime)
PAISLEY, Bungalow Bar (041 889 6667), Discharge (evening)
RUNCORN, Cherry Tree (74171), Poacher
SEAFOOD, Great Dane, Suspect
SHEARSBY, Bath Hotel, Future Toys
STIRLING, Starthall Tavern (Bannockburn 812381), Delft Jazs
WEST CORNORTH, Rock Club, Whitefire
WEYMOUTH, Gloucester Hotel (786404), Chinatown

- DUDDLEY**, JB's (53597), Stray Cats
ETON, Christopher Hotel (Windsor 52359), Cavalry
GLASGOW, Dial Inn (041 332 1842), Shady
GLASGOW, Doune Castle (041 649 2745), Silent Running
LONDON, Bridge House, Canning Town (01 476 2859), Chas and Dave
LONDON, Dingwalls, Camden Lock (01 267 4957), Levi Dexter And The Rip Chords
LONDON, Greyhound, Fulham Palace Road (01 385 0526), Purple Hearts / Escalator
LONDON, Hampstead Community Centre - Hampstead, Tanajiro / Evolution (Bobomb Info / CND Benefit)
LONDON, The Hope And Anchor, Islington (01 359 4510), The Tea Set
LONDON, 101 Club, St John's Hill, Clapham (01 223 8309), The Scoop
LONDON, Marquee, Wardour Street (01 437 6603), Girtschool
LONDON, Moonlight, Railway Hotel, West Hampstead (01 624 7611), The Lemons / The Singles
LONDON, New Golden Lion, Fulham Road (01 385 3942), Supercharge
LONDON, Rock Garden (240 3961), Covent Garden, Disruptive Patterns / Burma Blur
LONDON, Upstairs at Ronnies, Frith Street (01 439 0747), Switchback
LONDON, Ronnie Scott's, Frith Street (01 439 0747), George Melly And John Chilton's Feetwarmers
LONDON, The Venue, Victoria (01 834 5500), Tribesman
LONDON, Windsor Castle, Harrow Road (01 286 8403), Mad Lads
MANCHESTER, Band On The Wall (061 832 6625), The Aardvark And The Fuzzy Aunts
NEWCASTLE UPON TYNE, Balmtra's (20015), Nato
NEWCASTLE UPON TYNE, City Hall (20007), Lindisfarne
OXFORD, Corn Dolly (44761), The Organatic
RICHMOND, Snooties, The Castle (01 948 4244), Missing Presumed Dead / Then It Rained / Sirens
WATFORD, Baileys (39848), Gary Glitter

SATURDAY

DECEMBER 27

- ASHFORD**, Stour Centre (21177), Angel Witch
ASHTON UNDER LYME, Spread Eagle (061 330 5732), Wolf
AYLESBURY, Friars, Maxwell Hall (88948), The Piranhas / The Beez
BIRMINGHAM, National Exhibition Centre (021 780 4141), Elvis Costello / Rockpile / Madness
BLACKPOOL, Norbreck Castle (52341), Parachute
BOURNEMOUTH, Pinecliffe Hotel (426312), Gringo
BRADFORD, Princeville (578845), Limeight
BRISTOL, Granary (28272), Jaguar
CAMBRIDGE, Great Northern (60340), Samurai
CHESTERFIELD, Brimington Tavern (32344), Shoestring
CHORLEY, Joiners Arms (70611), Achilles
COVENTRY, General Wolfe (88402), Chainsaw
CROYDON, The Cartoon, London Road (01 688 4500), The London Apaches
CROYDON, Greyhound (01 681 1445), Misty In Roots
DUNFERMLINE, Belleville Hotel (21076), Eng Games
EDINBURGH, Playhouse Nite Club (031 665 2064), The Delmontes
ELLSMERE PORT, Bulls Head (051 339 5638), Dead On Arrival
ETON, Christopher Hotel (Windsor 52359), Julie Jump
FAKENHAM, Community Centre, Oak Street, Moving Sound
FELTHAM, Football Club Purple Hearts
GLASGOW, Dial Inn (041 332 1842), The Jets
GLASGOW, Doune Castle (041 649 2745), H2O
GRAVESEND, Red Lion (66127), Chinatown
IRVINE, Townlands Centre (211374), Thunderchild
KINGSTON, The Grove, Washington Road (01 549 5040), Avenue

SUNDAY

DECEMBER 28

- ABERDEEN**, Copper Beech (36487), The Big Dipper Band
AYLESBURY, Friars Vale Hall (88948), John Otway
BOURNEMOUTH, Pinecliffe Hotel (426312), Jazz Blow
BRADFORD, Princeville (578845), Street Fighter
BRISTOL, Little Stoke Club, Willy And The Pop Boys

MONDAY

DECEMBER 29

- BIRMINGHAM**, Romeo and Juliet's (021 643 8696), Quartz
BRISTOL, The Stonehouse, Behind Bunch of Grapes, Creature Beat
CAMBRIDGE, Great Northern (60340), Deadbeat

TUESDAY

DECEMBER 30

- BOLTON**, Railway Hotel, Bromley Cross (54192), Rocking Horse
BRISTOL, Alhambra (27874), Peter And The Test Tube Babies, Dick's Damage And The Dilemma / H Block / The Soccer Hoologans
CAMBRIDGE, Great Northern (60340), The Lonely
ELLSMERE PORT, Bulls Head (051 339 5638), Phil Litter Bar
GLASGOW, Dial Inn (041-332 1842), Henry Gorman Band
GLASGOW, Doune Castle (041-649 2745), Rhesus Negative
LONDON, Bridge House, Canning Town (01-476 2859), Chas And Dave
LONDON, Brecknock, Camden (01-485 3073), The Olympics
LONDON, Grandson Hotel, Hammersmith (01-748 1454), Temporary Title / Popular Theory
LONDON, Dingwalls, Camden Lock, Chalk Farm Road (01-267 4967), Supercharge
LONDON, 100 Club, Oxford Street (01-636 0923), No-dieties
LONDON, ICA, The Mall (01-930 0493), Cabaret Voltaire / Spec Records / I Y A Volkswagens
LONDON, Marquee, Wardour Street (01-437 6603), Girtschool
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), The Spiders / Red Letters

- LONDON**, New Golden Lion, Fulham (01-385 3942), Salt
LONDON, Old Tigers Head, Lee Road, Lee, Yakety Yak
LONDON, Rock Garden, Covent Garden (01-240 3961), X-Effects / Touch
LONDON, Ronnie Scott's, Frith Street (01-439 0747), George Melly And John Chilton's Feetwarmers
LONDON, Thomas A Beckett, Old Kent Road (01-703 2644), Prize Guys / Pozor
LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), Stillmilk
LONDON, The Venue, Victoria (01-834 5500), Fabulous Poodles
LONDON, The White Hart, Acton (01-992 5677), The Mind / Mystery Girls
LONDON, Windsor Castle, Harrow Road (01-286 8403), Dave Ellis
NEWCASTLE UPON TYNE, Balmtra's (20015), Xtras
NEWCASTLE UPON TYNE, City Hall (20007), Lindisfarne
OXFORD, Corn Dolly (44761), Vixen
PAISLEY, (041-889 6667), Positive Noise
RICHMOND, Snooties, The Castle (01-948 4244), The Chevrans / B Film / Red Box / Orson Blako
SOUTHAMPTON, Solent Suite, Loaded
SWINDON, The Accused
SWINDON, Sacks, Dickie And The Tinklers / Petal Project
TROON, Concert Hall (311431), Thunderchild
WATFORD, Baileys (39848), Gary Glitter

WEDNESDAY

DECEMBER 31

- ASHTON UNDER LYME**, Spread Eagle (061 330 5732), Spider
BLACKPOOL, Norbreck Castle (52341), Dave Berry And The Cruisers
BOURNEMOUTH, Pinecliffe Hotel (426312), Switch
BRISTOL, Alhambra (27874), Midnight And The Lemonboys
BIRMINGHAM, Golden Eagle (6435403), High Street, Dangerous Girls + Vision
COLLISION
CAMBRIDGE, Great Northern (60340), Saltback
CHORLEY, Joiners Arms (70611), Last Chicken In The Shop
CLITHEROE, Sunset Club, Tarzan 5
CROYDON, The Cartoon, London Road (01 688 4500), Rockola
DAVIDSON, Filaga Hall, Metro Glider
DUBLIN, National Stadium (753371), Dire Straits
EAST COWES, Town Hall, Feedback
EDINBURGH, Playhouse Nite Club (031-665 2064), No Publicity
FALGONSTONE, Royal Norfolk, Danish
GALASHIELS, Maxwell Hotel, Ezzi
GLASGOW, Dial Inn (041-332 1842), The Dolphins
GLASGOW, Doune Castle (041-649 2745), H2O
GLENROTHES, Rothes Arms (753701), Dick Smith Band
HAYES, Brook House, (01-845 2286), The Attendants
LAUNCESTON, White Horse (2084), The Bricks/Dead Aged
LIVERPOOL, Brady's (051-236 3999), Alvin The Aardvark And The Fuzzy Aunts
LONDON, Brecknock, Camden (01-485 3073), Carpet Shocks
LONDON, Bridge House, Canning Town (01-476 2859), The Only Ones
LONDON, Cubes, Dalston, Rico
LONDON, Dingwalls, Camden Lock (01-267 4957), O-Tips
LONDON, The Hog's Grin, Cricklewood (01-450 8969), Jo-Ann Kelly And The Tucker Finlayson Band
LONDON, Gossp's Bean Street (01-734 8625), The Aardvark And The Fuzzy Aunts
LONDON, 101 Club, St John's Hill, Clapham (01-223 8309), RPM
LONDON, ICA Theatre, The Mall (01-930 5393), Doll By Doo/The Soft Boys/The Flatbackers/Alghan Rebels
LONDON, Jacksons, Highgate (01-340 5226), 7 Year itch/Guy Jackson/Straight From The Ground
LONDON, Marquee, Wardour Street (01-437 6603), Nine Below Zero
LONDON, Moonlight, Railway Hotel, West Hampstead (01-624 7611), Altered Images
LONDON, Republic Machine, Camden (01-387 9428), Geno Washington
LONDON, New Golden Lion, Fulham Road (01-385 3942), The Dance Band
LONDON, Rock Garden, Covent Garden (01-240 3961), The Famous Blueblasters
LONDON, Ronnie Scott's, Frith Street (01-439 0747), George Melly And John Chilton's Feetwarmers
LONDON, Upstairs At Ronnies, Frith Street (01-439 0747), New Years Eve Party/Surprise Guests
LONDON, The Venue, Victoria (01-834 5500), Stray Cats/The Professionals/The English
MANCHESTER, Band On The Wall (061-832 6625), No Mystery/Band On The Wall Quartet
NEWPORT, Slowaway (509781), Widdowcombe Fair
NORWICH, Whites (25539), The Angels/Shock Treatment
NOTTINGHAM, Boat Club, Trentside (86932), Way Ahead New Year's Eve Party
OXFORD, Corn Dolly (44761), Wildlife
OXFORD, Oranges and Lemons (42660), First Offence/Eddies Garage
READING, Cherrys Wine Bar (585886), Motiev Crew



Dire straits for Mark Knopfler

DIRE STRAITS
Birmingham Odeon
By Kevin Wilson

THIS is the first tour by the Straits since the lesser known Knopfler brother, Dave, left earlier this year, to be replaced by Hat Lindsos on rhythm, the new five man combo completed by Alan Clark on keyboards. So what of the new Dire Straits?

ORCHESTRAL MANOEUVRES IN THE DARK
Hammersmith Odeon, London
By Mike Nicholls

FLASHBACK AUTUMN '79. OMD are all but booted offstage by partisan Numan fans who they were manfully trying to entertain. Back in the same building and the place is erupting for different reasons in five minutes flat.

The question is: how long before they get fed up with playing live and devote all their energies to producing immaculate studio masterworks? With American and European conquest in the pipeline it would seem unlikely, but ultimately I don't think they have much alternative.

Sure, Andy McCluskey enjoy himself, admitting that it might be detrimental to their playing, but the band are having fun. Yet he does not come over as a natural live performer, just as their music is more suited to the disco than the auditorium.

It's probably to make up for this that the band use such over - the - top effects. Before OMD even appear, the hall is choking in an excess of garishly - coloured dry ice, its suffocating swathe impressively penetrated by a loop of dislocated rhythms resonating to the core. The music is LOUD and we're whisked in at the deep end, a rough - edged series of familiar cuts transformed into a cacophonous whirlpool of barely - controlled noise.

I'm not knocking them — it's great to hear them break loose and show the uneasier side of their instrumental finesse — but McCluskey's voice is dreadful and on unbending himself of his bass he goes absolutely spare, leading the fans through some decidedly half - crazed dance routines.

The subtleties are left to the ultra - talented Paul Humphries who picks out some pretty melodies above a basically - haunting synthesiser style. The two back-up musicians also work towards keeping things on an even keel, excelling during the mournful, funeral pieces at the one extreme and the happy-go-lucky atmosphere evoked by optimistic stuff like 'Electricity' at the other.

Unfortunately the mood of much of the show is too in - between and the presentation of much of the show is somewhat slap-dash. In a

If you like the old Dire Straits, you'll like the new 1980 version as well because it's still Mark Knopfler and friends. He's probably the best guitarist in the world for all I know but surely that doesn't give him the right to dominate every single song (I use the word loosely). In 'Romeo And Juliet', a modern (sic) love song, he uses a pinpoint beam reflecting off his axe to dazzle and blind everyone (does the light really shine out of his guitarse?) It's a nice effect but only the occasional burst from Clark's keyboards arouses any interest by now.

sense that beats a mere live regurgitation of the albums but by the same token hardly represents the group at their best. Suffice to say, I'm already looking forward to their next studio offering and still can't imagine a day when I'll tire of 'Enola Gay'.

THIN LIZZY
Ritz, New York
By Ed Naha

PRECEDED BY a violent burst of special effects flame and smoke, Thin Lizzy took the stage of New York's Ritz on Friday, December 5, and dived into a rip - roaring concert set that managed to out-flash the special effects. Virtual strangers to the New York concert scene, Lizzy succeeded in driving the crowd to the point of frenzy within minutes — no small feat considering that this quaaloid bunch resembled the initial reel of planet of the apes in thought (or lack of it), word and deed.

Bassist Phil Lynott, the king of concert cook, stood atop monitor amps and shook a defiant fist at the audience while wailing such Lizzy offerings as 'Genocide', 'I've Got To Give It Up', 'Jailbreak', 'Chinatown', 'Hey You', and 'Cowboy Song'. His performance was virtually flawless, matched in intensity by drummer Brian Downey's frenzied antics and the meticulous double guitar riffing of longtime Lizzy member Scott Gorham and the newest face Snowy White.

Lizzy has one of the most distinctive rock sounds around today and their failure to really make it big on American shores remains one of contemporary music's major mysteries. Their solid playing coupled with the strong (albeit saliva stained) reaction from the New York audiences makes it all even more puzzling. Perhaps this tour coupled with the release of their newest LP, 'Chinatown', will kick Lizzy into fat city as far as American listeners are concerned.

Opening act, Code blue, a power trio based out of San Francisco, had a bit more trouble handling the night of the living dead crowd although their set was amazingly tight and kinetic. They ploughed through a number of tunes from their debut LP as well as a spirited revamp of Buffalo Springfield's 'Mr Soul' in all but lost on the lost souls in attendance.

I'D RATHER BE KNOPFLING

There's a song for John Lennon 'News', then of course 'Sultans Of Swing', which is dragged out and on and on to be followed by 'Skateaway', 'Tunnel Of Love' and 'Angel Of Mercy' which all have an uncanny resemblance to Sultans. In fact, and I'm sorry to say it, but in two hours only one song stood out as being different, 'Les Boys', a clever musical cameo based on a gay cabaret act in Germany with a Dietrich intro and strong melody content. It's comparable to 'One Night In Paris' by the old 10cc and is just as accurate, precise, clever and, well, different!

band, none of this pop nonsense for them. They are a proud anachronism, stubbornly travelling in a different time warp, carrying thousands along with them. The crowd like it (I think), no one danced in the aisles, there was no mass adulation. Everyone remained dutifully seated throughout and applauded in all the right places. It was all strictly circa 1970 all over again and who am I to say that is a bad thing? However they must eventually move on and if 'Les Boys' is the direction they're heading then maybe there's hope, if not, Dire Straits could well become a predicament as well as a name.

THE KINKS
Southampton, Gaumont
By Dave Jordan

THE leech-like quality of rock nostalgia had traditionally meant a symptom of an ailing state in the music scene.

The revivalists and come - back artists suck the music industry of its fresh life blood, but The Kinks' transfusion back on the tour circuit has proved the exception to the rule.

The early material received yells of approval with 'Dead End Street' and 'You Really Got Me' punctuating a mixed set. In 'Low Budget', Dave Davies fronts as lead guitarists while his brother leaves the stage, and the set plunges further into the HM abyss.

His obvious love for the rock business, and his own songs as the fruits of that love were where Ray Davies steals the show.

ECHO & THE BUNNYMEN
Rainbow, London
By Andy Phillips

AFTER PREVIOUS disappointments (i.e. Lyceum, YMCA, etc) The Bunnymen showed their true colours with tonight's performance, ranking amongst the best sets I've seen this year.

Old classics like 'Monkeys' (do you really want to hear it?) and new gems — I'm ignorant of the titles — are conclusive evidence that Echo & The Bunnymen are one of the most original bands in existence. Ian "Mac" McCulloch as idol? Who cares? His delivery and poise are that of a man who knows what he wants, even if he has to have his token prop (a cigarette) lit up for him side-stage by Zoo's Pam.

Forget the "psychedelia" tags and the onstage urban guerrilla chic. What really matters is the music, and of that they have no worries. Beware, though, of the PA, with Micky Mouse instruments appearing and disappearing at will.

But credit where credit's due. Pete, Will and Les played with a solemn intensity that transcended the obligation to move with the fervour of man (or woman) possessed, while McCulloch's vocal antics scattered excerpts from such diverse bases as 'Totally Wired' and

'Get Offa My Cloud' throughout the performance, adding witty perspective to the inspirations which first fuelled them.

This becomes more obvious during their most powerful stage numbers 'Over The Wall' and 'Happy Death Men' — which have always been majestic highpoints. A great performance from one of the true new greats of British music ... and what more can I say of this band without sounding patronising? Just check them out for yourself.

DAMNED GOOD

THE DAMNED
Hammersmith Odeon, London
By Philip Hall

IT'S EASY to underestimate The Damned. They've been written off, split up, smashed up, and doomed to a life as punky has-beens. A packed with punks Hammersmith Odeon proved that the band are still blessed with a fanatical following who seem willing to put up with any changes in direction taken by the band.

Even though The Damned's music is moving away from its chaotic roots everyone still expects them to put on the same shambolic show. The Damned seem to be punk's equivalent of Pink Floyd — the music takes second place to the over the top visuals. Tonight everything was a little restrained.

A single spotlight picked out a figure on a small set of keyboards making extravagant Bobby Crush gestures. Two minutes' tinklings made way for the crashing arrival of the four Damned men who stormed straight through a good seven or eight numbers, including the superb 'Blackout', without a pause for breath.

It was the same old songs and the same old Damned. Dave Vanian, the eternal man in black prowled round the stage like a lion-tamer with the microphone lead as his whip, Captain Sensible in red beret and black and white shades contorted himself round his guitar, the bare-chested Rat Scabies rolled round his drums, and quiet man Paul Grey on bass successfully merged into

LIGHT OF THE WORLD
Derby Assembly Rooms
By Glyn Lenny

LIGHT OF The World, an eight-piece (three horns, percussion, bass, guitar, keyboards, and drums) outfit from 'London Town', come across on stage as "young, gifted and black"; with an arrogance and slickness (showmanship, confidence, call it what you will) that shouldn't be even theirs yet! (And that's not meant solely as a put down).

But before we get (on) down to the nitty gritty, let's just relax and soak up the atmosphere: it's warm, and enveloping, trouble free, almost alike a great big party (that everyone's happy to have been giving invites for — and absolutely no gatecrashers to spoil it either. Well, at four quid a throw, they'd have to have been more than just drunk and disorderly).

Everyone knows why they're here; to be seen and to enjoy themselves to the fullest (and fashion is more than just a passion, it's a way of life ...). And where black and white, not only mix but mingle. Come to think of it, I don't think a smile left my lips all evening (honest) ...

Ah, well, back to the formalities, I suppose ... The sound is just right (apart from a couple of feedback problems, mid-set). As the group take over the stage (from the word go) to party on down although their set and deserved encore (where the showmanship really set in, with each member taking their introduction as a cue for the inevitable (party piece) solo: 'Tubs' Williams, the bass player, was easily the hardest, though drum solos in any context are just a pain ...). Showing their recently released debut platter 'Round Trip' (reviewed elsewhere), 'live' the songs sounded more alive, less contrived, less calculated, more healthy. Light Of The World seemed to enjoy every second they were on show.

They left happy, the audience left happy, and there's just no way that "you can't stop it ..."

the background. Throughout the set the band cleverly slipped in slower, spaced-out numbers and before the crowd had time to lose concentration an old fade would be thrashed out to get everyone pogging in their seats again.

On the sullen 'Dr Jekyll & Mr Hyde' a mass of dry ice poured out on stage helped to accentuate the songs psychedelic airs and graces. For the rest of the show the main visual excitement rested on the Captain's lunatic wanderings. During the all time punk great, 'Neat Neat Neat', Sensible overkilled his new geetar hero image by trying, and failing dismally, to play his guitar behind his head.

As the set drew on the sound seemed heavier and muggier, and even the introduction of keyboards only helped to add a top-heavy blur to the frantic noise, knocking all the subtleties out of the bands newer songs.

When the band broke into 'New Rose' the punks down the front cleared their chests and let their aggressions out onto the seats, which was the perfect cue for the bouncers to clodhopper in and violently throw out about 30 of the spiky-headed offenders.

Even the arrival of the Ruts and Lemmy onto the stage for the encores, 'Noise Noise Noise' and 'Ballroom Blitz', didn't really improve the atmosphere. There's no doubt that The Damned are still one of the most exciting go'n'flob bands around but by playing places like the Odeon they are making their smash it up fans suffer.

UNDERTONES / ORANGE JUICE
Hammersmith Palais, London
By Philip Hall

IF ORANGE Juice represent the face of new pop music then I think I'll be quite happy sticking to my old Undertones albums. At the moment Orange Juice are far from special. They ran through a set of samey jingly pop songs. About half of their songs do possess interesting melodic twist and turns but these seemed to be ruined by the singers flat clumsy voice. Like so many touted new pop bands Orange Juice's vocals consist of little more than a deep toneless drone which squashes all the subtleties out of their songs.

The Undertones wasted no time in convincing me that they are still speeding along the right course. Though this was the fifth time I've seen them they still knocked me out with their natural freshness. Musically they are more powerful and harder - hitting than ever, but their technical prowess always takes second place to their irrepressible spirit. Here is a band who give off an air and feeling of natural happiness.

You've got to smile at Feargal Sharkey as he conducts the band, shakes his finger at the crowd, and strains his body pouring out those from the stomach vocals. He probably doesn't realise it but these days he seems to spend half the time crouched on the floor which means the crowd can't see him as often as they'd like.

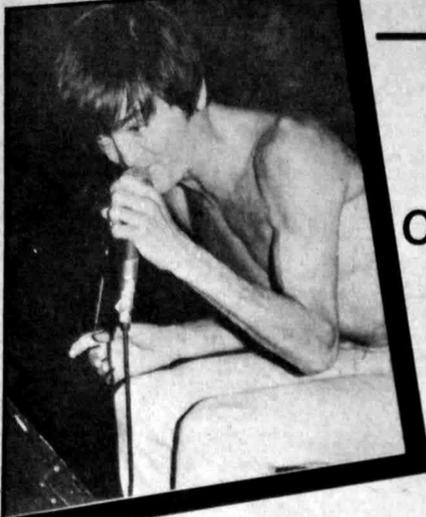
Damien O'Neil and Mickey Bradley supply the rest of the visual action as they both do an identical knees bend dance in between charging to their mikes to throw out those unique Undertone backing chants.

Though the set was brimming over with all the usual cheery Undertones laves the band did run through a large selection of new numbers, which meant the set lost momentum as the band tried out their unfamiliar new songs but 'Perfect Cousin', 'Family Entertainment', and 'What's With

MY PERFECT COUSINS

Terry brought the set up to a perfect climax. The band seemed to play nearly as many songs during the numerous encores as they had during the set proper.

As the encores consisted of a whole series of 'Tones standards, including 'Teenage Kicks', the band had no trouble proving that they are worthy of every inch of praise that's heaped upon them. And with a new album out early next year it looks like The Undertones will continue to go from well deserved strength to strength to strength.



ANGEL WITCH
Town Hall, Bournemouth
By Cliff Moore

DESPITE LOOKING totally exhausted pre-gig, Angel Witch turned in their

usual dynamic blood and thunder performance which the sparsely populated town hall hardly deserved.

Heavyweight bassist and extrovert frontman Kevin Riddles worked himself like a miner, into the ground, to get people moving, but to no avail. Lucky Bournemouth escaped lightly as he has been known to jump into the crowd in the past to shake people till they bop. No joke.

Setting the occult theme Angel Witch opened with 'Angel Of Death' and began the hour-long solid wall of bass-dominated power. But wait, initial reaction of covering shell shocked ears over, melodies and harmonies emerged from the morass of sound. Like amoeba it swallowed everything in its path. No escape from the dense reverberating bombardment was possible. Or wanted.

Blond guitarist and singer Kevin Heybourne combatted his shyness by throwing everything into superb fret work. Piercing icicles of noise

intermingled with delicate chords make Sabbath comparisons so redundant. This band has its own identity built by two years of touring and wholly original songs.

No poses, fancy gear or prima donna tantrums for this bunch. Grafting and down to earth as always, they rely on the music to see them through. My only reservations were that Heybourne's voice was not always up to scratch and needs to recover from the arduous tour with Bronze stablemates Girlschool. Also, some new material needs to be injected into the set which has changed little in the best part of a year. This will come with time, once the band have established themselves.

Very few bands put fun into rock 'n' roll. Along with Slade and Ian Dury, Angel Witch make no claims for stardom but simply get on with having a good time and ensuring the audience do so too. The two Kevins and drummer Dave Hogg are like a breath (a gale?) of fresh air in today's plastic world.

JOY TO THE NEW ORDERS

NEW ORDER
Utopia, Rotterdam
Gordon Charlton

FIRST THINGS first, New Order are not a Joy Division re-incarnation, second-coming or anything else to do with that great band.

New Order have evolved in their own right behind a cloak of mystery that hasn't been helped by the band's refusal to talk or give interviews to the press. The whole idea of the band coming to Holland to play a gig was so that they could get away from the critical eye of the British public.

Band's father figure, Rob Gretton is keen for the band to break away from the Joy Division syndrome feeling that too many people will follow the band on the strength of their past. So it was in a redundant Rotterdam warehouse, in front of a startlingly apathetic audience that New Order shook off the shadow of Joy Division.

The first part of the exorcism was in New Order's line-up. Drummer

Steve Morris's girlfriend has now taken on the role of synthesiser player and second guitarist with Bernard Dickin confining his attentions mainly to the vocals with semi-acoustic guitar and melodic thrown in to add one of many extra textures to their sound.

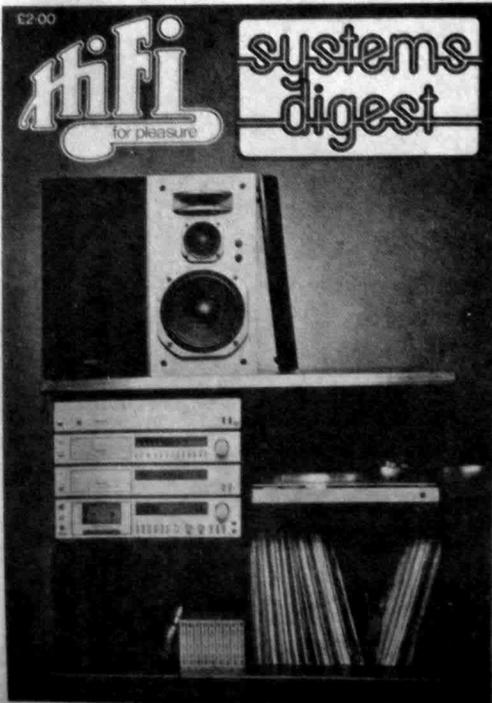
Other mutations to traditional rock styles include Peter Hook playing cymbals instead of bass on one number and Mr Morris leaving his kit to play synthesiser on another.

As with the JDs only a few of the set's nine songs are announced. New single 'Ceremony' is destined to be a classic of the same kind as 'Transmission' and was one of the last songs that the band wrote with Ian Curtis.

Bernard's voice has an eerie sensuality that was hard to define because of the grotty PA and Peter Hook's voice was indistinguishable through a mass of electronic crackles.

However, through all the chaos it was still hard to mistake that touch of something brilliant which very few bands have. Welcome to the New Order, when they decide to play.

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By JAMES HAMILTON

HAMMY AWARDS

ONCE AGAIN the spotlight hits the podium, Ray McVay strikes up the band, Peter Gordeno comes dimpling into view, and... what the hell has this to do with disco? Yes folks, on a more serious note, it's time for the Hammy Awards for 1980!

LABEL OF THE YEAR: "White Label", the hottest logo of the lot (at least at Record Shack).

RECORD COMPANY OF THE YEAR: WEA (including Atlantic, Elektra, WEA, Warner Bros, Whitfield, Carere), way out ahead with their number of hits among our year - end chart champs.

RUNNERS UP (scored by number and stature of hits): 2) CBS (including CBS, Epic, Philadelphia International, Tabu, TK), 3) PRT (including Calibre, Sugarhill, Excaliber, Casablanca, Vanguard), 4) Phonogram (including Mercury, De-Lite, Ensign), 5) RCA (including Solar, RCA, 20th Century - Fox, Milestone), 6) Motown, 7) Arista, 8) EMI (including Capitol, Island, EMI, UA, Source), 9-) DJM/Champagne, 9-) A&M.

HIT OF THE YEAR: Whispers 'And The Beat Goes On' (Solar).

IMPORT OF THE YEAR: Ned Doherty 'To Prove My Love' (Japanese CBS Sony LP - evidently due for belated CBS 12in soon).

12IN OF THE YEAR: 'Bits & Pieces III' LP CUT OF THE YEAR: MF5B 'Mysteries Of The World' (US TSOP - purely because it's the biggest so far not yet to be put out on 12in).

OLDIE OF THE YEAR: Donald Byrd ('Fallin' Like A Dominoes' (US Blue Note LP 'Live At The Roxy').

ONES THAT GOT AWAY: Voyage 'I Love You Dancer' (US Marlin LP), Lakeside 'From 9.00 Until' (Solar 12in), JR Funk 'Feel Good Party Time' (US Brass 12in).

HITS THAT SHOULD HAVE BEEN (if they'd been better marketed). Raydio 'For Those Who Like To Groove' (Arista), Ben E King 'Music Trance' (Atlantic), Ronnie Laws 'O.T.B.A. Law' (UA), Starship Orchestra 'You're A Star' (CBS), Bobby Thurston 'You Got What It Takes' (Epic).

MARKETING PLOY OF THE YEAR: Arista creating a buzz on Tom Browne 'Funkin For Jamaica' via acetates and getting the 12in out here ahead of the US.

RUNNERS UP: Record Shack proving you can fool some of the people some of the time by making them think that a white label is in itself worth buying blind, Morgan Khan's belief that anything already recorded can be made more saleable by a remix.

DISCO PROMOTION PERSON OF THE YEAR: Morgan Khan, still with a word power problem but now slightly better understood, whose enthusiasm for disco is a 24 hour - a - day obsession.

RUNNER UP: RCA's David 'Rowdy' Yeats, whose real job is actually in Marketing but that doesn't stop him.

TREND OF THE YEAR: Jap - Jazz.

EVENT OF THE YEAR: Showstopper Promotions' Knebworth National Soul Day (and not any ill - fated imitations!)

JOCK OF THE YEAR: Chris Hill, still the most visible, audible, sensible and outright most impressive of them all.

MIXER OF THE YEAR: Kenwood Chef.

IN THE GROOVE: Chris Palmer.

LADIES' MAN: Orin Cozier.

JAPANESE GENTLEMAN: Sadao Watanabe.

SLIMMER OF THE YEAR: Sean French.

SHOULD TRY HARDER: Steve Walsh.

FIRST ON THE 'URBAN COWBOY' COUNTRY & WESTERN BAND-WAGON: James 'Fish' Heron (which bandwagon was that, or was it really big in Stranraer?)

IF KELLY MARIE CAN DO IT WHY CAN'T SPARGO AND MASSARA?: Dave McAleer.

WHATEVER HAPPENED TO: Boney M, Chic, Sister Sledge?

COMEBACK OF THE YEAR: James Brown.

ALBUM SLEEVE YOU'D LEAST LIKE TO WAKE UP NEXT TO: Prince 'Dirty Mind'.

WETTEST TIME OF THE YEAR: February 1980 in Los Angeles with 'The Wonderful World Of Webb' Tours.

BEST TRIP OF THE YEAR: M1-M6-A66-A595 to the Whitehouse in Whitehaven.

MOST TRAVELLED ROUTE OF THE YEAR: A12 to and from Caister.

COFFEE TABLE TOME OF THE YEAR: Bruno Brown's 'Family Album'.

DANCE OF THE YEAR: Rowing.

A NICE LADY REALLY: Loraine Trent.

WHO SHOT J.R.?: Don Ghostey (or was it Gono D'Soithy?)

WHAT A FOOL BELIEVES (SCAM OF THE YEAR): Kanu Skagalagun. Well, that little lot will have to do. Thanks for all your Christmas cards. See you in the New Year... and (I almost forget) - KEEP IT GOOD!

HINDSIGHT

1980 - THE YEAR that "disco died". Oh Yeah? The Americans for some reason may have got cold feet and allowed the media to kill the goose that in 1979 had laid so many golden eggs, but here in Britain if anything, disco in chart terms was never more powerful. The economic recession may have resulted in fewer records being sold, and as the year wore on in fewer people going out dancing so often, but for several reasons it was obvious that the British are a disco-orientated nation. It is true that 1980 probably saw a real fragmentation within the disco arena of clubs, pubs, mobiles, dance halls and all other venues, dividing them into those that specialise in general popular "dance" music and those that specialise in hard jazz-funk, soul or what is known now as disco. Despite this broadening of the mass taste in dance music, the market for soul-type disco showed its strength as sales of other types of music slumped around it. Soul has always been a fairly predictable seller (just as has been the year's other "unexpected" growth music, heavy metal), so that when sales in general reached a low ebb, the fans and especially DJs buying the disco releases in their usual steady amounts were enough to push certain records into the charts on sales that previously would not have been sufficient to reach the Top 75. Of course, once a record is seen to be selling, even if in fact only relatively within a depressed market, the media may be more inclined to feature it and - the important factor - record shops to stock it. When these conditions were allied to Top Of The Pops being off the TV screens, the disco hits really had a field day! Jazz - funk may not have won over everyone - the year's biggest seller (John Lennon notwithstanding) was Kelly Marie, proving that old - style zingy "disco" is still alive too, and Liquid Gold, Otawan, Lipps Inc, the Nolans and more are a legacy from the previous almost prehistoric disco era who still loom large within the sphere of generally popular dance music. However, it's fairly safe to say that never before have so many surprisingly hard - core soul and jazz - funk records scored so consistently well within the pop sales charts. Even if radio is unwilling to feature the music outside of its specialist programmes (the ratings of which have grown this year too), at least it's obvious that this is the music that a large and loyal following are prepared to buy. So, disco is dead? Long live disco!

DISCO CHAMPS

THIS YEAR for the first time, Alan Jones (who does the hard part in compiling our UK Disco chart) has based the year-end honour roll of chart champs purely on the actual "chart points" scored by each title at the time of its success, rather than on the usual inverse - ratio system that would normally just use the printed weekly Top 30 as its basis. Thus a few surprises have been thrown up. For example, Tony Rallo never went higher than No 3 but finishes fourth having spent 27 weeks in the chart, most of them fairly high including eighteen weeks in the Top 20. On the other hand, George Benson's 'Give Me The Night' spent seven weeks at No 1 but finished seventeenth overall, this being due partly to the fact that either side of its stint at the top it experienced a rapid rise and decline,

and partly to the fact that for several weeks it secured only a reasonable points total but stayed top by default due to a dearth of other high scorers. Turn to the chart page 29 for the disco hits that saw in the decade.



SADAO WATANABE: "Japanese gentleman".

12in romper with nice snappy bass synth near the end.

JUANITA GOOCHIFRITA & THE ORCHARD STREET BEIGEL BAND: 'Go Funk Yourself' (EMI 12EMI 5128). Steadily chugging brassy 111bpm 12in B-side groove with catchy chaps - sung double - entendre title line and splurging synth, spoilt on the vocal plug side by an over - the - top Midler-type Puerto Rican Jewess from the Bronx.

MISTER P.C.: 'C'Mon Home' (Fx FX1). Good smoothly thumping 112bpm 7in jazzy sax instrumental with humming chick, evidently due on 12in and worth checking.

STEELY DAN: 'Glamour Profession' (LP 'Gaucho' MCA MCF 3090). Tom Scott / Michael Brecker - backed fabulous easily loping 118bpm swayer with nice piano, the 7in-issued 'Hey Nineteen' being a typically steadily pulsating 120bpm languid ticker and 'Time Out Of Mind' a punchier Brecker Bros / David Sanborn - backed 125bpm sparse skipper.

POLICE: 'Voices Inside My Head' (LP 'Zenyatta Mondatta' A&H AMLH 64831). Out for ages but this useful bass burlied purposeful 109bpm funk thudder with subdued background vocals slots nicely between Blondie 'Rapture' and Bowie 'Fashion', the 144bpm 'Canary In A Coalmine' and 147 - 48 - 149bpm 'De Do Do De Da Da Da' of course being big already.

THE SPECIALS: 'Maggie's Farm' (2-Tone CHS TT 16). Dynamite throbbing percussion - backed strange 137bpm 7in treatment of Bob Dylan / Solomon Burke oldie with Afro feel and disco appeal, flip of their current hit.

ASHFORD & SIMPSON: 'Happy Endings' (Warner Bros K 17738T). Long dooding dead slow intro before stan-

ding - still singing finally picks up a 34bpm tempo, the 12in flip being their now once again more popular rolling attractive 114bpm 'Get Out Your Handkerchief' thumper.

CAPTAIN & TENNILLE: 'Song For My Father' (LP 'Keeping Our Love Warm' Casablanca NBLP 7250). Moodily starting specialist 60 / 120-62 / 123 - 61 / 122 - 135 - 65 / 130bpm straight jazz instrumental piano patterner suddenly erupts out of some great short breaks into Brazilian percussion - and is convincing enough for John Grant & Colin Curtis to pretend it's a new version by originator Horace Silver!

MASSARA: 'Margherita' (Champagne FIZY 1002). Languidly clapping 115bpm 12in Europop swinger, better in its Italian - sung alternative A-side version and rather good of its type, though without the brash gashlessness needed to make a hit. Why wasn't I sent this, McAleer?

RAYDIO: 'It's Time To Party Now' (Arista ARIST 12380). Last Spring's jiggly thudding 112bpm monotonous funk chanter now on 3-track 12in with the slow-introed slinky 104bpm 'More Than One Way To Love A Woman' and throbbing 43 / 87bpm 'Can't Keep From Crying'.

SLICK: 'Forget You (It's Too Late)' (Fantasy FTCT 193). Wheezing synth introed naggingly catchy slikiy chugging subtly accelerating 110 (intro) - 112 - 118 - 117bpm 12in girly group thumper which never did much on import many months ago.

THE DAZZ BAND: 'Shake It Up' (Motown TMG 1213). Kinsman Dazz as was with a lacklustre plodding 113bpm 7in jitterer serviced on promo - only 111bpm 12in demo flipped by the separately issued HIGH INERGY 'Hold On To My Love' (Motown TMG 1214), a Switch - accompanied perky 0 - 102 - 104 - 0bpm 7in jogging smacker.

MAVE & DAVE: 'Do You Really Want My Love' (Red Stripe SON 2215). Tony Wilson - penned Hot Chocolate - type facie reggae - flavoured pleasant 101 - 103bpm 7in pop swayer.

UK NEWIES

STEVIE WONDER: 'I Ain't Gonna Stand For It' (Motown 12TMG 1215). Unexpected singles choice in view of the timely 'Happy Birthday' and popular 'Lately', it's a laidback then spurting 57 - 114 - 57 - 114 - 115bpm

THE SPECIALS: 'Maggie's Farm' (2-Tone CHS TT 16). Dynamite throbbing percussion - backed strange 137bpm 7in treatment of Bob Dylan / Solomon Burke oldie with Afro feel and disco appeal, flip of their current hit.

ASHFORD & SIMPSON: 'Happy Endings' (Warner Bros K 17738T). Long dooding dead slow intro before stan-

CHART TOPPERS

NEW YEAR'S EVE traditionally finds many DJs reviewing the past year, so here for those who might find it useful is a listing of the number one disco hits of 1980.

Dec 22	RAPPER'S DELIGHT, Sugarhill Gang	weeks
Jan 26	OFF THE WALL, Michael Jackson	2
Feb 9	WE GOT THE FUNK, Positive Force	1
Feb 16	AND THE BEAT GOES ON, Whispers	7
Apr 5	STOMPI, Brothers Johnson	5
May 10	CHECK OUT THE GROOVE, Bobby Thurston	1
May 17	THE GROOVE, Rodney Franklin	1
Jun 6	I SHOULD'VE LOVED YA, Narada Michael Walden	3
Jun 14	LET'S GET SERIOUS, Jermaine Jackson	1
Jun 21	BACK TOGETHER AGAIN, Flack/Hathaway	1
Jul 5	THE SCRATCH, Surface Noise	2
Jul 12	JUMP TO THE BEAT, Stacy Lattisaw	1
Aug 16	USE IT UP AND WEAR IT OUT, Odyssey	1
Aug 23	GIVE ME THE NIGHT, George Benson	7
Oct 11	YOU'RE LYING, Linn	6
Nov 22	CELEBRATION, Kool & The Gang	5

HIT NUMBERS

HIT NUMBERS: Beats Per Minute for last week's pop chart entries on 7in are Gary Numan 103f, John Lennon 50 / 25 - 48 / 24 - 0f, Rod Stewart 0 - 35 / 89f, The Look 87 - 175 - 181 (perpetual - 100f (repeating runout groove)), Elvis Costello 124 / 62 - 126f, Racey 0 - 163 - 169f, Visage 58 1/2 - 113 / 56 1/2f, Sad Cafe 0-28 (intro) - 123 - 127 - 128f, EWF 156 (intro) - 116 - 119f.

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GOSSIP FROM THE SHACK

Well it's now in stock. And the Whispers LP (Boy oh boy!) IT being "Get Up And Boogie 80". A new mixer which is out of funky stight. A quick Hi! to all the Jocks etc I met at the TVDJ's Christmas meeting last Sunday. Anyway, must rush off now. So busy posting all the Funk.

Tony Hodges

FLOOR FILLERS CHART

- 1 Bits & Pieces 85 III
- 2 Farrough Peoples
- 3 Demo Cates (Jammin')
- 4 Whispers
- 5 T. S. Monk
- 6 Young & Co.
- 7 Fantasy
- 8 D. B. Sharp
- 9 Shalimah
- 10 Heatwave

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.

HEELS

FEAR OF PEOPLE

MY problem is that I suffer from a social phobia, androphobia — fear of people. I'm 19 years old, at present unemployed and find it hard to make friends in any social situation.

Is there any way that this phobia can be treated, and, if so, how can I obtain help? Can my doctor do anything for me? Being able to make friends is necessary for my survival. David, Rochdale

• True 'nuff. A phobia can be defined as a fear of a specific situation which an individual just can't cope with enough to live an ordinary day - to - day existence. If you can cope with whatever bothers you, whether it's snakes, spiders, open spaces, confined spaces, meat, smells or strangers, it's a fear. If you need help to handle the area you dread most of all, it's a phobia. And phobias can be treated easily enough, by a combination of therapy and basic conversation — it's simple, painless and highly effective.

Ask your doctor to refer you to a behavioural psychologist for a course of chat sessions, no strings attached. Over the weeks and months, you'll build up a relationship with the psychologist you see and will be able to work through your problems.

Alternatively, for details of therapists, ring your nearest branch of the National Association For Mental Health, (Sheffield 21742), or the main number (01 637 0741). Or,

contact The Institute For Behavioural Psychotherapy, 22 Queen Anne Street, London W1, (Tel: 01 444 6030); London Centre For Psychotherapy Ltd, 19 Fitzjohn's Avenue, London NW5 5JY; British Society of Hypnotherapists, 51 Queen Anne Street, London W1, (Tel: 01 435 0873); British Homeopathic Association, 27A Devonshire Street, London W1. (Tel: 01 935 2167); The London Homeopathic Hospital, Great Ormond Street, London WC1, (Tel: 01 837 8833); The British Naturopathic And Osteopathic College And Clinic, 6 Netherhall Gardens, London NW3. All these sources can offer help and information — although you will have to pay for therapy unless your GP specifically recommends treatment under the NHS. More locally, contact The Milton Street Clinic, Milton Street, (Near Bus Station), Rochdale, (Tel: 48827). This vast list may seem off - putting, but one or two calls should take you where you want to be. If you feel unable to manage it, write again, and we'll do it on your behalf.

Phobias are common, ranging from fear of animals, (zoophobia); to fear of darkness, (achluophobia / nyctobia); fear of flying, (aerophobia), fear of machinery, (mechanophobia); open spaces, (agrophobia — one of the most common); shadows (sciophobia); wounds, (traumatophobia); writing, (graphophobia). If you really can't

cope — seek help to work through your problem, from any of the above organisations.

For moral support, phobics can also contact any of the existing self - help groups too: The Phobics Society, C/o Katherine Fisher, 4 Cheltenham Road, Manchester M21 1QN; The Phobic Trust, c/o Vanna Gothard, 25A The Grove, Coulsdon, Surrey CR3 2BH; The Open Door Association, (concentrating on agoraphobics), 447 Pensby Road, Heswall, Merseyside. With support you can get through.

Reading: See 'Phobias', by Joy Melville, Unwin Paperbacks, (£1.25).

WHAT A HEEL!

I'VE been invited to a fancy - dress party at Christmas where dress has to be boy / girl reversed — so I have to dress as a woman. Other people have helped me to get the clothes together, but I just can't walk in the size 9 pair of high - heels I've been loaned. My girlfriend can't come up with any ideas as she says there's no difference to her in trying to walk in high heels or flat shoes. I don't want to be a total failure at the party!

Keith, London

• How much did you bet to get this one in? 'Fraid the only way to wear heels without strain and pain is to gradually work from low heels to high 'uns. Because your girlfriend has been wearing heels for sometime, her leg muscles and feet have naturally adapted to the initial torture. You don't have that much time.

SHORT CUTS COMPETITION: Watch next week's space for the winners.

• Problems? Write to Susanne Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamp addressed envelope to ensure a personal reply.

FEEDBACK

LENNON'S LOT



SINCE John Lennon was shot dead outside his home in New York, we've been inundated with callers wanting to know what he's written, when and how to get hold of it. So here's a discography and book list to help you all out. Eyes down for Lennon only material.

Singles: 'Give Peace a Chance / Remember Love' (Plastic Ono Band), July 1969, Apple 13; 'Cold Turkey / Don't Worry Kyoko' (Plastic Ono Band), October 1969, Apple 1001; 'Instant Karma / Who has seen the Wind' (Lennon / Ono with Plastic Ono Band), February 1970, Apple 1003; 'Power to the People / Open Your Box' (Lennon / Ono / Plastic Ono Band), March 1971, R5892; 'Happy Christmas (War is Over) / Listen the Snow is Falling' (Lennon / Ono), November 1972, R5970; 'Mind Games / Meat City' (Lennon), November 1973, R5994; 'Whatever Gets You Through the Night / Beef Jerky' (Lennon / Little Big Horns), October 1974, R5998; 'Nine Dream / What You Got' (Lennon), January 1975, R6003; 'Stand By Me / Move Over Mrs L' (Lennon), April 1975, R6005; 'Imagine / Working Class Hero' (Lennon), October 1975; R6009.

Albums: Live in Peace in Toronto (Plastic Ono Band), January 1970, Core 2001; 'John Lennon / Plastic Ono Band', February 1971, PCS7124; 'Imagine', November 1972, PAS10004; 'Some Time in New York

City', October 1973, PCSP716; 'Mind Games', December 1974, PCS7165; 'Walls and Bridges', November 1975, PCTC253; 'Rock 'n' Roll', April 1975, PCST169; 'Shaved Fish' (compilation), December 1975, PCS7173; 'Two Virgins' Sappor 2, Apple; 'Double Fantasy' is the latest album release on Geffen Records and the single from this is 'Starting Over'. Songbooks, available from Music Sales Limited, 78 Newman Street, London W1P 3LA, are: 'Walls and Bridges', 'Shaved Fish', 'Songs of John Lennon' and 'Imagine'. Penguin are re-issuing their 'The Penguin John Lennon', which includes Lennon's play 'In His Own Right' and 'Spaniard in the Works'. 'John Lennon: One Day at a Time', published by New English Library (biography of the seventies), is selling, quite rapidly over the last few days, in bookshops throughout London, but may be reprinted. Check with the publisher for latest.

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 THE BIRTHDAY PARTY at Manchester

IN-CONCERT, 1979

THE BIRTHDAY PARTY at Manchester
 THE BIRTHDAY PARTY at Manchester

IN-CONCERT, 1978

THE BIRTHDAY PARTY at Manchester
 THE BIRTHDAY PARTY at Manchester

IN-CONCERT, 1977

THE BIRTHDAY PARTY at Manchester
 THE BIRTHDAY PARTY at Manchester

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CHARTS

INDEPENDENT

SINGLES		
1	6	CARTROUBLE, Adam & The Ants Do It
2	1	THE EARTH DIES SCREAMING/DREAM A LIE, UB40 Graduate
3	5	ZEROX, Adam & The Ants Do It
4	9	DIET/IT'S OBVIOUS, Au Pairs Human
5	2	DECONTROL, Discharge Clay
6	3	BEER DRINKERS AND HELL RAISERS (EP), Motorhead Big Beat
7	8	SIMPLY THRILLED HONEY, Orange Juice Postcard
8	4	TELEGRAM SAM, Bauhaus 4AD
9	24	RABBIT, Chas & Dave Rockney
10	7	DANCED, Toyah Safari
11	12	GUILTY, Honey Bane
12	10	SEVEN MINUTES TO MIDNIGHT, Wah! Heat Invariable
13	15	BLOODY REVOLUTIONS/PERSONS UNKNOWN, Crass/Polison Girls Crass
14	33	REALITY ASYLUM, Crass Crass
15	17	TRY, Delta 5 Rough Trade
16	16	KILL THE PODR, Dead Kennedys Cherry Red
17	14	SECONDS TOO LATE, Cabaret Voltaire Rough Trade
18	11	ANIMAL SPACE, Sills Human
19	25	POLITICS/IT'S FASHION, Girls At Our Best Record/Rough Trade
20	19	HOLIDAY IN CAMBODIA, Dead Kennedys Cherry Red
21	27	FEEDING OF THE 5,000 (SECOND SITTING), Crass Crass
22	20	EXPLOITED BARMY ARMY, Exploited Exploited
23	37	ARMY LIFE, Exploited Exploited
24	28	CALIFORNIA UBER ALLES, Dead Kennedys Fast
25	32	REQUIEM, Killing Joke Malicious Damage
26	30	FOUR SORE POINTS (EP), Anti-Pasti Rondalet
27	23	WHATCHA MOMMA DON'T SEE (YOUR MOMMA DON'T KNOW), Gary Glitter Eagle
28	13	IT'S KINDA FUNNY, Josef K Postcard
29	21	MAN IN THE GLASS, Dangerous Girls Human
30	22	ATMOSPHERE, Joy Division Factory
31	29	ORIGINAL SIN, Theatre Of Hate SS
32	48	TIME, Hazel O'Connor Albion
33	18	AT LAST I'M FREE/STRANGE FRUIT, Robert Wyatt Factory
34	45	DEAF, Crispy Ambulance Factory
35	26	FLIGHT, A Certain Ratio Factory
36	41	DER RAUBER UND DER PRINZ, D.A.F. Mute
37	31	FIGHT BACK (EP), Discharge Clay
38	46	FOR MY COUNTRY, UK Decay Fresh
39	—	DISNEY BOYS/THE FLOOD, Blue Orchids Rough Trade
40	34	REALITIES OF WAR, Discharge Clay
41	35	LOVE WILL TEAR US APART, Joy Division Factory
42	—	THIS IS LOVE, Glast Rough Trade
43	43	YOU CAN BE YOU (GIRL ON THE RUN), Honey Bane Crass
44	40	MORE SHORT SONGS (EP), Six Minute War Dummy
45	36	MOTORHEAD, Motorhead Big Beat
46	50	I'M IN LOVE WITH THE GIRL ON THE MANCHESTER VIRGIN MEGASTORE CHECKOUT DESK, Freshies Razz
47	—	GIRLS DON'T COUNT, Section 25 Factory
48	38	TOTALLY WIRED, Fall Rough Trade
49	39	TRANSMISSION, Joy Division Factory
50	42	TERROR COUPLE KILL COLONEL, Bauhaus 4AD

ALBUMS		
1	2	SIGNING OFF, UB40 Graduate
2	3	DIRK WEARS WHITE SOX, Adam & The Ants Do It
3	4	TOYAH! TOYAH! TOYAH!, Toyah Safari
4	1	GROTESQUE (AFTER THE GRAMME), Fall Rough Trade
5	5	SONS AND LOVERS, Hazel O'Connor Albion
6	7	IN THE FLAT FIELD, Bauhaus 4AD
7	5	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys Cherry Red
8	9	CLOSER, Joy Division Factory
9	8	STATIONS OF THE CRASS, Crass Crass
10	11	UNKNOWN PLEASURES, Joy Divisions Crass
11	14	CHAPPAQUIDICK BRIDGE, Poison Girls Crass
12	12	LIVE AT THE COUNTER EUROVISION 79, Misty In Roots People Unite
13	10	PINDROP, The Passage Object
14	—	LIVE AT WEST RENTON, The Normal & Robert Rental Rough Trade
15	16	3R4, G. Lewis & B. C. Gilbert 4AD
16	15	THE HITCH-HIKERS' GUIDE TO THE GALAXY PART 2: THE RESTAURANT AT THE END OF THE UNIVERSE, Originals Original
17	18	COLOSSAL YOUTH, Young Marble Giants Rough Trade
18	19	PERSONAL TROUBLES & PUBLIC ISSUES, The Wall Fresh
19	13	TOTALE'S TURNS (IT'S NOW OR NEVER), Fall Rough Trade
20	—	RITA MARLEY, Rita Marley Tident

COMPILED BY RB RESEARCH FROM A NATIONWIDE PANEL OF 48 SPECIALIST SHOPS ONLY INDEPENDENTLY DISTRIBUTED RECORDS ARE ELIGIBLE.

CHART FILE

TWO HITS in as many releases make **Coffee** one of the hottest acts around. The three girls who make up the group, **Gwen, Elaine and Dee Dee** have been together for nearly seven years and met in their hometown of Detroit. All had previously been with other local groups and formed **Coffee** initially as a one-nighter to oblige a friend with a booking — and no group to fulfill it! The name **Coffee** was suggested during a panic pre-gig rehearsal, the guilty party reasoning that the girls were sweet and piping hot!

Two years of constant gigging on the local club circuit led to a contract with the local Lovelight label and several local hits. In 1979 the girls cut a demo of 'I Wanna Be With You' — the superior flip of the current 'Slip And Dip' single — and circulated it amongst the top R&B stations. Reaction was generally good and another local hit followed. This time however **De-Lite Records** heard the record and signed up the girls for national distribution. The girls' first recording session produced one of the year's biggest disco smashes 'Casanova' — previously a hit for its composer **Ruby Andrews** in 1967 — and the girls have also provided the vocal backing for stablemate **Kool & The Gang** on the latter's highly rated 'Celebrate' EP. One way or another **Coffee** are beginning to cause a stir.

Arista in the States have bypassed **Aretha Franklin's** UK hit and have gone instead with 'United Together'. After only one week it looks though their judgement will be repaid with a hit with the disc standing at 101 on the **Billboard** chart. If, and when, it does chart it will be **Aretha's** 58th US hit in a 19 year chart career. Amongst women singers only **Connie Francis** (56 hits) and **Brenda Lee** (50) have had similar success.

Adam & The Ants look set to stage their very own chart invasion. Apart from their CBS offerings ('Ant Music' and 'Dog Eat Dog') the Ants have three more records challenging strongly for chart honours. 'Young Parisiennes', recorded for Decca in 1977 leads the way closely followed by two singles cut for the independent **Do It** label last year, 'Zerox' and 'Cartrouble'.

Did anybody notice the brief appearance of **Virgin's** 'Cash Cows' sampler in the album charts a few weeks ago. Retailing at only £1.15, a full £1.10 below the minimum price of albums eligible for the **BBMR** chart it was eventually booted out after being allowed an illicit week at No. 54.

'Heartbreak Hotel' is the **Jacksons'** 21st UK hit (including 11 as the **Jackson 5**). **Michael Jackson** has had an additional nine hits as a solo artist. Another year draws to a close and with it comes the usual crop of **Billboard** awards, for almost everything under the sun. Some of the more important ones: Top single: 'Call Me' — **Blondie**. Top Album: 'The Wall' — **Pink Floyd**. Top Singles Artist: **Michael Jackson**. Top Video Cassette: **The Godfather**.

As a fervent **Beatles** fan from the age of nine it would ordinarily have given me great pleasure to report **John Lennon's** first solo Number One. In the circumstances however it serves only to accentuate the loss we have all suffered. **Yoko Ono** has never been one of my favourite people but she has borne her grief with great dignity and has shown a compassion for Lennon's killer far beyond what could reasonably be expected. In doing so she has earned the admiration of millions and proved a great credit to her late husband. A remarkable woman who deserves better days.

In addition to creating an unprecedented demand for **Beatles** records, **Lennon's** death has sparked off renewed interest in the various **Beatles** publications which are available. On a regular basis there are just two published in the UK. The first is 'Come Together', a Northants based fanzine published five times a year. The latest issue contains an interview with **Victor Spinetti** (A Hard Day's Night and Help) plus **Beatles'** quizzes, book and record reviews, a 'rare' record round-up, news etc. Well written, informed and professional printed it's available from **Come Together**, 31 William Street, Kettering, Northants, NN16 9RS. Subscription rate is £3 per annum. In contrast to the two-year-old 'Come Together', the 'Beatles Book' was originally published monthly from 1963 to 1970 and held a semi-official status. Nearly five years ago a series of reprints was launched. The main body of the magazine is a faithful reproduction of the original 32 page magazine. Added to this is a further 16 page supplement including details of current activities of ex-**Beatles**, readers' letters plus special articles from people associated with the group. Superbly printed on glossy paper 'Beatles Book' has now reached issue 56 and can be ordered from your local newsagent. Back issues (80p inc. postage) and subscriptions (£9) are available from **The Beatles Book**, 45 St. Mary's Road, Ealing, London W5 5RQ. **ALAN JONES**

VIRGIN

1	SANDANISTA	The Clash
2	SOUND AFFECTS	The Jam
3	SUPER TROUPER	Abba
4	HOTTER THAN JULY	Stevie Wonder
5	KINGS OF THE WILD 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 FOREVER	Kate Bush
17	EAGLES LIVE	Eagles
18	ABSOLUTELY	Madness
19	PLAY	Magazine
20	REMAIN IN LIGHT	Talking Heads

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

UK DISCO 1980

1	AND THE BEAT GOES ON, Whispers	Solar 12in
2	STOMP!, Brothers Johnson	A&M 12in
3	I SHOULD'VE LOVED YA, Narada Michael Walden	Atlantic 12in
4	HOLDIN' ON, Tony Ratio	Calibre 12in
5	CHECK OUT THE GROOVE, Bobby Thurston	Epic 12in
6	OPPS UP SIDE YOUR HEAD, Gap Band	Mercury 12in
7	TONIGHT I'M ALRIGHT, Narada Michael Walden	Atlantic 12in
8	ROCK WITH YOU, Michael Jackson	Epic 12in
10	DO N'T PUSH IT DON'T FORCE IT, Leon Haywood	20th Century-Fox 12in
11	YOU GAVE ME LOVE/USE YOUR BODY & SOUL, Crown Heights Affair	De-Lite 12in
12	LET'S GET SERIOUS, Jermaine Jackson	Motown 12in
13	BACK TOGETHER AGAIN, Roberta Flack & Donny Hathaway	Atlantic 12in
14	BEHIND THE GROOVE, Teena Marie	Motown 12in
15	THE GROOVE, Rodney Franklin	CBS 12in
16	FUNKIN' FOR JAMAICA (NY), Tom Browne	Arista GRP 12in
17	GIVE ME THE NIGHT, George Benson	Warner Bros 12in
18	JUST CAN'T GIVE YOU UP, Mystic Merlin	Capitol 12in
19	YOU KNOW HOW TO LOVE ME, Phyllis Hyman	Arista 12in
20	OFF THE WALL, Michael Jackson	Epic 7in
21	JUMP TO THE BEAT, Stacy Lattisaw	Atlantic 12in
22	WE GOT THE FUNK, Positive Force	Sugarhill 12in
23	RAPPER'S DELIGHT, Sugarhill Gang	Sugarhill 12in
24	YOU'RE LYING, Linx	Chrysalis 12in
25	CELEBRATION, Kool & The Gang	De-Lite 12in
26	YOU GOT WHAT IT TAKES, Bobby Thurston	Epic 12in
27	I LIKE (WHAT YOU'RE DOING TO ME), Young & Company	Excaltor 12in
28	BRAZILIAN LOVE AFFAIR, George Duke	Epic 12in
29	I WANNA BE YOUR LOVER, Prince	Warner Bros 12in
30	BURNIN' HOT, Jermaine Jackson	Milstone 12in
31	JAZZ CARNIVAL, Azymuth	Champagne 12in
32	CAN'T FAKE THE FEELING, Geraldine Hunt	Atlantic 12in
33	WORKING MY WAY BACK TO YOU, Detroit Spinners	Motown 12in
34	UPSIDE DOWN, Diana Ross	Warner Bros 12in
35	LOVE INJECTION, Trussel	Elektra 12in
37	TOO HOT, Kool & The Gang	De-Lite 12in
36	FUNKY TOWN, Lipps Inc	Casablanca 12in
39	CUBA/BETTER DO IT SALSA, Gibson Brothers	Island 12in
40	UNLOCK THE FUNK/BLACKJACK/FAR BEYOND, Locksmith	Arista 12in
41	CASANOVIA, Coffee	De-Lite 12in
42	SEARCHING, Change	WEA 12in
43	IN THE FOREST, Baby'O	Calibre 12in
44	THIS FEELIN', Frank Hooker & Positive People	DJM 12in
45	SCRATCH, Surface Noise	WEA 12in
46	LADIES NIGHT, Kool & The Gang	Mercury 12in
47	MASTERBLASTER (JAMMIN'), Stevie Wonder	Motown 12in
48	SHANTE, Mass Production	Atlantic 12in
49	JUST A TOUCH OF LOVE, Slave	Atlantic 12in
50	NIGHT CRUISER, Deodato	Warner Bros 12in
51	BACKSTROKIN', Fatback	Spring 12in
52	QUE SERA MI VIDA, Gibson Brothers	Island 12in
53	BIG TIME, Rick James	Motown 12in
54	RYTHM TALK, Jocko	Philadelphia International 12in
55	TAKE YOUR TIME (DO IT RIGHT), The SOS Band	Tabu 12in
56	DMO T STOP THE FEELING, Roy Ayers	Polygram 12in
57	AMIGO, Black Slate	Ensign 12in
58	CISSELIN' HOT, Chuck Cissel	Arista 12in
59	KEEPIN' TOUCH, Friends	Calibre 12in
60	DANCE YOURSELF DAZZY, Liquid Gold	Foto 12in
61	GIVE UP THE FUNK, BT Express	Calibre 12in
62	A LOVER'S HOLIDAY/THE GLOW OF LOVE, Change	WEA 12in
63	TASTE OF BITTER LOVE, Gladys Knight & The Pips	CBS 12in
64	IT'S A DISCO NIGHT, Islay Brothers	Epic 12in
65	IS IT LOVE YOU'RE AFTER, Rose Royce	Whitfield 12in
66	HAVEN'T YOU HEARD, Patrice Rushen	Elektra 12in
67	I NEED YOUR LOVIN', Teena Marie	Motown 12in
68	INHERIT THE WIND, Wilton Felder	MCA 12in
69	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills	Ariola Hansa 12in
70	WE GOT THE GROOVE, Players Association	Vanguard 12in
71	COULD YOU BE LOVED, Bob Marley & The Wailers	Island 12in
72	HUNT UP WIND, Hiroshi Fukumura	Champagne 12in
73	ON THE ONE, Cameo	Casablanca 12in
74	RIGHT IN THE SOCKET/THE RIGHT TIME FOR US, Shalamar	Solar 12in
75	FOR THOSE WHO LIKE TO GROOVE, Raydio	Arista 12in
76	SHAKIT, Brass Construction	United Artists 12in
77	THE SECOND TIME AROUND, Shalamar	Solar 12in
78	STANDING OVATION, GG	Arista 12in
79	FEELS LIKE I'M IN LOVE, Kelly Marie	Calibre Plus 12in
80	LOVELY ONE, Jacksons	Epic 7in/French 12in
81	I LOVE YOU ONE, Shalamar	Solar 12in
82	SPACER, Sheila & B. Devotion	Carrer 12in
83	BE THANKFUL FOR WHAT YOU'VE GOT, William DeVaughn	EMI 12in
84	MUSIC, One Way/AI Hudson	MCA 12in
85	GROOVE ME, Fern Kinney	US TK 12in/WEA 12in
86	FALCON, Rah Band	DJM 12in
87	YOUNG CHILD, Ronnie Laws	United Artists 12in
88	LIGHT UP THE NIGHT, Brothers Johnson	A&M 12in
89	D.I.S.C.O., Ottobaw	Carrera 12in
90	LONDON TOWN/PETE'S CRUSADE, Light Of The World	Ensign 12in
91	ARE YOU READY, Billy Ocean	GTO 12in
92	NO MORE TEARS (ENOUGH IS ENOUGH), Barbra Streisand & Donna Summer	CBS 12in
93	IT'S ALRIGHT, Sho Nuff	Ensign 12in
94	DO YOU FEEL MY LOVE?, Eddy Grant	Ensign 12in
95	THIGHS HIGH (GRIP YOUR HIPS AND MOVE), Tom Browne	Arista GRP 12in

WESTERYEAR

ONE YEAR AGO (December 22, 1979)	FIVE YEARS AGO (December 27, 1975)	TEN YEARS AGO (December 26, 1970)	FIFTEEN YEARS AGO (December 25, 1965)	TWENTY YEARS AGO (December 24, 1960)
1	1	1	1	1
2	2	2	2	2
3	3	3	3	3
4	4	4	4	4
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
9	9	9	9	9
10	10	10	10	10

UK SINGLES OF THE YEAR

- | | | |
|----|--|----------------|
| 1 | DON'T STAND SO CLOSE TO ME, The Police | A&M |
| 2 | WOMAN IN LOVE, Barbra Streisand | CBS |
| 3 | FEELS LIKE I'M IN LOVE, Kelly Marie | Calibre |
| 4 | D.I.S.C.O., Ottawan | Carrere |
| 5 | GENO, Dexy's Midnight Runners | Parlophone |
| 6 | TOGETHER WE ARE BEAUTIFUL, Fern Kinney | WEA |
| 7 | COWARD OF THE COUNTY, Kenny Rogers | United Artists |
| 8 | WORKING MY WAY BACK TO YOU — FORGIVE ME GIRL, Detroit Spinners | Atlantic |
| 9 | TO 5, Sheena Easton | EMI |
| 10 | ASHES TO ASHES, David Bowie | RCA |
| 11 | BAGGY TROUSERS, Madness | Stiff |
| 12 | THEME FROM MASH, The Mash | CBS |
| 13 | THE TIDE IS HIGH, Blondie | Chrysalis |
| 14 | GOING UNDERGROUND/DREAMS OF CHILDREN, Jam | Polydor |
| 15 | CRYING, Don McLean | EMI |
| 16 | WINNER TAKES IT ALL, Abba | Epic |
| 17 | DANCE YOURSELF DIZZY, Liquid Gold | Polo |
| 18 | ATOMIC, Blondie | Chrysalis |
| 19 | UPSIDE DOWN, Diana Ross | Motown |
| 20 | USE IT UP AND WEAR IT OUT, Odyssey | RCA |
| 21 | START, Jam | Polydor |
| 22 | MASTER BLASTER (JAMMIN'), Stevie Wonder | Motown |
| 23 | FUNKY TOWN, Lipps Inc | Casablanca |
| 24 | I'M IN THE MOOD FOR DANCING, The Nolans | Epic |
| 25 | ONE DAY I'LL FLY AWAY, Randy Crawford | Warner Bros |
| 26 | IF YOU'RE LOOKING FOR A WAY OUT, Odyssey | RCA |
| 27 | TOO MUCH TOO YOUNG, Specials | Two Tone |
| 28 | SUPER TROUPER, Abba | Epic |
| 29 | TAKE THAT LOOK OFF YOUR FACE, Marti Webb | Polydor |
| 30 | NO DOUBT ABOUT IT, Hot Chocolate | Rak |
| 31 | WHAT YOU'RE PROPOSING, Status Quo | Vertigo |
| 32 | BRASS IN ROCKET, Pretenders | Real |
| 33 | WHAT'S ANOTHER YEAR, Johnny Logan | EMI |
| 34 | XANADU, Olivia Newton-John/Electric Light Orchestra | Jet |
| 35 | OOPS UPSIDE YOUR HEAD, Gap Band | Mercury |
| 36 | KING — FOOD FOR THOUGHT, UB 40 | Graduate |
| 37 | AND THE BEAT GOES ON, Whispers | Solar |
| 38 | SPECIAL BREW, Bad Manners | Magnet |
| 39 | TURNING JAPANESE, Vapors | United Artists |
| 40 | WHEN YOU ASK ABOUT LOVE, Matchbox | Magnet |
| 41 | MY GIRL, Madness | Stiff |
| 42 | CALL ME, Blondie | Chrysalis |
| 43 | ENOLA GAY, Orchestral Manoeuvres in the Dark | Dindisc |
| 44 | MORE THAN I CAN SAY, Leo Sayer | Chrysalis |
| 45 | COULD YOU BE LOVED, Bob Marley and The Wailers | Island |
| 46 | TOM HARK, Piranhas | Sire/Hansa |
| 47 | MODERN GIRL, Sheena Easton | EMI |
| 48 | ALL NIGHT LONG, Rainbow | Polydor |
| 49 | COMING UP, Paul McCartney | Parlophone |
| 50 | EIGHTH DAY, Hazel O'Connor | A&M |

UK ALBUMS OF THE YEAR

- | | | |
|----|---|--------------------|
| 1 | ZENYATTA MONDATTA, Police | A&M |
| 2 | GREATEST HITS, Rose Royce | Whitfield |
| 3 | PRETENDERS | Real |
| 4 | SUPER TROUPER, Abba | Epic |
| 5 | REGGATTA DE BLANC, Police | A&M |
| 6 | FLESH AND BLOOD, Roxy Music | Polydor |
| 7 | OFF THE WALL, Michael Jackson | Epic |
| 8 | DUKE, Genesis | Charisma |
| 9 | GUILTY, Barbra Streisand | CBS |
| 10 | SKY 2, Sky | Ariola |
| 11 | ONE STEP BEYOND, Madness | Stiff |
| 12 | MANILOW MAGIC, Barry Manilow | Arista |
| 13 | STRING OF HITS, Shadows | EMI |
| 14 | GOLD BARS, Status Quo | Vertigo |
| 15 | THE LAST DANCE, Various | Motown |
| 16 | GREATEST HITS VOL. 2, Abba | Epic |
| 17 | THE MAGIC OF BONEY M | Atlantic/Hansa |
| 18 | OUTLANDOS D'AMOUR, Police | A&M |
| 19 | TELL ME ON A SUNDAY, Marti Webb | Polydor |
| 20 | TEARS AND LAUGHTER, Johnny Mathis | CBS |
| 21 | SCARY MONSTERS & SUPER CREEPS, David Bowie | RCA |
| 22 | THE WALL, Pink Floyd | Harvest |
| 23 | SPECIALS, Specials | Two-Tone |
| 24 | NEVER FOR EVER, Kate Bush | EMI |
| 25 | GET HAPPY, Elvis Costello | F. Beat |
| 26 | GREATEST HITS, Rod Stewart | Riva |
| 27 | I JUST CAN'T STOP IT, The Beat | Go Feet |
| 28 | SIGNING OFF, UB 40 | Graduate |
| 29 | ME, MYSELF, I, Joan Armatrading | A&M |
| 30 | GIVE ME THE NIGHT, George Benson | Warner Bros |
| 31 | MCCARTNEY II, Paul McCartney | Parlophone |
| 32 | EMOTIONAL RESCUE, Rolling Stones | Rolling Stones |
| 33 | PETER GABRIEL, Peter Gabriel | Charisma |
| 34 | EAT TO THE BEAT, Blondie | Chrysalis |
| 35 | BAT OUT OF HELL, Meat Loaf | Epic/Cleveland Int |
| 36 | ABSOLUTELY, Madness | Stiff |
| 37 | BACK IN BLACK, AC/DC | Atlantic |
| 38 | SOMETIMES YOU WIN, Dr Hook | Capitol |
| 39 | PARALLEL LINES, Blondie | Chrysalis |
| 40 | WHEELS OF STEEL, Saxon | Carrere |
| 41 | THE GAME, Queen | EMI |
| 42 | BEE GEES GREATEST, Bee Gees | RSO |
| 43 | 20 HOTTEST HITS, Hot Chocolate | Rak |
| 44 | XANADU, Ost | Jet |
| 45 | BREAKING GLASS, Hazel O'Connor | A&M |
| 46 | WAR OF THE WORLDS, Jeff Wayne's Musical Version | CBS |
| 47 | DEEPEST PURPLE, Deep Purple | Harvest |
| 48 | PERMANENT WAVES, Rush | Mercury |
| 49 | TELEKON, Gary Numan | Beggars Banquet |
| 50 | GLASS HOUSES, Billy Joel | CBS |
| 51 | LONDON CALLING, Clash | CBS |
| 52 | HEARTBREAKERS, Matt Monro | EMI |

STAFF CHOICE

We all found it harder to think up our favourites this year — memorable ditties seem to have been fewer and far between. Take a gander at the weird selection of singles in the overall chart below and marvel at the bunch of fruitcakes who combine to make up this splendid publication . . .

FAVE RAVES ALBUMS

- | | | |
|----|-------------------------------|---------------------|
| 1 | PETER GABRIEL | Peter Gabriel |
| 2 | CLOSER | Joy Division |
| 3 | SOUND EFFECTS | The Jam |
| 4 | BOY | U2 |
| 5 | THE RIVER | Bruce Springsteen |
| 6 | SCARY MONSTERS & SUPER CREEPS | David Bowie |
| 7 | CROCODILES | Echo & The Bunnymen |
| 8 | FLESH & BLOOD | Roxy Music |
| 9 | ZENYATTA MONDATTA | The Police |
| 10 | WAITING FOR A MIRACLE | Cosat Angels |

SINGLES

- | | | |
|----|-----------------------------------|-----------------------|
| 1 | ASHES TO ASHES | David Bowie |
| 2 | CAN'T STAND UP FOR FALLING DOWN | Elvis Costello |
| 3 | 11 O'CLOCK TICK TOCK | U2 |
| 4 | GOING UNDERGROUND | The Jam |
| 5 | SPACER | Sheila B Devotion |
| 6 | LOVE WILL TEAR US APART | Joy Division |
| 7 | GAMES WITHOUT FRONTIERS | Peter Gabriel |
| 8 | ENOLA GAY | Orchestral Manoeuvres |
| 9 | TREASON | Teardrop Explodes |
| 10 | A SONG FROM UNDER THE FLOORBOARDS | Magazine |

Winners in the BMRB 1980 Singles Chart are the Police, which probably doesn't come as a great surprise . . .



and here they are again at the top of the pile in the albums.

- | | | |
|-----|--|--------------|
| 51 | SILVER DREAM MACHINE, David Essex | Mercury |
| 52 | I COULD BE SO GOOD FOR YOU, Denis Waterman | EMI |
| 53 | JUMP TO THE BEAT, Stacy Lattisaw | Atlantic |
| 54 | GAMES WITHOUT FRONTIERS, Peter Gabriel | Charisma |
| 55 | BACK TOGETHER AGAIN, Roberta Flack/Donny Hathaway | Atlantic |
| 56 | SUNSHINE OF YOUR SMILE, Mike Berry | Polydor |
| 57 | GOTTA PULL MYSELF TOGETHER, Nolans | Epic |
| 58 | NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills | 20th Century |
| 59 | SEX EYES, Dr Hook | Capitol |
| 60 | IT'S ONLY LOVE, Elvis Presley | RCA |
| 61 | OVER YOU, Roxy Music | Polydor |
| 62 | SHE'S OUT OF MY LIFE, Michael Jackson | Epic |
| 63 | WITH YOU I'M BORN AGAIN, Billy Preston/Syreeta | Motown |
| 64 | FASHION, David Bowie | RCA |
| 65 | CARRIE, Cliff Richard | EMI |
| 66 | DOG EAT DOG, Adam & The Ants | CBS |
| 67 | POISON IVY, Lambretta | Rocket |
| 68 | BADE, Styx | A&M |
| 69 | STOMP, Brothers Johnson | A&M |
| 70 | PLEASE DON'T GO, KC and the Sunshine Band | TK |
| 71 | EVERYBODY'S GOT TO LEARN SOMETIME, Korgis | Rialto |
| 72 | CAPTAIN BEAKY, Keith Michell | Polydor |
| 73 | DREAMIN', Cliff Richard | EMI |
| 74 | GIVE ME THE NIGHT, George Benson | Warner Bros |
| 75 | ROCK WITH YOU, Michael Jackson | Epic |
| 76 | MIRROR IN THE BATHROOM, The Beat | Go Feet |
| 77 | BABOOSHKA, Kate Bush | EMI |
| 78 | I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello | F Beat |
| 79 | DO THAT TO ME ONE MORE TIME, Captain and Tenille | Casablanca |
| 80 | OH YEAH, Roxy Music | Polydor |
| 81 | MY OLD PIANO, Diana Ross | Motown |
| 82 | SOMEONE'S LOOKING AT YOU, Boomtown Rats | Ensign |
| 83 | I HEAR YOU NOW, Jon and Vangelis | Polydor |
| 84 | RAT RACE/RUDE BOY'S OUTA JAIL, Specials | Two Tone |
| 85 | IT'S DIFFERENT FOR GIRLS, Joe Jackson | A&M |
| 86 | YOU GAVE ME LOVE, Crown Heights Affair | Mercury |
| 87 | DON'T PUSH IT DON'T FORCE IT, Leon Hayward | 20th Century |
| 88 | LET'S GET SERIOUS, Jermaine Jackson | Motown |
| 89 | SO LOVELY, Police | A&M |
| 90 | IT'S STILL ROCK AND ROLL TO ME, Billy Joel | CBS |
| 91 | RIDERS IN THE SKY, Shadows | EMI |
| 92 | ANOTHER ONE BITES THE DUST, Queen | A&M |
| 93 | COCCATA, Amy | Ariola |
| 94 | HOLD ON TO MY LOVE, Jimmy Ruffin | RSO |
| 95 | CUPID — I'VE LOVED YOU FOR A LONG TIME, Detroit Spinners | Atlantic |
| 96 | MIDNITE DYNAMOS, Matchbox | Magnet |
| 97 | MY WAY OF THINKING/I THINK IT'S GOING TO RAIN, UB 40 | Graduate |
| 98 | GREEN ONIONS, Booker T and the MG's | Atlantic |
| 99 | LIP UP FATTY, Bad Manners | Magnet |
| 100 | ALL OUT OF LOVE, Air Supply | Arista |

- | | | |
|-----|---|----------------|
| 53 | DIANA, Diana Ross | Motown |
| 54 | HOTTER THAN JULY, Stevie Wonder | Motown |
| 55 | SHORT STORIES, Jon & Vangelis | Polydor |
| 56 | THE RIVER, Bruce Springsteen | CBS |
| 57 | GOLDEN COLLECTION, Charley Pride | K Tel |
| 58 | NOT THE NINE O'CLOCK NEWS, Various | BBC |
| 59 | HEAVEN AND HELL, Black Sabbath | Vertigo |
| 60 | ORCHESTRAL MANOEUVRES IN THE DARK | Dindisc |
| 61 | DEPRISING, Bob Marley & The Wailers | Island |
| 62 | DOWN TO EARTH, Rainbow | Polydor |
| 63 | THE CRYSTAL GAYLE SINGLES ALBUM | United Artists |
| 64 | RUMOURS, Fleetwood Mac | Warner Bros |
| 65 | SOUND EFFECT, Jam | Polydor |
| 66 | 20 GOLDEN GREATS, Diana Ross | Motown |
| 67 | THE LOVE ALBUM, Various | K Tel |
| 68 | THE VERY BEST OF, Don MacLaan | United Artists |
| 69 | TOO MUCH PRESSURE, Selector | Two-Tone |
| 70 | THE BOBBY VEE SINGLES ALBUM | United Artists |
| 71 | MOUNTING EXCITEMENT, Various | K Tel |
| 72 | ELO'S GREATEST HITS, Electric Light Orchestra | Jet |
| 73 | READY AN' WILLING, Whitesnake | United Artists |
| 74 | DISCOVERY, Electric Light Orchestra | Jet |
| 75 | GOLD, Three Degrees | Ariola |
| 76 | AUTOAMERICAN, Blondie | Chrysalis |
| 77 | IF YOU WANT BLOOD YOU'VE GOT IT, AC/DC | Atlantic |
| 78 | HYPNOTISED, Undertones | Sire |
| 79 | THE BARBARA DICKSON ALBUM, Barbara Dickson | Epic |
| 80 | SUZI QUATRO'S GREATEST HITS | Rak |
| 81 | FACADES, Sad Cafe | RCA Victor |
| 82 | KINGS OF THE WILD FRONTIER, Adam and the Ants | CBS |
| 83 | JUST SUPPOSIN', Status Quo | Vertigo |
| 84 | KENNY KAY, Kenny Rogers | United Artists |
| 85 | MAGIC REGGAE, Various | K Tel |
| 86 | CHAMPAGNE AND ROSES, Various | Polystar |
| 87 | IRON MAIDEN, Iron Maiden | EMI |
| 88 | BRITISH STEEL, Judas Priest | CBS |
| 89 | I'M NO HERO, Cliff Richard | EMI |
| 90 | SKY | Ariola |
| 91 | NOW WE MAY BEGIN, Randy Crawford | Warner Bros |
| 92 | I AM WOMAN, Various | Polystar |
| 93 | GLORY ROAD, Gillan | Virgin |
| 94 | HIGHWAY TO HELL, AC/DC | Atlantic |
| 95 | NOBODY'S HERO, Still Little Fingers | Chrysalis |
| 96 | JUST ONE NIGHT, Eric Clapton | RSO |
| 97 | ASTAIRE, Peter Skellern | Mercury |
| 98 | TUMBLIN', Fleetwood Mac | Warner Bros |
| 99 | SETTING SOULS, Jam | Polydor |
| 100 | ROD WAX, Various | K Tel |

THE singles and albums charts of the year are calculated on sales of records in the chart return shops.

PAULA'S Top six (they were the only ones she could remember).



ALBUMS

- | | |
|---|--|
| 1 | FLESH AND BLOOD, Roxy Music — Polydor |
| 2 | REMAIN IN LIGHT, Talking Heads — Sire |
| 3 | SCARY MONSTERS AND SUPER CREEPS, David Bowie — RCA |
| 4 | SNAP CRACKLE AND POP, John Cooper Clarke — Epic |
| 5 | ALBUM OF LOVE SONGS, Barbara Cartland and the Royal Philharmonic Orchestra — Warner Brothers |
| 6 | MONDO BONGO, Boomtown Rats (I've heard it in advance) — Ensign |

SINGLES

- | | |
|---|--|
| 1 | FASHION, David Bowie — RCA |
| 2 | SAME OLD SCENE, Roxy Music — Polydor |
| 3 | OVER YOU, Roxy Music — Polydor |
| 4 | TALK OF THE TOWN, Pretenders/Real |
| 5 | BANG BANG, B. A. Robertson — Warner Brothers |
| 6 | BANANA REPUBLIC, Boomtown Rats — Ensign |

GIGS: Boomtown Rats in Los Angeles, Roxy at Wembley, Kiss at Wembley.

The man behind the mask is none other than ALF MARTIN, famous endorser of products like Orion 2000.



SINGLES
 1 GOING UNDERGROUND, Polydor
 2 DEXY'S MIDNIGHT RUNNERS - EMI
 3 OUTTA MY LIFE, Hazel O'Connor - A&M
 4 STAND SO CLOSE TO ME, Police - A&M
 5 WITHOUT FRONTIERS, Peter Gabriel - Charisma
 6 TALK OF THE TOWN, Pretenders - Real Records
 7 TOM HARK, Piranhas - Sire
 8 ASHES TO ASHES, David Bowie - RCA
 9 ENOLA GAY, Orchestra Manoeuvres In The Dark - Din Disc
 10 MY PERFECT COUSIN, The Undertones - Sire

ALBUMS
 1 SCARY MONSTERS, Super Creeps David Bowie - RCA
 2 BOY U-2 - Island
 3 SOUND AFFECTS, Jam - Polydor
 4 PETER GABRIEL, Peter Gabriel - Charisma
 5 BREAKING GLASS, Hazel O'Connor - A&M
 6 Q-TIPS, Q-Tips - Chrysalis
 7 GLASS HOUSES, Billy & Joel - CBS
 8 MORE SPECIALS, Specials - Chrysalis
 9 ARGY BARGY, Squeeze - A&M
 10 THE ABSOLUTE GAME, Skids - Virgin

GIGS: The Jam, Rainbow, U2, Marquee, Bob Marley and the Wailers, Crystal Palace



This is Manchester's finest, Miss Mike Nicholls, sporting one of the many fine numbers she can be seen floating in the office in.

SINGLES
 1 RISING FROM UNDER THE DOORBOARDS, Magazine - Virgin
 2 ASHES TO ASHES, David Bowie - RCA
 3 SHE'S SO COLD, Rolling Stones - Rolling Stones Records
 4 WANNA DESTROY YOU, Soft Boys - Armageddon
 5 SNORTIN' WHISKEY (AND DRINKING COCAINE), Pat Travers Band - Polydor
 6 BANK ROBBER, The Clash - CBS
 7 I'M IN LOVE WITH THE GIRL ON THE MANCHESTER VIRGIN MEGASTORE CHECK-OUT DESK, The Freshies - Razz
 8 BULLET PROOF HEART, Fingerpritz - Virgin
 9 ENOLA GAY, Orchestral Manoeuvres In The Dark - Din Disc
 10 CIRCUS GAMES, The Skids - Virgin

ALBUMS
 1 GRACE & DANGER, John Martyn - Island
 2 CLOSER, Joy Division - Factory
 3 FLESH & BLOOD, Roxy Music - Polydor
 4 THE RIVER, Bruce Springsteen - CBS
 5 EMPTY GLASS, Pete Townshend - Atco
 6 SOUND AFFECTS, The Jam - Polydor
 7 QUIET LIFE, Japan - Ariola
 8 PETER GABRIEL, Peter Gabriel - Charisma
 9 SNAP CRACKLE & BOP, John Cooper Clarke - Epic
 10 THREE INTO ONE, Ultravox - Island

GIGS: 1 Lou Reed, Bottom Line, New York, 2 Bob Seger & The Silver Bullet Band, Wembley Arena, 3 Mink De Ville, The Venue, London.

CHRIS WESTWOOD would like to make it clear once and for all that he refuses to answer to the name Driftwood, Scumbag or Pissbag and will be known as Christine from January 15 (don't ask).



SINGLES
 1 11 O'CLOCK TICK TOCK, U-2 - Island
 2 BETTER SCREAM/DISCO JOE, Wahl Heat - Eric's Inevitable
 3 SEVEN MINUTES TO MIDNIGHT, Wahl Heat - Eric's Inevitable
 4 INDEPENDENCE DAY, Comsat Angels - Polydor
 5 TREASON, The Teardrop Explodes - Zoo
 6 LOVE WILL TEAR US APART, Joy Division - Factory
 7 RISING FROM UNDER THE DOORBOARDS, Magazine - Virgin
 8 INSIDE OUT, Diana Ross - Motown
 9 DRUM SEQUENCES 1+2, Pauline Murray - Illusive
 10 THE HUMAN FACTOR, Music For Pleasure - Rage

ALBUMS
 1 BOY U-2 - Island
 2 CROCODILES, Echo & The Bunnymen - Korova
 3 CLOSER, Joy Division - Factory
 4 WAITING FOR A MIRACLE, Comsat Angels - Polydor
 5 COLOSSAL YOUTH, Young Marble Giants - Rough Trade
 6 PAULINE MURRAY & THE INVISIBLE GIRLS - Illusive
 7 JEOPARDY, The Sound - Korova
 8 SCARY MONSTERS, David Bowie - RCA
 9 NOBODY'S PERFECT, The Distractions - Island
 10 SOUND AFFECTS, The Jam - Polydor

GIGS: U-2, The Marquee, Magazine/Daf, The Lyceum

The legendary JOHN SHEARLAW seen here as he will never be seen again. Well, you know what they say, hair today gone tomorrow.



SINGLES
 1 THE WINNER TAKES IT ALL, Abba - CBS
 2 MILTON KEYNES WE LOVE YOU, Eddie Stanton - Black Eye
 3 ALL NIGHT LONG, Rainbow - Polydor
 4 MASTERBLASTER (JAMMIN'), Stevie Wonder - Motown
 5 TIDE IS HIGH, U-Roy/Paragons - Virgin double-A
 6 WHAT YOU'RE PROPOSING, Status Quo - Vertigo
 7 WHAT I LIKE ABOUT YOU, The Romanics - CBS
 8 BRIGHT EYES (from 'Tiswas'), Matthew Butler - CBS
 9 THE FINAL DAY (EP), Young Marble Giants - Rough Trade
 10 I'M FOREVER BLOWING BUBBLES, The Cockney Rejects - EMI

GIGS: 'Tiswas', ATV Land, (January), XTC, Starlight Ballroom, Melbourne, Bob Marley And The Wailers, Crystal Palace.

I've been told not to say "ROS RUSSELL is the one on the left". That's all very well - no sooner said than and all that - but which one is she?



ALBUMS
 1 BORDERLINE, Ry Cooder - WEA
 2 THE RIVER, Bruce Springsteen - CBS
 3 ME MYSELF I, Joan Armatrading - A&M
 4 FOOLISH BEHAVIOUR, Rod Stewart - Riva
 5 THE UP ESCALATOR, Graham Parker - Sire
 6 ZENYATTA, MONDATTI, The Police - A&M
 7 SECONDS OF PLEASURE, Rockpile - F-Beat
 8 BREAKING GLASS, Hazel O'Connor - A&M
 9 PETER GABRIEL, Peter Gabriel - Charisma
 10 BROKEN HOME, Broken Home - WEA

GIGS: Ry Cooder, Hammersmith Odeon, London Rod Stewart at Wembley, Motels at the Venue, London

Spot the loony MIKE GARDNER is our blossoming gossip columnist (hic!), He likes eating, sorry, meeting people.



SINGLES
 1 SPACER, Sheila B Devotion - Carrere
 2 A FOREST, The Cure - Fiction
 3 11 O'CLOCK TICK TOCK, U-2 - Island
 4 MODERN GIRL/9 TO 5, Sheena Easton - EMI
 5 TREASON, The Teardrop Explodes - Mercury
 6 GIVE ME THE NIGHT, George Benson - Warners
 7 INDEPENDENCE DAY, The Comsat Angels - Polydor
 8 ROCK WITH YOU, Michael Jackson - Epic
 9 HEATBREAK HOTEL, The Jacksons - Epic
 10 RESCUE, Echo And The Bunnymen - Korova

GIGS: 1 Beach Boys, Wembley and Knebworth, 2 Bob Seger Wembley, 3 Stevie Wonder, Wembley.

DANIELA SOAVE was a bit down at heel when we took this pic, which accounts for the soft shoe shuffle.



ALBUMS
 1 HYPNOTISED, The Undertones - Sire
 2 ABSOLUTELY, Madness - Stiff
 3 SOUND AFFECTS, The Jam - Polydor
 4 GET HAPPY, Elvis Costello - F-Beat
 5 THE UP ESCALATOR, Graham Parker - Sire
 6 MORE SPECIALS, Specials - 2-Tone
 7 JUST CAN'T STOP IT, The Beat - Go Feet
 8 SEARCHING FOR THE YOUNG SOUL REBELS, Dexy's Midnight Runners - EMI
 9 BORDERLINE, Ry Cooder - Warner Brothers
 10 ORGANISATION, Orchestral Manoeuvres In The Dark - Din Disc

GIGS: 1 Undertones, Hammersmith Palais, London, 2 The Jam, Rainbow Theatre, London, 3 Dexy's Midnight Runners, Edinburgh Tilly's.

Taken moments after the total collapse of his already drink-soaked brain, SIMON LUDGATE should be avoided at all costs.



ALBUMS
 1 PETER GABRIEL, Peter Gabriel - Charisma
 2 ROTTING FRUIT FOR FRESH VEGETABLES, Dead Kennedys - Cherry Red
 3 TRAVELOGUE, Human League - Virgin
 4 ZENYATTA MONDATTI, Police - A&M
 5 I'M NO HERO, Cliff Richard - EMI
 6 EMPIRES AND DANCE, Simple Minds - Ariola
 7 SUPER TROUPER, Abba - Epic
 8 KINGS OF THE WILD FRONTIER, Adam And The Ants - CBS
 9 BAD MANNERS, Bad Manners - Magnet
 10 FAME SOUNDTRACK - RSO

GIGS: 1 Fabulous Thunderbirds, Uncle Po's, Hamburg, 2 Beach Boy's reception at Searcy's Pavilion Road, 3 Saxon at Loch Lomond

Griming fools of the world unite! GRAHAM STEVENS is organising this movement from a bus-shelter in Borehamwood.



SINGLES
 1 LOOKING FOR CLUES, Robert Palmer - Island
 2 ASHES TO ASHES, David Bowie - RCA
 3 A DAY WITHOUT ME, U-2 - Island
 4 CIRCUS GAMES, Skids - Virgin
 5 ENOLA GAY, OMD - Din Disc
 6 77 STRANGERS IN THE NIGHT, Saxon - Carrere
 7 TOUCH TOO MUCH, AC/DC - WEA
 8 JOHNNY AND MARY, Robert Palmer - Island
 9 MASTERBLASTER, Stevie Wonder - Motown
 10 LORRAINE, Bad Manners - Magnet

GIGS: 1 Robert Palmer, Dominion, London, 2 Doll by Doll Tarrington, London, 3ZZ Top, Hammersmith Odeon, London

And now for the intellectual element on the paper. No, wait a minute, it's ROBIN SMITH, Sorry.



SINGLES
 1 HUNGRY HEART, Bruce Springsteen - CBS
 2 GAMES WITHOUT FRONTIERS, Peter Gabriel - Charisma
 3 CRAZY TRAIN, Ozzy Osbourne - Blizzard of Oz - Jet
 4 WOMAN IN LOVE, Barbra Streisand, Barry Gibb - CBS
 5 MAKE IT REAL, Scorpions - EMI
 6 DON'T STAND SO CLOSE TO ME, Police - A&M
 7 YOU, G Force - Jet
 8 SPIRIT OF RADIO, Rush - Mercury
 9 CRIMINAL TENDENCIES, Wild Horses - EMI
 10 ARMY DREAMERS, Kate Bush - EMI

GIGS: AC/DC, Hammersmith Odeon, London, Rod Stewart, Wembley Arena, Iron Maiden Gillan/Slade, Reading Festival.

The dog with the man under his arm is not MARK COOPER... Lawdy! How these boys get their kicks!



SINGLES
 1 LOVE WILL TEAR US APART, Joy Division - Factory
 2 ASHES TO ASHES, David Bowie - RCA
 3 WAITING FOR A MIRACLE, Comsat Angels - Polydor
 4 WEDNESDAY WEEK, The Undertones - Sire
 5 OVER YOU, Roxy Music - Island
 6 SEVEN MINUTES TO MIDNIGHT, Wahl Heat - Inevitable
 7 REDEMPTION SONG, Bob Marley - Island
 8 FINAL DAY, Young Marble Giants - Rough Trade
 9 READY FOR WAR, John Cale - IRS America
 10 FUNNY TOWN, Lipps Inc. - Casablanca

ALBUMS
 1 CLOSER, Joy Division - Factory
 2 SOUND AFFECTS, The Jam - Polydor
 3 WAITING FOR A MIRACLE, Comsat Angels - Polydor
 4 SECOND EDITION, Public Image - Warners American (Metal Box)
 5 SEVENTEEN SECONDS, The Cure - Fiction
 6 ARGY BARGY, Squeeze - A&M
 7 BLACK WOMAN, Joy Division - Island
 8 GRACE AND DANGER, John Martyn - Island
 9 GET HAPPY, Elvis Costello - F-Beat

1 Selector, Whisky, Los Angeles, 2 Captain Beefheart, The Venue, London, 3 Bruce Springsteen, Milwaukee