**NEW YEAR 1981 will start with a bang...**

Rats, Roxy, Costello, Who New Year tours

**GELDOR**

will coincide with the release of their as yet untitled album. No Gallery is also considering a further film part but further details aren't yet known.

The Who dates are: Leicester Granada (January 23), Sheffield City Hall (February 28), Portsmouth Playhouse (March 6), Birmingham Academy (March 20), Cardiff International Arena (March 29), London Hammersmith Odeon (April 15, 17), Edinburgh Playhouse (October 19, 21), London Bowl (November 30, December 1, Leicester), etc. Tickets are priced at £1.50, £1.30 and £1.10, with the exception of Cardiff (£1.50) and Leicester (£1.50 and £1.30).

**FERRY**

The Rolling Stones are back with a new album, **Exile on Main Street,** which draws on the group's experiences and includes some previously unreleased tracks. The album was recorded at Muscle Shoals Studio in Alabama and includes contributions from some of rock's biggest names. The band is planning a major world tour to promote the album, with dates announced for North America, Europe, and Asia. In addition, some special guest appearances are expected, including a performance with Bob Dylan. The tour will feature new material as well as hits from the band's extensive catalog. Tickets are expected to go on sale soon, with details to be announced shortly. Fans are encouraged to stay tuned for updates on tour dates and ticket availability.
**MO-DETTE RECOVERS**

MO-DETTE'S drummer June Miles-Kingston has recovered from her broken foot and the band will be playing a tour this month. Dates are: Coventry General Wolfe December 3, Bradford Palm Cove 4, Nottingham University 5, Somerton Blades 7, Cheltenham Eves 8, London Marquee 9 and 10, Leeds Fun Club 11, Leicester Community Centre 13, London Dingwalls 14.

Further dates will be announced shortly and support band on most of the above dates will be THE TEMPER.

**SWEET GIG**

SWEET ARE to play their first gig in three years, which will also be their first as a trio, in the new year. Mick Tucker, Andy Scott and Steve Priest will play the London Lyceum on January 4, augmented by Gary Moberly on keyboards, when they will play old favourites as well as new material.

The band are currently recording a new album, and will tour the UK in the spring.

**DOLLAR LP**

DOLLAR RELEASE their second album, 'The Paris Collection' on December 5 and WEA are launching a competition to win a day in Paris with the gruesome twosome to coincide with its release. All 13 tracks were written by Dollar and a single 'You Take My Breath Away' will be taken from the album for release in the new year.

10 coincide with the single, David and Therese play their first ever live dates in January and February. At the moment they are looking at film scripts with a view to starting work on a movie in the spring.

**COUGAR TIME**

JOHN COUGAR, whose new single 'This Time' is currentlynestling in the American Top 30, will be touring Britain in February.

Cougar will be bringing over his band the 'Cougars' and the full roster of dates will be known shortly. In Britain Cougar is best known for his hit singles 'A Lover' and 'One Too Many,' and Riva Records will be releasing his new album 'November.' Tracks will include 'What If It Did,' in February coinciding with the tour. The album is already Top 50 in the States.
JOCK'S TROUBLE

Scottish entrepreneur and Four Be's mentor Jock Macdonald has run into trouble with the football authorities over his links with the banned team. He was accused of playing games to make money from illegal betting. However, he denied the charges and stated that his involvement was not for financial gain but for the benefit of the club.

MOTORHEAD ARRESTED

Motorhead drummer Phil Taylor, who is well-known for his wild lifestyle, was arrested last week for allegedly driving under the influence of drugs. He was released on bail but has been warned that he faces further charges if he is found guilty.

HHAZEL FOUR

Hazel O'connor, who gained fame with her hit single 'Miles Away', announced her retirement from music. She said she felt that she had contributed enough to the music industry and wanted to focus on other things in her life.

THE TEA SET

The Tea Set, a band from the North East, have announced their split after a highly publicised breakup. The band said that they were unable to continue with their music due to personal reasons.

Solo John

Solo John, a popular singer from the north of England, will be touring the country in support of his latest album. The tour will include some of his biggest hits and will be a great opportunity for fans to see him perform live.

And Clash a Triple

The new Clash album, which is out next month, features nine tracks from their two most recent albums. The album has been well-received by fans and critics alike, with many praising the band's musicality and political messages.

Generation X Tour With New Man

Generation X, a band from the UK, will be touring the country in support of their new album. The tour will include some of their biggest hits and will be a great opportunity for fans to see them perform live.
WE'RE NUTS ABOUT HAZEL
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INCLUDES THE SINGLE "TIME"

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In 6, 1980 Spandau privat., Hamburg born Bettina Hubers. the Hamburg born artist had taken to the spotlight there. His daughter Oakey replied, "You're this J8 (topical Initials, eh?) and you think you're special?"

MORE lines from the Barracudas: Jeremy Gluck that the forthcoming album will demonstrate their theory of Transcendental Deviation which we non-hipsters mean they deal out of the real McCoy's in a manner that makes you say, "Wow!"

THE Vibe's Christmas album, a large scale massaging of your Festive Favourites by the Boys retaining all 99 has been told that it can't be eligible for chart status unless the price has been raised to £1 each. Troubles, the cut was that the Morris Blues Society of London and the Queen of Soul meets the Black Shadows of London concert at the Bleach venue. The course of Private highs will always be with us.
The Ripper was imminent, God knows, what it must be like for women living there.

First of all I threw the lidework on the floor, which, in the dark, bore an amazing resemblance to someone lying there. So then I put on my pyjamas. Anyone who has seen me in my pyjamas would realize I was safe from virtually anything. Then a bunch of pigeons decided to have a coffee evening on the parapet outside my window, thus casting awful shadows across the room. Then, naturally, wanted to go to the loo, which was about four miles away. I'd rather have been examining tarantulas with Iron Maiden than this.

The TV show I was doing was interesting mainly because the presenter warned everyone he hoped there wasn't going to be any sexual innuendo lying about. After my totally kids night nothing was further, from my mind and, fellow guest Tom Robinson, didn't look as though he was about to give vent to a string of obscenities, followed by an impromptu strip. However, having both been warned, we were immediately gripped with a strong desire to yell 'woobly bits, willies, etc.'

When interviewing Shak Stevens, the poor interviewer, obviously feeling the strain from speaking to another guest, Ricado Jobson (the producer) was trying to decide whether or not to cut the interview short, he asked Shakky, as his chums call him, if he felt he was a 'throbback of the 60's.' Shakky's obviously been watching Russell Harty's interview Grace Jones on the telly and swatted him a quick left in retaliation. He broke the interviewer's watch.

On Friday morning inspiration struck me. I'd take Richard 'wait a minute while I hold me tummy in' Jobson to one of my weightlifting sessions. I'm hoping to change gyms soon and start training with David 'Darth Vader' Prowse, which could be a meeting of the century. I also wanted to see Richard's new party trick of making his teeth drop out at will. Devoted fans of the Skids may know poor old Richard must be seen running up and down his teeth before Dave Prowse strapped him on to particularly virulent bit of equipment and screwed up all sorts of pictures in the mind.

That night I went to see Generation X, who were looking good. Billy Idol looked like he's been lifting a few weights and Tony James looked positively Byronic, even in a damp top hat with a couple of his teeth before Dave Prowse strapped him on to particularly virulent bit of equipment and screwed up all sorts of pictures in the mind.

Meanwhile... I decided to stockpile the day's offerings to the every man's favourite bands. Well, almost everyone's favourite. In the shambles. First of all I was meant to be buying to buy a tarantula with Iron Maiden, one of their molely crew has a very keen interest in tropical insects. I was ready to go on Wednesday, putting on my wet suit, in case anyone expected me to do a dance of the seven veils with the thing running up my arm in the seaside Peterie. Sadly, at the last minute, fate dealt with me, sweating gamely in my wet suit, a cruel blow. Iron Maiden had pissed off to tour.

I flung myself down on the bed... I could really be expected to wait until the end of the year for the delights of being attacked by tarantulas with only Iron Maiden for company.

Next, I was meant to go to the dogs, literally. Judas Priest, obviously filled with Christmas spirit, volunteered to help me out of the fix. I was all logged up with a white pom pom hat, which 

...I was definitely unsuitable for this column and as a day's weeding with Bryan Ferry somehow lacked that certain something.

But wait until next week.

LOVE PAULA XXX

B EING A busy little beaver this week I decided to stockpile the day's offerings to the every man's favourite bands. Well, almost everyone's favourite. In the shambles. First of all I was meant to be buying to buy a tarantula with Iron Maiden, one of their molely crew has a very keen interest in tropical insects. I was ready to go on Wednesday, putting on my wet suit, in case anyone expected me to do a dance of the seven veils with the thing running up my arm in the seaside Peterie. Sadly, at the last minute, fate dealt with me, sweating gamely in my wet suit, a cruel blow. Iron Maiden had pissed off to tour.

I flung myself down on the bed... I could really be expected to wait until the end of the year for the delights of being attacked by tarantulas with only Iron Maiden for company.

Next, I was meant to go to the dogs, literally. Judas Priest, obviously filled with Christmas spirit, volunteered to help me out of the fix. I was all logged up with a white pom pom hat, which took off in case I was mistaken for the label and expected to run around while pursued by a bunch of slavering hounds. I mean, it was going to be good enough with Judas Priest pledging and clubbing a bunch of out of work lavy cisterns.

I then spent an interesting afternoon doing radio interviews. I did one interview that was to be networked throughout the country naturally I threw myself into a speech that was going to be a blowtorch of reason. The second time around I seemed to have lost that certain something and sounded like my pants were full of potato crisps. When I heard that Judas Priest had gone on tour.

By this time it was getting a little late in the week and I'm sweating, without the aid of my wet suit, at the thought of our revered editor whipping my copy out of me while I'm tied to his desk with the aid of typewriter ribbons.

It's worse than the night I spent earlier this week in Leeds. I'll be forgetting that for quite a while about undertakers as art. After I stumbled on for 20 minutes, this was put up to an until end by the girl that was doing the interview. Realised I hadn't switched on the record button. The second time around I seemed to have lost that certain something and sounded like my pants were full of potato crisps. When I heard that Judas Priest had gone on tour.

The Tin Soldier's piece (last week's Record Mirror) explained that copying music ban after all of a dozen locals had become a dance of the seven veils with the thing running up my arm in the seaside Peterie. Sadly, at the last minute, fate dealt with me, sweating gamely in my wet suit, a cruel blow. Iron Maiden had pissed off to tour.

Now... "ROCK ON" proclaims the Tolles Times, and here the protestors have their wicked way, as the ban is lifted. Over 1,200 names were eventually scribbled on the petition — in fact the whole thing was probably much grander, with only one councillor standing against the decision to raise the ban.

The first Osibisa album for three years and it's real magic. Africa's biggest selling artistes have produced this year's biggest sounding album. A celebration of pure African rhythm. It is

MYSTIC ENERGY

Including the single 'Oreba (Magic People)'

CATCH EM' LIVE ON STAGE

December 7th. Fairfield Hall, Croydon

NASH THE SLASH pictured here trying desperately to live up to his moniker, big-sawing his rusty violin onstage at the Greyhound (Sunday), since this it, is claimed, is the nearest he could get to the sound he wanted. Not quite the same as when Pete Townsend does it eh?
THE RECENT UK release of the Residents' "Commercial" album and single, combined with appearances on the Old Grey Cotton Vest (singing 'Land Of A Thousand Dances' and 'Wipe-out' clad in newspaper hoods and suits) has created an enormous amount of interest in the San Francisco based band that have been described variously as "musical urban guerrillas"; "terrible" and more recently "demented slot machine puppets".

They started in the mid-sixties in Louisiana, where five spotty teenagers from the same high school would spend all their spare time together listening to the radio... playing records and pondering over what possibilities there were for pork shops in the future of rock 'n' roll. They formed a band, and spent hours playing and experimenting with tape recorders. By 1971, the band was down to four and was named the Residents. Record companies wouldn't accept their strange music, so they formed their own label, Ralph Records, with some friends. For reasons best known to themselves, the Residents decided to remain anonymous. Why? Perhaps because they could all be replaced in the event of death, and nobody need know anything about it. The truth is the Residents can continue rockin' ad infinitum, and that FRIGHTENS people.

Around the beginning of the seventies, the band gave their only known interview for an A'cata radio station. The reason they've granted nobody an interview since that occasion is simply because crawfish costumes are rather bulky and could get very hot and uncomfortable in a lengthy interview session.

In 1971, the Residents, clad in mummy-style bandages gave two of their legendary live performances. They played live a third time five years later in 1976.

The first Ralph release in December 1972 was a Christmas offering entitled 'Santa Dog', a fine selection of seasonal sounds that are a perfect compliment to anybody's plum pudding 'n' cream.

The cover of the Residents' debut album, titled 'Meet The Residents' was a grotesquely re-touched version of 'Meet The Beatles' sleeve. Eventually Ralph had to submit to pressure from Phonogram, who didn't like the sleeve and withdrew the 'Beatle Monster' artwork. John Crawfish also released a picture of four crawfish in Beatle suits who were alleged to be Paul McCrawfish, John Crawfish, George Crawfish and Ringo Starrfish.

"Not Available" was the second album recorded by the Residents, but it was not intended to be released. The band forgot its existence and in the end Ralph Records released it behind the Residents' backs during a minor quarrel.

The Residents' new 'Commercial' Album (their seventh) has 45 tracks, each one minute long. Resident music is unorthodox, disturbingly funny and fascinating, and no two tracks are ever the same.

By Richard Newson
He lost his virginity to a Rotherham miner's daughter and in Germany he was so poor he slept on sheets covered in blood and semen. Just two of the startling confessions from drummer Bevan's book, The Electric Light Orchestra Story (Mushroom Books £3.95). For a financially comfortable band like the ELO, you'd be forgiven for thinking that life has always been easy, with their Godfather Arden waving his magic wand and making dreams come true. But in this book, culled from Bevan's diary which he's kept since 1962, you learn that life wasn't always a bed of expensive limos, good wine and even better women.

The son of a Birmingham shopkeeper, who used to play part time in a dance band, Big Bev was a schoolboy rebel who bought his first drum kit for £32 (he had £35 in his savings account at the time). His first real break came when he joined the Move who later grew into the Electric Light Orchestra — taking symphonic rock to its logical conclusion with a string section.

In his account of the rise and rise of one of the world's biggest bands, Bevan glossed over nothing. Starting with a description of scenes before a recent show, the chapter contrasts well with stories of ELO's first trip to America supporting Wishbone Ash with everyone sleeping in the same room.

The chapter on Jeff Lynne tells you more about this near recluse than a dozen other interviews. Bevan reveals that he was always something of a quiet eccentric, filling his mum and dad's house with recording equipment.

Bevan also makes sensitive portrayals of the other band members and there's an unintentionally hilarious piece on Big Don Arden — "During negotiations at a record company Don ended the discussion by overturning a huge desk on top of an executive and storming out. Yet he is not always as harsh as he makes out..." Yeah, grizzly bears are sometimes affectionate as well.

The rest of the book is mainly devoted to lavish tales of life on the road, including the real truth about Zeppelin drummer John Bonham riding a powerful motorbike around hotels.

Bevan also leaves room to expound on his own philosophies. An unabashed capitalist, he feels that he's worked hard enough to enjoy the rich fruits of success. On ELO's music he freely admits that Lynne can write the hits to an entire album in a week, and he also reckons that there are better drummers than himself.

A very good read helped along by the expertise of Garth Pearce the editor. Not just a glossy cash in aimed at the fans, this book is an honest appraisal of the band's career.

ROBIN SMITH

APART FROM being thrown out of a restaurant there once, I've always found The Strangers jolly decent chaps. Like the time Hugh Cornwell gave me a run-down of their than latest album, describing the band as "journalists" writing factually about whatever it was their songs were about.

Then he came over as a bluffer, down - by - earth sort of fellow. A similar personality is portrayed in this 28 page account of his five weeks inside Pentonville for possession of small quantities of drugs affectionately referred to as Marv and Charlie.

Mature enough not to sound too better about his sentence, he tells us how he was smart enough to handle winding up from waders and concludes with a fanciful slant in the tail. That, if he got jailed because young people look to him for guidance (the judge's excuse), such a decision is going to turn them against the pillars of society. Except there are No More Heroes any more, right?

By Mike Nichols

There are so many fanzines around at the moment that it's hard to choose the best. If you have a look in Rough Trade you're bound to find a few good ones. It seems like everyone's having a go, not a bad thing in the current climate of record business corruption and record hype. Most fanzines are free of record company ads so you get a fresher type of journalism, based on the truth and fired with the anger of youth.

Two good fanzines at the moment are 'Making Time' and 'Cross Now'. 'Making Time' has a lot of interesting stuff in it including interviews with the Chords and Athletico Spizz '80. There is some good poetry and a cover design by Paul Weller. All in all, a terrific mag that has so much energy that it almost leaps up and grabs you by the throat. Only 20p and a large SAE.

Hugh Cornwell: 'Inside Information' (Stranglers Information Service)

From 34 Cobblers Bridge Road, Home Bay, Kent. "Cross Now" is very different from 'MT' but just as exciting. The main articles are interviews with John Peel, The Dolly Mixtures, Take It and Martian Dance. These are surrounded by lots of cartoons, poems, weird bits and a general abundance of fun. As with 'MT', there's plenty to read, lots of interesting things to stare at and some strange ideas to set your brain ticking. This "firework edition" (bit late of the mag has a free single by a new-wave band called Tdato, and it's not just a fleabag. Good value for money at 30p plus large SAE from 22 Dartmouth Park Avenue, London NW5.

While on the subject of alternatives it's worth mentioning a new release by those intrepid scalpels of independence, NB Records. The band is called Payola and their single, 'Money For Hype', is a witty jab at the record business hype process. Sngling in a North London whine, it's a natty little tune that boasts lines like "Hey, hey, push me, up, up, up, I'm going all the way to the top."

The cover shows a television set being handed over to a nameless record dealer in an exchange for extra chart points. The question is, will it be a hit? £1 from 11 Ferreton Road, London N8.

By Mark Perry

INSIDE INFORMATION

ABOVE CUMMINS

FANZINES, ETC.

ANTMUSIC - the next hit single

In a picture bag.

From the Top 3 album 'Kings Of The Wild Frontier'
THE BOOMTOWN RATS go Latin, but ROSS FITZSIMONS writes in English

The Rats' office in London, a few rooms in an unobtrusive building on a sidestreet, Rats' manager, Fachtna O'Kelly has the whole floor to himself — six or eight hundred square feet of alcot, with only one desk and a few chairs in it, and a pile of gold discs stacked on the floor beside his desk.

I arrived at the appointed time to find Pete waiting for me although Simon has not arrived. Pete arrives inside a few minutes, and, turning only to stow his place, was down the stairs, where we find a temporary vacant office. At the outset, I'm not particularly sure of the ground to be covered - the original intention was to indulge in a retrospective piece, but since then I've had a chance to listen to some rejected. And I think we proved our point eventually, but it cost us a lot of time and an awful lot of money.

There are a lot of bands that might go to their home town, but wouldn't go around to make the point.

If a band or principle to the Rats that they play a concert in Dublin, it seemed to be equally a matter of principle to other that they not be allowed to play. While there was no "conspiracy" at work,

But that's a response which is based on success. There's always the down escalator when you're up there. But there were those who assumed in the beginning that the Rats wouldn't last, that various individuals in the group weren't serious about what they were doing. At what stage did they finally decide that they were engaged in a long term project? Simon: "I don't know when they signed to Ensign.

"We'd decided before that, but there's another side to the coin, as Pete puts out.

"It's true that we've influenced an awful lot of bands, although some of them may deny that and slag us. We're the first Irish band to come out of Ireland as an Irish band and make it on the international scene. These bands may slag us and say 'We're not going to do it like the Boundaries', but we're not going to do it this way.

"It's nice to see another band doing it. U2 are doing it. I don't know how big they're going to get. An awful lot of things and management side of things, it's not just writing the appropriate songs, it's the brains behind it, too. But if you don't have good songs, forget it. You don't necessarily have to play very well — none of us regard ourselves as 'musicians' and probably never will. Although there has been a dramatic development of the band's mixed abilities since the early days.

It's natural, after being in a band for five years. Considering none of the forthcoming album "Mondo Bongo", and the course of the single of the moment, 'Banana Republic'. It seems the most logical place to kick off proceedings, since apart from being the band's latest record, it's also seems to refer directly to the somewhat ill-starred events of last February/March in Dublin, when the band had to speed two weeks in Dublin before being able to play a concert - and in the meantime were subjected to a series of attacks in the courts and in the press. How directly does it refer to that episode then?

"Pete feels that it isn't a direct reply, he adds that it explains that part of the world a little bit further.

I think we felt like that since we left the place," Simon comments. "and people while we were there too. A lot of other people feel that way too. Some of the things in the song are unique to Ireland, but I reckon it's people that have no idea that about their home town if they've moved out. They come back and say it's nice to be back, but I'm not gonna stay.

"It's much harder to come back to Ireland after staying away for a couple of years because you get a more objective view of what's like.

Certainly a tacit line-up of the Establishment was in evidence. "It was very strange - everybody we confronted with the word was sympathetic, but there seemed to be this tacit resentment of the band. It may be just an Irish thing. We get the impression with some Irish people that they're watching out for the next single to fail. But we don't have anything to prove any more, I think we've succeeded."

"This single is totally different to the last one. How come it is the same? I think of those was different to the others. We didn't want it to come on as a formula-type band and make an awful lot of money very, very fast - there are countless examples like Dire Straits, who stay around for two or three albums.

"We want to be around for a while and if we produced another 'I Don't Like Mondays' or another 'Rat Trap' or whatever, we could have done that, but we don't have to."

Simon insists that the band have consciously taken risks. "Which makes it much more exciting. There is the possibility that it'll be a monster or that it'll fail. It's a totally unknown quantity. We thought that with every single we brought out so far, you crash yourself when you see the reviews coming in and wonder what it's going to do next week.

Obviously, that we were going to have to go at it or else we wouldn't have done the tapes and all that. Early on, Pete: "I remember that at the time one of the main motivations was not that we thought we were any good, but that we thought everybody else was dreadful. Any of the bands that came about over that time (75, 76) we went to see them, like Eddie and the Hot Rods and we thought 'If they can do it, we can do it better!'

"But at that stage they gave the impression of a band who'd fight the whole way. They now seem to have lost some of that sense of urgency. Simon argues that the difference in attitude is both natural and superficial.

"I think we're still just as hungry in the essential way as that make a band successful, if you'll excuse the word. Pete: "If the band stiffed now I'd regard it as a failure.

The Rats have set a standard for and taken an inspiration from the Irish, says Simon, always been the argument for pros and cons. How does Simon see that?

"I suppose it's flattering to think that people respect you, and I suppose that's what everybody wants. I suppose that when you are us had played around before, and therefore from nothing it would happen like that. It's unconscious, I suppose, when people play together for as long as you get to know each other musically. Some of the songs for the new album we had to pull apart completely and restructure very rigidly, and each person had a part, but for quite a lot of the album it was just fine. It was a lot more relaxed than the last album.

"I think you have to go through that sort of thing and the fact that you don't particularly like it well. I think it's as good as 'The Pogues', not the 'Tramps', either, but a lot of people do obviously. I personally don't really like at the time I felt it was a little bit overproduced. But I think it's good to do that to work, sit down and structure the whole thing very rigidly and deal with everything that goes into it. Whereas this time we went in with a different producer and his way of working was totally different. Lange's ('Tony Visconti's method is like - 'record the backing tracks and enjoy the peace and quiet'."

I remember reading that at the time of the first album that Lange somewhat dominated proceedings that he could show the band how to play a particular piece no matter what the experience and influence other people who are trying to do the same thing.
FLASH

Experience
FLASH-NOW
THE NEW SINGLE FROM
QUEEN
FROM PAGE 19
undertook an extensive world tour which took them through the States, Canada, Japan, New Zealand and Australia.

Their album sales skyrocketed as a result. The Fine Art of Surfacing was a golden album in Australia, New Zealand, Israel, Greece and Simon recounts, it went double platinum in Canada.

But so far America hasn't fallen for the Rats. I figure it's a situation that must rank.

On the last world tour, we did much better there than we thought we would." Pete argues, "I think the main reason was that we were believing what we were reading about America, that we weren't popular there. But when we played there the last time it was packed houses everywhere! Our album didn't actually go that high in the charts and I suppose people reckon from it that I didn't go Top 50. So I went to about 50 or so, hung around there a while and then went back down, so in those terms I suppose in the States, it's the biggest market in the world, so it's very important to us.

They're not despondent either because they have taken it in for the States resistance is obvious. Simonsolo.

'The main thing against us was obviously that the Yanks didn't go for 'I Don't Like Mondays', because they realised it was about them. As told by saw they didn't like having their dirty washing waved in their faces. The system over there is very corrupt, like the way you get radio play. Many DJs said they were told not to play 'Monday's', because of its content, and therefore it didn't get played.

But live, Pete emphasizes again, thing's are more positive.

'Broadside (the American record business paper) has a Top 50 p' which we went on tour there were Number One in that chart, because it was 100 percent in most gigs, so I think that's a safe and enough indication.' So I suppose with America if they don't actually crack it and make it big.

Simon: "Make it enormous! So what? I think it's in the stage for there to be like one of the American supergroups. I suppose. That sort of success doesn't bother me terribly. It certainly doesn't bother me that much anyway. We're doing well, I consider, and I enjoy what we're doing because it's varied and interesting. There again it comes back to the same thing. If we wanted to do the formula thing, like The Police, you know, they definitely have a sound, you know what their next single is going to sound like.

Pete: "I don't like The Police, but if I'm going to play a Police album I just pick any of them. It doesn't matter which one I pick because they're all the same anyway. So I just pick a Police album and put it on for a while. It's just like muzak to me. It's a good muzak, though."

Simon: "Yeah, they're good guys and they play very very well but they don't have a stage further since Roxanne, the first single.

Pete: "But there's no need for them to, they're making plenty of money the way they are. So we'll see, I suppose, the American thing if we wanted to put the band together then. And they have done that. When we were over there they're different on the radio and it was really funny, all this Ayatollah thing was happening and this country song came on with words like, 'God Bless Chevrolet, Hallelujah, the Boss is our leader'. We weren't bad but at least they can say it's not like muzak, you know, it's not shoddy, hedging, at the moment, on this world tour."

Peter: "That Iran thing, I left the band and went to America, I was expecting to go everywhere, but I never actually got out of Ireland anyway, whether it was with The Boomtown Rats or otherwise, because I was in a nine to five situation. I wasn't going to get out of that, so I applied for this job in Iran because it was much better money. But I had to guarantee to stay two or three years. It was contract work. But I didn't get it.

The way things are going, when things settle down there, maybe they'll get to tackle the Ayatollah on his home ground by playing there 'Banana Republic' - Number One in Iran, anybody?"

A the band develops, the tendency for Geldof to dominate proceedings diminishes. The result is that the others are seen being recorded more frequently.

'It's a natural evolution,' Pete explains. 'I was writing songs all along - it's just that I never wrote anything that was any good up to now and I might never write anything again that's any good.'

'Banana Republic' was chopped around - there's an album version and a single version. The album version has a much longer intro, it gives you more time to get into the first bit before it changes tempo.

The new album seems to be far more rhythmic in its' execution, but it is not. It's just on particular albums particular instruments come out more than others.' Pete explains. 'The last album had a lot of keyboards, which is what we were into at the time. This album has a lot of bass and drums.

Despite the higher profile being played by other Rats in the band, Briquette's Dirty Weekend sideline has inevitably given rise to speculation that things may not be hunky dory within the band. Both Simon and Pete argue, on the contrary, that the individual members are getting on better than ever now.

'I can speak for the rest of the band,' Pete says, 'but for me there'll be no problem. But it's a time thing and people are going to have to get to know and accept that we're not going to split and pupe and corrupt the youth of Ireland.'

Simon: "You can go on and on about it, but the whole thing was just ridiculous. We don't feel that we want to go back there. We were quite sick about the whole thing. There was a hundred times the violence at any sports event in Ireland.'

The other thing that really bugs me is that those guys thought we were pulling a fast one. They didn't believe us. They thought the whole thing was a big publicity stunt.

Then there's the article in this month's Irish Business which explains how the band now 'generate over E40 on each album' and how they 'had a regular spot at Maughan's Hotel in Taffest Street and were spotted in Ireland by Mughan's Records who spent the sum of E10,000 - hefty by Irish standards - producing their first two albums.'

The piece goes on to claim 'Each Rat get up to E700 per year, 2 per cent royalties on E3 million.' It does, of course, leave many of the world's above is wildly inaccurate.

Pete: 'The stories that go on over

in Ireland I remember hearing a story that Geldof and O'Keeley were having an affair. That was definitely a rumour about homosexuality in the band.'

So you are in a position to deny it?

Well, I've finally decided to come out of the closet and declare myself heterosexual!

The Rats new album 'Mondo Bongo' will be released after Christmas, and from what I've heard of it those who wrote the Rats off after 'The Fine Art of Surfacing' are in for quite a surprise. Equally, all the evidence suggests that there's still a lot more to come from this band. So now seem to be stronger, in many ways, than ever.

The Rats have achieved in the same breath as the Rats is, to an extent, significantly different. The situation does seem to be different in one respect, in Irish terms, the Rats have achieved as much and had as much success as the Beatles did in England. Because they don't understand. That's what happened to us in the past. Eventually we'll go over to Ireland and play a good gig.
The new single
TOO NICE TO TALK TO
b/w PSYCHEDELIC ROCKERS
Produced by Bob Sargeant
THE BEAT
COFFETI RECORDS
SINGLES

Dance this way

THE JACKSONS: 'Heartbreak Hotel' (Epic). The Jacksons really annoy me. No one has the right to be around for over 10 years and still produce music of such quality that it puts their past achievements, effectively in the dumper and forces you to concentrate on them as living, vibrant influence on all spectrums of music. Consider my annoyance firmly placed in the compartment labelled jealousy and this single in the compartment labelled essential listening.

NOT FAR BEHIND

THE SUBTERRANEANS: 'My Flamingo' (Demon). So the NME's Nick Kent, still one of the most penetrating & music journalists, adds fuel to the old adage that music critics are frustrated music executives, with a single that recalls the best of The Pretenders, The Damned, and Television. Talking Heads and the firm flavour of New York with it's washes of jangling guitars, it’s bouncing rhythm and idiosyncratic vocalisation. In a word, a gem.

BARRA TREASIDE: 'Guilt' (CBS). Treasides' ability to refuse to be constricted by the boundaries that others have placed in her have lead to such successful entities as the Donna Summer’s ‘Jilted’ and ‘Enough Is Enough’ and the later experiment with Barry Gibb. The shimmery percussion, the effective cooling, the sound and the rhythm of the soud and the effect of Bee Gee’s formula is such an ear anesthetic that anything will sound good. The voice of astrident Streisand is a joy.

THE BARRACUDAS: 'If I Wish It Could Be' (1965 Again). (Zonophone). The still-confused world band in the world, the first new relic of a bygone age, produce another tongue-in-cheek homage to the era of pure pop, pure fun and good music. Their enthusiasm, wit and endearing humour still make their vision of the end of summer far more acceptable than the many of the faceless alternatives around.

THE REST

THE BEAT: 'Too Nice To Talk To' (Go-Feel). I really can’t muster much enthusiasm for a single that is so beautifully produced with layers and swirls of aural texture but goes nowhere beyond decorration. A disappointment.

THE dB's: 'Dynamite' (A&M). Through a punchy rhythm comes a psyche-eliciting purple haze slur of a vocal that heralds a song that reaches no satisfying conclusion.

SAD CAFE: 'I'm In Love Again' (RCA). I lost interest in this before the lengthy intro finished and by the time this faceless bunch started working on this characterless offering I couldn't find anything worth stimulating myself for.

MOTELS: 'Days Are OK' (Capitol). This is an oldie gets a new lease of life due to a lack of sharpness but there's nothing wrong here that time won't cure.

BILLY PRESTON AND SYREETA: 'Please Stay' (Motown). Preston's past includes The Beatles and The Stones. Syreeta's is Steve Wonder, neither of which explains the utter closing flush of this reject from a Broadway musical.

COMMODORES: 'Jesus Is Love' (Motown). I've said it before and I'm sure I'll have to say it again. Commodores, the world doesn't need another 'Three Times A Lady' and the sooner you appreciate that then us, the punters, and you can begin to find another point of contact.

WHIZ KIDS: 'Suspect No 1' (Dexter). A spirited venture that makes all the right noises but fails to.

THE KORGIS: 'Rovers Return' (Rialto). It's certainly the silly season when muton dressed as lamb has you reaching for the mint sauce and this Korgi's single doesn't offend as much as it should.

JERMAINE JACKSON: 'Little Girl Don't You Worry' (Motown). A good group is all washed with a filmy song that meanders through the rhythm and the mix. The pace is slower but the enthusiasm displayed may well carry through.

THE DAZZ BAND: 'Shake It Up' (Motown). Par-tee, par-tee, par-tee. Nothing special but if you're on the dance floor already you probably won't leave it but it won't inspire you to stay on for the next record.

ON THE AIR: 'Another Planet' (WEA). Poor Simon Townsend, not only is he saddled with being in the shadow of a very famous brother, he's gone and developed a style not too dissimilar to Paul Weller but without the snap and rush of the real McCoy.

CHRISTMAS FARE


if you exchange the birds on the last two singles for a musical box you'll get the drift. Jim Davidson's rather obvious joke doesn't make this claymore affair anymore interesting despite the sugar and spice. Forget about Elmo And Patsy, White Greg Lake and The Greedies are worthy additions to the usual festive line up.
The New Police Single
B/W 'A SERMON' PREVIOUSLY UNRELEASED
OUT NOW
ANGELS WITH DIRTY FACES

MARK COOPER in a sit-com with COMSAT ANGELS

CHAS JANKEL'S NEW SINGLE IS AI NO CORRIDA

(Non-Japanese pronunciation 'I Know Korridar')
STATUS QUO THIN LIZZY BLACK SABBATH DEF LEPPARD AND RUSH ARE YOUR...

LIVING LEGENDS

HEAVY METAL AT A LEGENDARY LOW PRICE.
CONT FROM PAGE 16

of the New" the other night? It made
some really good points about the
death of the avant-garde. A pile of
bricks of a desert sculpture that's
400 miles away from anything -
anything that doesn't relate to
people in a direct way seems
useless, just a diversion."

"No it isn't, don't be silly," Stev-
would probably say another day.
The album opens with the words
"Hello daily life..." and the
Comsats' are a realistic band, feel
in the earth. Sheffield's division is
central to what makes the Comsats' music so stimulating. Private and
public, individual and group are in
constant dialogue in their sound.
What comes out is music that
questions, music in which all four
players keep their individuality while
building something great. The
Comsats' ability is to keep the parts
and their sum in view. The result
nags in an interesting rather than
irritating manner. Steve sings about
being caught, tense, between
independence and community, the
private and the social. "I can't relax
because I haven't done a thing! / And
I can't do a thing because I can't relax." In the song
the problem stops him in his tracks, in
fact it's the tension that fuels the
band's music.

STEVE nods but is obviously
troubled by the "personal"
story. "I don't know about the
songs being too personal or
too private all the time but you
can't escape from yourself.
When I write I try to ask myself
what do I really think? I don't want to go
on about myself but I have to write
about what I see. I can't write about
something else. But I've got a sign
on the wall at home that says 'NO I'S' and I'm trying to live by it.

"This is the tension that gets
the Comsats' going. Steve arguing
with his introspection and all the
external systems that try to make them
their own. At the moment the
Comsats' are on the outside, their
curiosity shows up the world. They're
keeping their independence.
They're signed with Polydor in the
belief that a major label can offer as
much freedom as an independent.
Look at the limitations of the
Factory label where every band is
produced by Martin Hannett who
has that house sound. I guess our
main direction is to keep our own
base and not to owe money to other
people so we can remain in charge.
One day we want our own studio.

The Comsats' music has the spirit
and the feeling. The songs are
based around a figure, often around
Mic Glashair's individual drumming
that plays with the melody as much
as the beat. Long bass lines and
keyboard phrases intersect and
then Steve's guitar emerges from
the dialogue to make a statement
and then retire. And over the top,
Steve sings.

The Comsat Angels make northern
English music. It takes place in a
gold backcloth with "The air is
freezing and the grass is like wire
in between the trees." In places like
Rotherham where people wait for
miracles and understanding, where
lovers "live together on our
own." This is where we live now
and the Comsats' music is engaged
in a dialogue with our lives that
illuminates them and brings them
back to us enlivened. Any other
band would just pass over.

TWO NEW TRACKS from Britain's
best band, only on the cover of
FLEXIPOP it will not be
on sale in record shops.
Do Nothing* Maggie's Farm THE SPECIALS

NEW SINGLE

45 RPM
FLEETWOOD MAC: 'Live' (Warner Bros K66097)

By Robin Smith

CHRISTINE Mcvie and STEVIE NICKS: hearts and flowers

Ballet (already)? Not a work then of any great lasting merit but they probably wouldn't want it any other way. + +

XDREAMYST'S: 'XDreamyst' (Polydor 2442 181)

By Philip Hall

WE'VE got a strange mob here with their fag ends and embarrassed poses on the album cover of this bunch of hard rock refugees. Indeed this album turns out to be a minor gem full of pure, untainted rock'n'roll. 'XDreamyst' is similar in feel to Elvis's 'My Happiness' album both contain an air of unconcerned musical detachment. 'XDreamyst' is in face of the music scene for the last few years. They make genuinely lightweight pop music without ever sounding contrived or self-conscious. Unlike most pop groups they don't speed through their songs, instead they create an air of mystery and melodies to stand up on their own two chords. 'Teens and Silly' are calm acoustic pop songs from a band who bring these to the album. The band's charm continues throughout with the songs 'Money Talks' and 'One In Every Crowd' having instantly disarm the melodies which reminded me of a rock'n'roll band. The band do occasionally let rip, as on 'Bad News' and 'City Girl', and the songs for these faster ones aren't as attractive as 'XDreamyst' and are restrained moments. + +

CHRISTINE McVIE

DR HOOK: 'Rising' (Mercury 6302 078)

By Michelle Gurr

DR HOOK. I've always felt, are a walking disaster looking for an area to do an incident in the band surface on Mercury, and in time it will work too. As you can imagine, Mercury have obviously been making plans for the Hook's collective services. For the Hook's sake, obviously the label gain a massive slice of the market and the kind of comping necessary for the 'Greatest Hits' such a devastating success, the comping nonsensel understanding. No more Hook remains on the rails and arrive solidly (or is that staggeringly) on their market. 'Rising' for what it's worth a definite识别 recorded work. Artwork is suitable. However, this is dire stuff. Dr Hook now needs The Merchandise more than ever. Should have turned platform by tomorrow.

PETER CRIS: 'Out Of Control' (Mercury 3632 065)

By Malcolm Dome

EVERYtime a drummer goes solo, I expect some abstemious attempts to be rejected with jungle juice in the case of Peter Criss, nothing could be further from the truth, as on his first individual project since he became ex-Kiss, the former cat has followed a distinctly different midair, almost MOR direction that takes off from the 'Bash' side of the album. Some of this material is unsurprising.

VARIOUS ARTISTS: 'Running In Mazes' (Circle In The Sights CITS 001)

By Ronnie Gurr

The problem here is glaringly obvious: Scotland, God bless her, at this moment in time has higher musical standards in all musical fields than any part of these United States. I can see something near the capital city of Edinburgh, but it's a long way off.

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By Malcolm Dome

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DINKUM

DEVOTO

THE YOBS: 'The Yobs Christmas Album' (Safari
RUDE 1)
By Frank Plowright

DON'T THE album releases around Christmas make you want to puke? Every year it's the same old

THE LIGHT POURS coating collection of 20 greatest hits marks a pathetic slight in the wake of the former track. Still

of the tracks fall into two categories: speeded up with a thrashing guitar backing, or

Howard Devoto is Howard Devoto, cracking enigmatic lines with a

DAYS

ARE OK

NEW SINGLE

from the album
CAREFUL,
CL 1094

YELLO: 'Solid Pleasure'
(Ralph YL8059L - B)
By Richard Newson

YELO is the latest signing to the
adventurous Ralph Records and
'Solid Pleasure' is the band's debut
album. A three piece from
Switzerland, Yello are heavily
involved with electronics, and draw
from a number of influences, the
most evident being Kraftwerk.

THE NIGHTS ARE MADE FOR GIGS

on tour Mon 8 Dec LONDON
The Apollo, Victoria
Orich
Mon 8 Dec BRADFORD
The Venus
Mon 8 Dec GLASGOW
Glasgow University
Mon 8 Dec NEWCASTLE
The King's
For further details call
380 3755

GLASS OVE ORG.

CAREFUL

CL 16149

YIELDING

kW.

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01

21

Record Mirror, December 8, 1980

1

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SUNDAY

SOLUTIONS

PLUGGED

RECOVERY

MARKETING

DING DONG DANDY

LONDON

31

21

03

01

02

20

03

12

12

21
Record Mirror, December 5, 1980

The single DANCED with a Womb Sale 32
Previously unreleased tracks specially recorded in concert. Danced and further live tracks on the album.

The official secrets is one of the few occasions that the drummer ever has to get off the floor here, and the female contingent produce some of the harmonic vocals of old.

Elsewhere, I'm somewhat dull at ease to admit that I'm not sure what point Robin Scott is trying to make, and in any case I think he's being extremely ambitious to feel that the same audience will accept them that bought his last record.

So you know, Working For The Corporation offers the most memorable and probably the most infuriating tune, whistled of all things by Scott and his cronies; Join The Party has the cleverest lyrics, playing on the political / good-keeping ambition of the title; but songs like Your Country Needs You and Mafic! have vocal tracks which are just too aggressive and charming. Having established that thing — on the title of their big hit of "It" — now seem to be striving for another, political credibility. Muzik isn't the medium for it, and though their fidelity's still obvious, it's abused here.

ANGEL CITY: "Darkroom" (Epic EPC 84502)
By Malcolm Dome

IN THE dark, a thousand shadowy influences whisper their wares. In the dark, the living dead give up their egos to the chimps of doom. In the dark, Angel City come on like a live, man-thrashing boogie missionary force.

As you should have gathered by now, these Angels have ascended from the sonic throne - room down under, simply to raise a little hell, and they choose to do it through a solid core of well-framed riffs that, although binding to mind AC/DC, avoid the trap of "soundalike convenience" and, indeed prove to have a substantially surprising sting in their armour. "No Secrets", the opening track, sets the scenario for what follows. Built around a simplistic, chugging tempo, the song is embellished by the quick, paced guitars of the brothers Browster, as rasping vocalist Doc Neeson incants some strangely disjointed lyrics telling the tale of "Amanda the actress" who "walks like a phantom, dresses in day - to - go" yet "Late at night let's discover the smile she keeps". It all reads more like Gore Vidal than the Beatles and the entire album pits disposable, light-hearted boogie tunes against gloom - time verbiage. So, "My Stairs" warns that "They got you dancing to a gallows tune": as the atmosphere is filled with slaughterhouse sensibilities, while "Wasted Sleepless Nights" Darkroom re-creates the scent of mid - sixties psychos - pop stripped through an eighties hard - rock whirlpool, reflecting such lines as "Take valium and arithmetic, take a calculated thrill, staring voices in the darkroom!"

So when the "Darkroom"-cometh, dare you ignore it's compelling bell of the defiled? + + + + +

RITA MARLEY: Who Feels It Knows It (Trident TLP 001)
By Mark Cooper

Rita is the last of the I-Threes to come up with a solo effort. This is possibly because she was working with the entire Kingston Mafia to make the record; all of Marley's and Tosh's bands are here and the best of the rest, a total of approximately 30 musicians. That the music has a consistent flavour is due to Rita herself and the fact that these musicians do have a corporate sound.

Rita has a tough, catchy voice that somehow reminds me of Millie and My Boy Lollipop but there's an obvious maturity in her singing, a brimming, glistening quality that is almost night club seductive. Titles like Play, Play and Easy Sailing show a new finishing with salling "effects" give you an indication of the mood of the record, a slow summer celebration. The weakness is that little of the material has any melodic depth, the only obvious exceptions being the title track Bob's Thank you Jah which has an insidious horn riff.

The other disappointment is this possibly is a while fan's concern since most of the songs do not discuss Rita's position as a woman in Jamaica. Judy Mowat's new release began to do. Father Jah dominates the lyrics and we are told, "in the mirror of her man." Rita's failure to discuss her own feelings and situation reduces this album to a very competent exercise in an overworked genre.

See the ATV documentary on Thursday 18th December 9.00 p.m. (11.00 p.m. London)
A consumers' guide to the Xmas compilations: MIKE NICHOLLS hands out the carol sheet

WHAT WITH JC's birthday coming up, the compilation cowboys are mix 'n' matching more seriously than ever. The leading field is Polygram whose Record Mirror has come up with three very realistic contenders. Mind you, they need time and the amount their respective TV advertising campaigns are costing.

First up is 'The Hitmakers: 18 original hit tracks by 18 chart topping artists [Polygram HOP TV]' which is already doing something by such unlikely behemoths as Van Morrison, Jean Michel Jarre, David Bowie, Genesis, the Ruts, Roxy and Rainbow and is doing it in a confusing taste.

More homogenous is 'Sixties Flashback' (Polygram EYE TV 3) which unifies the likes of The Hi-Numbers' 'I Don't Want To Live Like You', The Dave Clark Five's 'This Northern Soul', The Kinks' 'Don't Tell Me What To Do' and The Trashmen's 'Surf City'.

The great, the good and the unmentionable, the latter category come 'Rock Machine' (Polygram STMR) which includes early classics such as The Searchers' 'So Wanted In 66', The Who's 'I Can't Explain', The Who's 'The Seekers' 'The International Night' and Bertie Murrell's 'The Gimmick'. The latter range from the excellent to the downright terrible. In the latter category come 'Rock Machine' (Polygram STMR) which includes early classics such as The Searchers' 'So Wanted In 66', The Who's 'I Can't Explain', The Who's 'The Seekers' 'The International Night' and Bertie Murrell's 'The Gimmick'.

LURKERS R.I.P.

DONNA SUMMER

space is apportioned according to revenue brought in. Hence the spread - to go mega Orchestral Maneuvers weighing in with three tracks and the Gutawulf Dedinger just the one. A new one are Martha And The Muffins, the miserable Monochrome Set and The Revillos, whose hearing on this years there might be hope for them yet. From the more industrially applied welcome to 'Wanna Buy A Bridge' (Rough Trade ROUGH US ) a collection of that label's singles - for American Nut So buzzard, actually, since Still Little Fingers (Alternative Ustas), Spizz (Soldier Soldier) and The Raincoats have all successfully gigged over there. It is probably hoped that Young Marble Giants, Delta 5 and Cabaret Voltaire will be likewise, so good luck to the label who included with this package a black swan map showing my own door step.

From the roll call to the ridiculous - '20 Christmas Classics' (Tamia Morston STM 90131) a horrendously sentimental selection of rubbish. Not the one.

Diana Ross, The Temptations, Jackson 5 and even Stevie Wonder and Smokey Robinson, Pess. Diana's going to cop for further royalties this Xmas with Diana Ross And The Supremes 'Early Years 1961-64' (Motown STMR) which includes early classics 'Where Did Our Love Go' and 'Baby Love' and a stuff which was never released here.

Moving away didn't happen here in a big way until 1969 with 'I Heard It Through The Grapevine' so the majority, worth its weight in coke, sorry, platinum, is 'Can I Get A Witness' in which Dylan apparently never over and Over again right ' For Mr Tambourine Man'

Another legend - James Brown has rarely come across as the most modernistic of authors and 'Live - Hot On The One' (Polydor 2650 700) is no exception, the sex machine spending most of the first side assuring us a star he is on this two - for - the - price - of - one

double

Nevertheless, this is a brilliant party - time soul album and whether you like him if or not, the feel is real, which is more than can be said about most of today's club music.

An exception, of course, is Donna Summer whose 'Walk Away' - 'The Best Of 1977-80' (Casablanca NBLP 7244) must be one of the best black dance albums ever made. It that sounds pretty weird coming from a burgeoning White European disco fied part - time post modernist like me, check out the goods: 'Bad Girls', 'Hot Stuff', 'I Feel Love', 'MacArthur Park' (the second best cover of all time, anybody?) 'On The Radio', and more. 'Muff' said Paine. Fain is comparison is 'The Three Degrees - 'Gold' (Epic 22110) even better. This should do seem acceptable in the boring mid town soulities. Polydor's double - back series continues space with Barbara Dickson 'Answer Me!', 'Morning Comes Quickly' (RSO Super 239188) though their Big Xmas single winner will be 'Sham '84 The First The Last And The Only' (Polydor 20683).

Featuring the singles and the most celebrated album tracks, it captures the devil - may - care attitude of Jimmy Purify before he became a victim of the problems of his own imagination and punk's interest in Neil Young. One gent who was never in danger of taking himself too seriously was Gary Glitter whose 'The Leader' (GTO STLP 900) features his nine hits and a crack version of 'The Wandering' and more besides. Grand stuff, but what's this? The 'Lodger's' Greatest Hit - 'Last Will And Testament' (Bangtail BOOGA 2). Gulp. Maybe on this listening I should have believed in them all. RIP Lads. The rest of you let rip and buy this if nothing else.

ALSO AVAILABLE ON VINYL

Pyramid

December 5 SALFORD University
6 CARLISLE Twisted Wheel
7 CARLISLE Couch House
11 LIVERPOOL Brody's
12 BIRMINGHAM Wombles
13 OLDHAM Tower Club
19 SOUTHEND Crocs Club
20 MANCHESTER Commercial Club

Without Iron Maiden

November 21 BRUNEL University
22 LEEDS University
23 REDCAR Coatham Bowl
24 HULL City Hall
25 NEWCASTLE City Hall
26 BIRMINGHAM Odeon
27 DERBY Assembly Hall
28 HANLEY Victoria Hall
29 SHEFFIELD University
30 MANCHESTER Apollo

With BLACK SABBATH

IN JANUARY

Record Mirror, December 6, 1980 23
I'm gay and lonely.

I'm 18 and gay, and don't see this as a problem. I come to terms with the way I feel long ago. After some hassle - I come from a small village, you see - I've found a job in London working in catering and am happy at work. As most people seem to accept me, I don't go out much and am feeling pretty isolated since I moved here four months ago. I don't know where to do is contact gay people of my own age. I'm scared to walk into a pub or club on my own. Can you help?

Terry, South West London.

There's no reason at all to cut yourself off from making new friends and contacts with other people who don't share your sexuality. Don't turn down invitations or possible social activities just because the person you suggest going out somewhere else it's gay or you still be friends.

In London there are plenty of opportunities to meet people of a similar age-group on a social basis. For details of the Gay Teenage Group, which holds mixed meetings (girls and boys included), twice a week on Wednesdays and Sundays, ring 01-633 5088 any Wednesday evening between 7.00 and 10.00pm. The group is recommended as a good place for people under 21 to make new friends, although the group is run on the same lines as any other youth club. Alternatively, you can contact the London based

Befriending Group through Gay Switchboard, on 01-637 1724, 24-hour service, any time. This informal organisation works as a bridging group for gay young people who are feeling lost in the big city. Members meet once a week at someone's house and then you can go out together in a group if you're interested.

PARENTS ENQUIRY, contactable on 01-687 1671, starts a free set-up but this may be more for people who are slightly younger than the ages of 15 and 17 years old.

Girls who are feeling isolated in town can also ring Lesbians Line, 01-837 8052, Monday and Friday, 2.00-5.00pm, Tuesday, Thursday, 9.00-1.00pm. Saturday 2.00-5.00pm, for support and information on social meetings.

ON THE LEVEL

I left school with 'A'-level's a few years ago, and have been thinking of taking a degree course, to get out of the work rat-race for a couple of years. I'd like to do a full-time course, but just don't know what's going on, or how to go about applying.

Dodie, Dudley

For further information on what's available at university level and how to apply, write to Universities Central Council For Admissions, PO Box 28, Chertsey, Surrey. They will send you a guide to all UK courses for young people who are feeling details of the ones which interest you. Send for a prospectus and check 'em out, more then, go back to UCCA. They act as a clearing house for all applications to first-degree university courses. Polytechnics also cater for a range of possibilities, and a comprehensive guide to what's on offer is published in the Polytechnic Clearing House booklet, (Committee Of Directors Of Polytechnics), which includes details of places and accommodation, and free posting and packaging, from the Committee, 203, Regent Street, London W1H 1PB. Ask them anyway for a copy of the free leaflet "The Polytechnic Guide to Full-Time and Sandwich Courses.

BIG EARS

EVE is a group who have been embraced by having over large ear. OK, they're not as bad as some I've seen, but do stick out prominently and I feel I resemble a Spock clone. It's got so bad that I usually wear a cap or hood when I go out. Am 16, it is too late to have any other kind of operation isn't it, have you any other ideas?

Phil, Taunton

No one is perfect, and as far as human dimensions are concerned there is such no reality as perfection. Bear in mind that if you really are looking at a meaningful face may have spots down there which you may not like.

FOUND OUT

I'm 17 and am going out with a boy called Tony. We meet each other very much, but the problem is my mum. When she found out about us, she was angry and said not to see him or anything more to do with him. No, she knows his parents, and says they let their children do it. He doesn't know how she feels, so he doesn't want to lose his one fleas, now we're still together will fill her back. From when we go out we have to lie to my mum which I hate, or my friend makes excuses for me saying I've been with her. I hate that too. How can I make my mum understand that I love him and won't break up with him if I don't mention his name in the house? I can't go on keeping this secret.

Anne, Suffolk.

From what you say, it doesn't sound as if your mum has ever met your boyfriend, although she's heard of him. If you can have found her with your unavourable opinions of his parents and perhaps with good reason. As she's going to find out about your relationship anyway, if your boyfriend has anything to do with it, you'd best is to push up coverage and try to talk to her about him again, before the secret breaks like a shell-burst over your head.

Use your discretion when you do, or you could alienate her completely.

However, the secret breaks, it'll certainly clear the air when it happens, and may help to sort out the differences between the two families too.

PROBLEMS?

Write to Susan Garrett, Help, Record Mirror, 40 Long Acre, London WC2. Please enclose a stamped addressed envelope to receive a reply. Or if you just want to talk it over on 01-637 1147, office hours.

-Amendment: Two weeks ago we printed the wrong address for the HUB 101 club. It is really: HUB 101 info Co op 2, Eve and Coco, PO Box 23, Sparkbrook, Birmingham B12 8L.

MISSED THAT HITS WHILE IT WAS AROUND

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A pic of the extremely tasty Nolans especially from their recent set in St Peter's on the road because someone could get crusted in the stampede to get picked.

A Nolan's fan from Liverpool.
PS I think I deserve a free ticket for owning up to being a Nolan's fan! I think you need treatment.

TOGETHER

I HAD a dream last night. I saw all the people of the world standing together. I saw punks, mods, skinheads, fifties' kids and more living together without thought of or enmity against the other types of music. They stood together and became one force to be reckoned with. They became so strong that they brought the music industry to a standstill. I forced it to repent and it improved and made music again. I crashed the music press and made them all say things. There was no more shouting, no letters and columns would be wise to Tolkein and types of music. No letters and胳膊 were printed by a certain group or singer as the best. And across the showers, I became people.

FREEDOM OF MUSIC. Why can't I make it come true? Why must the different factions fight each other and fight the common enemy and win. FREEDOM OF MUSIC before its too late.

Paul McCartney

WOULDN'T it be boring if you could do the same? I don't know what you would look like and dislike the music the same way as you do? Isn't it all fun, the knocking, the slapping, the adoring, the worshiping, the love? Why not try a job? Thank God, you woke up.

NO KILLER

I WONDER if listening to Phil Lynott's 'Killer On The Loose' could help you. He must have gotten some inspiration from Yorkshire Ripper's latest killing. The BBC has banned that programme in the past. That's Bread, for example — for his tune 'Killer On The Loose' has the most obscene reference in my life.


I THROUGHLY agree with ladies in Liverpool and the Thin Lizzy song 'Killer On The Loose'. I'm pretty much a sexist myself (but not a feminist) and I listen to heavy metal but I reckon the Thin Lizzy song is pretty sick. After all, it must be pretty shit for the parents of pub teens being killed by a phychopathic murderer / raptist to think their people are glorifying the horror of it. The bastard who killed these girls is probably getting a big thrill out of the fame provided by sexism and machismo that's gotten out of hand in this case.

John Manwel, Oakington, Cambridgeshire.

WHAT a load of verbal diarrhoea has been spread over the airwaves. Yorkshire Ripper doesn't rope but murder and would encourage no one to do murder when they had not kicked up a fuss about it. 1) Kill The Poet. 2) Dead Kennedy. 3) Euthanasia. 4) Tyrers Of Pan Targ, Mr Lynott and co are gaining a living and if they do it up to them, I'm quite happy for one, I have bought the record and I also hope it's number one.

C. Smith.

Interestingly enough the last letter was underlined. I would love to hear name and address which says more about the letter writer than the words used. Secondly. John Manwel, you don't have to affix a label of sexists to yourself. Sexists are people who want women as a pawn in a battle of wits between themselves and society.

A BIT OF RIBBING

Why doesn't your Assistant Editor suggest that I play the Ribs? Instead of boring my tins off I'm sure I could write to them and say "things are different now. They are creating the music and they want to be heard. I'm sure they will make a success of a cheap magazine because someone could get crusted in the stampede to get picked.

SOLVER

I have been put down to paper to pay by The Jam concert at Bingley in Birmingham. The Jam are perhaps Britain's best band. Paul, Bruce and Rick are extremely talented and they continue to produce good music but I don't think a Birmingham concert was not good enough. Despite the audience enthusiasm and applause the band seemed as though they were just doing another recording session and if it wasn't for a polite. "Thank you, we knew you were there. Perhaps it was because they were promoting the album (which I bought up most of the rest to make sure) that they collected the 'Preedy Green'. Are they really different now and are we all back to saying as their excuse that 'That's Entertainment' or are they just following the commercialism? Your album review says "and the multitude were satisfied", with the music, yes, but with the music they showed at the concert, no way.

At the Fred, Birmingham.

Feeling the effect of commercialism? Don't make me laugh! Im in one of the few bands left in this green and tropical rain that haven't made many concessions to the great commercialism. Remember their music is for you like as dislike as you please but it's theirs.

John Connolly, The half-wit of New Barnet.

HALF WIT

Most people would regard you as a real wit Mainman, I'd say you were Reduced to a real wit.

John Connolly, New Barnet.

GAG

What do you get if you knot the Nine O'Clock News? Angela Ribbon, great gag.

A Corrina Anna Ford, New Barnet.

CHAS

If that bird does marry Prince Charles then maybe she could get Les B groove on with a few of his mother-in-law gags.

John Connolly, The wit of New Barnet.

LA/ZIE'S LESSON

泸tly getting killed is a once in a lifetime experience. John Connolly, New Barnet.

...and now back to the letters.

THREATS

The way things are going it will be back to the 40s that you can read the answer to a question. Alan S Barking, Ealworth, Essex.

Our faces are a blush with modesty.

TAKING STEPS

JUST a note to congratulate Lynne Humphries and Ian B. Clayton on noticing what an excellent band The Step are. (An example the music press would be wise to follow) The Step, who released their third single 'Tears That I Cry' on November 14th have just started the Step Fan Club. If you see the Lynx and JB's of this world would like to know more about The Step, write to me, Clare Thatcher, The Step, Fan Club, 0/1 Wardour Mews, London W1. We'd like to hear from you.

Clare Thatcher, London W1.
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Dr. Hook "Rising" $4.49
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The Single
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WE ARE ULTRAVOX
WE ARE WORKAHOLICS

MIDGE URE leans over the balcony of a New York night club, emblematic of the times. He’s watching a below average performance by The Spectres, fronted by fellow ex-Rich Kid Glenn Matlock. Never devoid of an imaginative question, I ask what he thinks:

“I’m glad I joined Ultravox,” he mutters by way of response.

Nevertheless, there are no shortage of local luminaries who come downstairs to watch Glenn’s group which is on the verge of signing, “a major American record deal.” In the audience are Glenn Burke and Frank Infante from Blondie, not to mention a surprisingly healthy-looking John, Thunders, and Chris Cross, one of the founder members of Ultravox.

The set falls at about three o’clock in the morning and we all head back to Glenn and Midge’s immediately friendly and intimate home in the West Village. They are in the middle of being fired in a momentary but ultimately temporary spat over what was to be a large gig. But all is forgiven when they ask me to stay and eat dinner with them.

In this, I was driven at about three o’clock in the morning and we all piled into a car and drove back to the Mudd Club. Indeed, it was a major gig for Ultravox. The Mudd is an American disco and very popular at the time. Ultravox is playing there, which is unusual for a British band. The Mudd is a popular American disco and Ultravox is playing there.

The Mudd is an American disco and Ultravox is playing there, which is unusual for a British band. The Mudd is a popular American disco and Ultravox is playing there.

MIKE NICHOLLS burns the midnight oil

MIKE NICHOLLS burns the midnight oil
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You could be one of the lucky winners in the AGFA Sound Perfect Cassette Competition. Just spot the difference between the two illustrations of the AGFA Superferro C60 + 6 blank cassettes. Then, using your skill and judgement, ring each difference found on the right hand cassette (B) and state the number of mistakes in the box indicated. To complete your entry, complete the tie-breaker in no more than 8 words. Attach to your entry an index card from any AGFA + 6 blank cassette.

Complete your entry and send together with your name and address and proof of purchase from one AGFA + 6 blank cassette.

The competition is open to anyone resident in the UK. Entry is free, but the decision of the judges is final. No correspondence will be entered into.

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OFFICIAL SECRETS

"MISSION IS ACCOMPLISHED."

... Sounds (29/11/80)
MEGA-GIGS FOR MEGA-KIDS

FOLLOWING a successful Statewide pro-palestine crown, a group of... [Text continues on next page]
ROD STEWART: Wembley London (Friday, Saturday, Sunday).

Steel Pulse
LITON, Eddy's, Great British Hop
MANCHESTER, Cactus, Spenser (616-1241), Performing Ferrets / Kevin
BRADFORD, Teakdale Polytechnic, Freshcut
HULL, Bay Horse, Tom Jones
BOLTON, Whiskey, The Kinks
BODMIN, Evening Echo, St Keverne
BRIGHTON, Royal Pavilion, Skylark
Durham City
NEWCASTLE - UPON - TYNE, Spotsports Arts Centre
NEWCASTLE - UPON - TYNE, University, Birkbeck
NEWCASTLE, Quayside, Seats
NOTTINGHAM, Rock City (41127), Climax
OLDHAM, Tower Club, Teddy's
PLYMOUTH, Polytechnic (21123), Er Majesty's
PLYMOUTH, Warehouse, Krahen
READING, Bulmershe College, (863877), Frankie Miller
READING, Carabineer Cub, Nimbus
RECHAMPTON, Global Institute College
KENTISH TOWN, Dos and Don'ts, Alistair / Shervoir
KINGSTON, University (2349), Small Print
LEAMINGTON, Star, The Hub
LEAMINGTON, The University College (32300), Runy
LEAMINGTON, The Charity, Milford
BRIGHTON, Tom's Agenda, Hearst
SuBOURNE, The Spoons, The Traffic Light Mike
SOUTHPORT, Southport Theatre (40404), Stevie Span
STOURBRIDGE, Marshall Rooms (3974)
CHERTSEA, Sundown, Fibbers
SUNDERLAND, Polytechnic (7819), Slade
TORQUAY, 46, Bathroom (283121),用车
Wolverhampton Polytechnic, ATV
WÜNNERT, John O'Keeffe, New Wild West
WOLVERHAMPTON, The Bears' Bar, Whirlwind
Wolverhampton, The Spiders

BICESTER, Red Lion, The Spiders
BRADFORD, Bradford College, Vaux Bar
BRADFORD, Caledonian, Busters
Birmingham, London University, Looking for Trouble
BRADFORD, Teakdale Polytechnic, Freshcut
BOLTON, Whiskey, The Kinks
BODMIN, Evening Echo, St Keverne
BRIGHTON, Royal Pavilion, Skylark
LEAMINGTON, Star, The Hub
LUTON, Eddy's, Great British Hop
MANCHESTER, Cactus, Spenser (616-1241), Performing Ferrets / Kevin
BRADFORD, Teakdale Polytechnic, Freshcut
HULL, Bay Horse, Tom Jones
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BODMIN, Evening Echo, St Keverne
BRIGHTON, Royal Pavilion, Skylark
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TORQUAY, 46, Bathroom (283121),用车
Wolverhampton Polytechnic, ATV
WÜNNERT, John O'Keeffe, New Wild West
WOLVERHAMPTON, The Bears' Bar, Whirlwind
Wolverhampton, The Spiders
TUESDAY

DECEMBER 9

ABERDARE, Rhyl Y Waun Youth Centre (19766), Delia Pantano

ANDOVER, Oscar's Loaded Dice

BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2044), Vardis

BLACKBURN, King George's Hall (19421), The Damned

BRIGHTON, Alexandra Palace (0737 8000), The Mountain Goats

Buckingham, Basement Club (Headache)

CANTERBURY, In Slade

CROYDON, Warehouse Theatre (01689 489888), Mystic Orange

DERBY, Assembly Rooms (033 432 8922), Madness

GRIMSBY, Central Hall (0645 790790), Derelict

LEEDS, Flondale Green (60689), Here and Now / The Arrows / The Aces / Leon Coyle / The Jammers / The Skids / The The / The Young Ones

LONDON, Britannia Hotel, Hammersmith Broadway (0171 736 1656), Front 242

LONDON, Hammersmith Apollo, London (Monday).

LONDON, Greyhound, Fulham Palace Road (01 832 4776), Gits

LONDON, Hammersmith, The Venue (01 393 7111), The Threadbare

MORLEY, Manchester Arena (09 242 1971), My Bloody Valentine

MIDDLESBROUGH, The Venue (061 200 5555), The Jam

NORWICH, Norwich Arts Centre (0603 862626), Rewind

Paisley, Scene, The Tunnels

RICHMOND, Moonlight Club, Railway Hotel, West Hampstead (01 756 9011), The Stranglers / The Stranglers (2000

RICHMOND, The White Hart (01 820 3424), The Monkees

SHEFFIELD, The Shadow Club (0428 3521), The Smiths

SOUTHAMPTON, Wurlitzer / The Stranglers (061 200 5555), The Jam

STANFORDLEIGH, The Venue (09 242 1971), My Bloody Valentine

SWANSEA, Wales (014 383 33293), The Monkees

TUESDAY

DECEMBER 10

BIRMINGHAM, Top Rank (021 236 2026), Ian Dury And The Blockheads

BRADFORD, The Brindley (0532 1387), The Stranglers

BRADFORD, University (0532 4256), The Monkees / My Bloody Valentine

BRIGHTON, The Venue (0737 8000), The Damned

BRIGHTON, Top Rank (0737 8000), The Damned

BRISTOL, The Venue (0737 8000), The Damned

CARLISLE, Market Hall (0768 1321), The Clash / The Jam

CHESTERFIELD, The Venue (0768 1321), The Clash / The Jam

CROYDON, Warehouse Theatre (01689 489888), Mystic Orange

DERBY, Assembly Rooms (033 432 8922), Madness

GRIMSBY, Central Hall (0645 790790), Derelict

LEEDS, Flondale Green (60689), Here and Now / The Arrows / The Aces / Leon Coyle / The Jammers / The Skids / The The / The Young Ones

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STANFORDLEIGH, The Venue (09 242 1971), My Bloody Valentine

SWANSEA, Wales (014 383 33293), The Monkees
KILLING JOKE / DISCHARGE / FAD GADGET
The Lyceum, London
By D W Charles

BOUNCERS seem to get more and more obstreperous these days. It was fascinating to see half the front of the stage at the beginning of one of these brawls that prevented me getting down to the bar. This happened at the start of the first gig of Mr Lyceum tonight, unusually jammed up with black leather and dog collars, the words Adam and Crass have hardly left the stage when the names are wiped from the backs of jackets and replaced with Discharge or, inevitably, Killing Joke. Fair enough, I thought, that we don't find any college headshaking for vicious clones with exquisitely slicked spiked hair, the hell-raising Realities Of War Songs follow as a break - neck speed of both. At 10.15, the second of the night's Headline acts, The Business Book Of Records, resulting in a fist fight between the security and some kind of a clash with the front of the stage. This was the closest thing to a physical fight that I have seen in a while. The Bouncers apparently need to do a lot more 'live' playing prior to recording. On stage none of the influences are so nearly apparent, other than Richard Barbian's improvising of some of the most insidious dance music ever heard.

TALKING HEADS' David Byrne lets rip

TALKING HEADS have lost nothing by expanding into a nine-piece funk orchestra. David Byrne's impressive blackness has not changed a jot, quite the contrary. As he thrashes on towards a half hour to go, the audience is obviously excited. Byrne, without the benefit of a microphone, sings in a rich voice. The music is relatively simple, with the rhythm section being a primary focus.

With '1985's the burnout, there was a suitable tone to Funkadelic man Bernie Worrell to bring their high stage, along with Bootsy Collins. The sound was loud, but well-paced. The audience was well-behaved, with no need for additional security.

And this was radically different, softened by harmonies yet galvanizing the audience with an insistent groove. A second guitarist has been added, with one of the other players being a more visually impressive.

More than Kiss or Cheap Trick. These are emotional characters created in a staid and sunnycy world. Zappa is himself a living, breathing and immensely musical character. And the level of musical development leaves you believing that the form doesn't matter any more. Whatever he decided to try, Frank Zappa would make it hit.

NASH THE SLASH

Fulham Greyhound, London
By Mike Nicholls

WHITE NOISE at its most detectable. Delightfully disciplined, dumb but deliciously deviant, the sound of total blackness and used candles, and conducted his orchestra with a whirlwind of jazzy, well-appointed. The arrangements were much tighter than usual and there was also a new, more sophisticated approach. In general, the case with Mr. Z's guitar, which was played with a lot of soul and sure enough Mr. Z had yet another new sound on the market.

Mr Z himself was pretty much a black and white version of himself. Black pants and yellow shirt, he sang / spoke with a low, almost monotone voice, and conducted his orchestra with aplomb.

The arrangements were much tighter than usual and there was also a new, more sophisticated approach. In general, the case with Mr. Z's guitar, which was played with a lot of soul and sure enough Mr. Z had yet another new sound on the market.

The NOLANS

Conference Centre, Wembley
By All Martin

SCHMALTZ, PURE, unadulterated and can easily be knocked, but what's the point?

The FIX

Bulmers, London
By D W Charles

A MOBILE recording studio parked in the street outside doesn't always play its own music. In this case, within. When 1st Records got their first real band, the Chameleons, quality was certainly the order of the day. Quality with a capital Q. Remnants of the second line-up schemed lamented. It was a great night for Frank Zappa, and the five man Phil ready for the next step. The good news is that no more bare hangers of their crew to the credit. The band have cleared the stage mixture of sounds met yeet down heard the show up. There was a sense that something special was taking place, and that didn't detract from the show. The music is so good. As for the show, it was a little bit like a dream. The Chameleons' style is somewhere between the Thin White Duke and the New Order, with a touch of colour dreamlining. But one thing is for sure, the band made sure that every inch of the stage was covered. And they did it with style. Singer Cyn Curry looked and sounded superb, with a voice that was reining more on his richly textured voice than into his throat. And in the moment, the Chameleons were a study in dark and dynamics he and his band must be given credit for. I don't know who else to shout it, but they're to be mighty good to be better than this.

ROCK CHAMELEON

B-52s/PAIRS/PEARL HARBOR
By Mark Cooper

A FAIR mix this before a packed house bursting to dance. Pearl Harbor had worked the audience up to a fever pitch, with the B-52s doing their thing. They put on a good show, but I still don't think they can compete with the complexity of the Pearl Harbor set.

B-52s

Record Mirror, December 6, 1980
FREDDIE'S READIES

QUEEN
La Rotonde Du Bourget, Paris
By Mike Nicholls

MOST MEGA-BANDS don't need to go on the road to push their latest album. Some would appear to do so for the sake of their fans, hence the Genesis tour of Apollos and Odeons. Others (the Floyd) wait until the creative juices have been sufficiently stimulated for them to better their previous spectacle. Queen don't do it for either reason. Clearly they're otherwise they'd mortgaged an arm and a leg for it. It's very nice to see you all in this shit-hole tonight. What's the - are we doing here?"

Indeed, Freddie, what? Your usual pre-op huddle with accountants, managers and promoters revealed that only 6,000 out of a possible 15,000 tickets had been sold for the first - ever show in this Le Bourget aircraft hangar. That's still a bob or two, Fred, but I don't suppose those lights come cheap, not that they could ever rescue this distressing debacle.

SO dependent were the act on their regular blinding interplanetary light invasions that I felt remorse for my annual stop-offs of young Mr Numan. Mercury might have a better voice and be more suited to making a profit of itself - red Spandex pants and a distinctive handle-bar moustache - but otherwise he couldn't give a toss.

Material like 'Killer Queen' and 'Another One Bites The Dust' sounded reasonable but was ridiculously rushed. The pacing was appalling and when Mercury insisted the lack of feed-back from the bemused crowd, the result was that the erstwhile boredom would have been less embarrassing.

Sure they've always had a weakness for accompanying their grandiloquent arrangements with equally melodramatic gestures but half the time Fred looked set to give himself a hernia, though it was Brian May who he introduced as "the one with the big cock". Scowling and lurching like a psychotic bull-fighter, he eventually got it together to board the PA. Once there he realised he'd band his head on the gantry, so while May continued bashing out a heinously repetitive riff, Fred just squatted, resembling nothing so much as an ape dying of constipation.

Following the two, trite 'Crazy Little Thing Called Love' it was time to remind us of their 1975 death warrant, "I Don't Like Mondays", whoops, 'Bohemian Rhapsody'. "Yes", they've still to improve on it, but standing by the mixing desk I was consumed by a terrible urge to wrench out the pre-recorded tapes during the relentless "Galileo / Mamma Mia!"

The rest of the time Queen were over as a cross between a third rate Judas Priest and a tenth rate Quo, peddling sterile, stale HM without any of the backbone, self-confidence or potential of either of those bands. It's annoying when a band of their potential devote their talent to making the timestains themselves, but it's their game and they can play it how they want. Another one bites the dust? Sure, but why should they care?

THE SOUND
Moonlight Club, London
By Andy Phillips

STICKING the sound within the established rock'n'roll format is a pointless task, their open and positive standpoint more than justifies its existence. Every song is approached with total commitment - after all, what is commitment if it can't be absolute? A phony stance? not in this case, for the band's influences at times are so obvious they hurt, but their use of the foregone often transcends their mentors. Song like 'Eye Of The Storm' and 'Dealers' are incisive proof of this. The sound is not the group's unique approach and line of attack. Singer/guitarist/lyricist Adrian Borland has a disarming knack for summing up the obvious which often lies hidden within us until pointed out. This lyrical factor coupled with the band's emotional dynamism makes for a compelling force which surprisingly is totally accessible.

To be other members, Graham Green (bass), Ian Marshall (keyboards) and Mike Dudley (drums) are by no means just secondary layers in the scheme of things, all contributions being of equal importance. Their recently released debut album 'Sengles' is of course featured heavily along with some old material. So all in all, another name to go with U 2, Bunnyman, Wish, Heat, Resistance.
THE METHOD ACTORS  
Beach Club, Weymouth  
By Alan Entwistle  
When you go to Manchester's beach club you won't just catch a couple of bands. You'll see a movie.

Tonight's cinematic offering is Pink Floyd's Rock in the UK, and although many have seen the film, it is worthwhile exercise viewing in the pre-waiting period than trying to imagine what's phasing on the beach, which takes its cue from the blankness on the beach club's face.

And after the film, as value for money becomes more and more important, people begin making their way upstairs to see if there's any support. Separate Fix run through a set based around a band we've succumbed to Unknown Pleasures, but who are still young and ambitious, and develop the sound into their own style and achieve a kind of perfection. They leave to a warm reception tonight, and the faces of the place are a little less stern and a little more relaxed than usual.

THE RESTAURANT FOR DOGS  
Barry Willoughby  
Gutless Gazza  
GARY NUMAN  
Fox Warfield Theatre  
San Francisco  
By Monica Gillham  
NUMAN works in the same genre as, but without the surgical humour of, Dero, the pure-bridged elegance of Bowin, or the alien perfection of Kraftwerk. What's left? A harmless brand of sophistication, synthesised pop that you could put the baby to sleep by.

Because he cracked the Top 40 charts with 'Cars', though, he's got leagues of teenage fans who turned out for the performance, all of whom were satisfied with what NUMAN gave them. He's isolated on stage from his musicians, and put so looking dramatic and distant his thrust out, vaguely more the opening measures of 'Cars' were heard, but they were in fact different songs. The number beat of 4/4 time had exclusive dominion - this from a band with whom a song of their group.

Other bands do the synth-pop better and TV game shows have more exotic sets. Numans's in sync, distant personas is utterly not enough - he loves more rather than fascinating. When gutless gazza playfully songs "Remember, I'm human," the reaction he's likely to get is "Who cares?"

THE BLACKSLATE  
Top Rank, Birmingham  
By Kevin Wilson  
In the wake of certain disadvantageous circumstances, the music was apparently taken up by set design and the result is stultifying. At least four times, what seemed like the opening measures of 'Cars' were heard, but they were in fact different songs. The number beat of 4/4 time had exclusive dominion - this from a band with whom the song of their group.

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ODDS 'N' BODS

STEWART WERNECK (Snail, The) has his new single, UK 13 releases due in May. We're working on the details of the release pronto.

STEVE CAIROLI (The) has joined the roster of legendary London club The Trocadero, where he will be spinning his unique mix of danceable tracks.

SIR ROBERT GARNER (The) has been invited to perform at the prestigious British Summertime Festival in London, which will take place this summer. His set will feature a mix of classic and modern hits.

BAKER'S DOZEN (The) have signed a deal with a major record label, and are set to release their new album later this year. The band has been hard at work in the studio, and fans can expect a fresh and exciting sound.

WILSON KEMP (The) have announced a sold-out show at the legendary O2 Arena in London, which will take place in November. The band has been playing to packed houses all over the UK, and fans are eagerly awaiting this upcoming event.

ROBERTO FERRAN (The) has been working on a new solo project, and has just released his first single. The song, titled "Overflowing Love," has already gained a lot of attention and is sure to be a hit.

BETTY WILLOX (The) has been announced as the opening act for a major international tour, and is set to perform in several countries. The tour is sure to be a fantastic opportunity for Willox to showcase her talent to a global audience.

JAMES HAMILTON (The) has been working on his new album, and has just released a teaser single. The song, titled "In the Shadows," has already gained a lot of attention and is sure to be a hit.

LUCY WILSON (The) has announced that she will be releasing her new album later this year. The album has been described as a "must-listen" for fans of the genre, and is sure to be a hit.

DOUGLAS McALLISTER (The) has been announced as the opening act for a major international tour, and is set to perform in several countries. The tour is sure to be a fantastic opportunity for McAllister to showcase his talent to a global audience.

BENJAMIN SMITH (The) has been working on a new solo project, and has just released his first single. The song, titled "Dreams," has already gained a lot of attention and is sure to be a hit.

NICHOLAS GREEN (The) has announced a sold-out show at the prestigious British Summertime Festival in London, which will take place this summer. His set will feature a mix of classic and modern hits.

JAMES MOORE (The) has been working on his new album, and has just released a teaser single. The song, titled "Lost," has already gained a lot of attention and is sure to be a hit.

MARCUS GRAHAM (The) has announced a sold-out show at the prestigious British Summertime Festival in London, which will take place this summer. His set will feature a mix of classic and modern hits.

TOMMY RYAN (The) has been working on a new solo project, and has just released his first single. The song, titled "Love," has already gained a lot of attention and is sure to be a hit.

STUART JONES (The) has been announced as the opening act for a major international tour, and is set to perform in several countries. The tour is sure to be a fantastic opportunity for Jones to showcase his talent to a global audience.

LUCY WILSON (The) has announced that she will be releasing her new album later this year. The album has been described as a "must-listen" for fans of the genre, and is sure to be a hit.

BETTY WILLOX (The) has been working on a new solo project, and has just released her first single. The song, titled "Freedom," has already gained a lot of attention and is sure to be a hit.

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### CHARTS CHART FILE

#### UK SINGLES

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>Super Trooper</td>
<td>Abba</td>
<td>Epic</td>
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<tr>
<td>2</td>
<td>The Tide is High</td>
<td>Blondie</td>
<td>Chrysalis</td>
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<td>3</td>
<td>Love Is Good For You</td>
<td>Dennis Waterman</td>
<td>Atlantic</td>
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<tr>
<td>4</td>
<td>Celebration</td>
<td>The Kinks</td>
<td>RCA</td>
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<td>5</td>
<td>That’s The Way</td>
<td>Gary Wright</td>
<td>Virgin</td>
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<tr>
<td>6</td>
<td>How’s The Weather?</td>
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<td>7</td>
<td>Faith</td>
<td>David Bowie</td>
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<td>I’m Coming Out</td>
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<td>Woman in Love</td>
<td>Badfinger</td>
<td>CBS</td>
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<td>10</td>
<td>Tell Me The Truth</td>
<td>John Lennon</td>
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<td>11</td>
<td>There’s No One Quite Like Grandma</td>
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<td>12</td>
<td>Rock ‘N’ Roll Ain’t Noise Pollution</td>
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<td>13</td>
<td>My Old Kentucky Home</td>
<td>Johnny Cash</td>
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<td>14</td>
<td>I Want to Be a Christian</td>
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<td>Looking Flash</td>
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<td>When You Ask</td>
<td>Roger Miller</td>
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<td>17</td>
<td>Over The Rainbow</td>
<td>The Raylettes</td>
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<td>18</td>
<td>Paper Dolls</td>
<td>The Hollies</td>
<td>Atlantic</td>
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<td>19</td>
<td>Stop the Music</td>
<td>Elton John</td>
<td>CBS</td>
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<tr>
<td>1</td>
<td>Super Trooper</td>
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<td>2</td>
<td>Sound Effects</td>
<td>Jan &amp; Dean</td>
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<td>3</td>
<td>Dr Hook’s Greatest Hits</td>
<td>Dr Hook</td>
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<td>4</td>
<td>That’s The Way</td>
<td>Gary Wright</td>
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<tr>
<td>5</td>
<td>Not That I Ever Cared</td>
<td>Various</td>
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<tr>
<td>6</td>
<td>Fools’ Behaviour</td>
<td>Red Stewart</td>
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<td>7</td>
<td>Xanadu: Monty Python’s</td>
<td>Various</td>
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<td>8</td>
<td>Man On Magic</td>
<td>Barry Manilow</td>
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<td>9</td>
<td>Kings Of The Wild Frontier</td>
<td>Adam &amp; The Ants</td>
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<td>10</td>
<td>Just A Minute</td>
<td>Iva Davies</td>
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<tr>
<td>11</td>
<td>A Hard Day’s Night</td>
<td>The Beatles</td>
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<td>12</td>
<td>A Hard Days Night</td>
<td>The Beatles</td>
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<tr>
<td>13</td>
<td>Please Mr Postman</td>
<td>The Hi-Numbers</td>
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### Controversial double album "Station Of The Cross" has sold out of its first run, far in excess of the sales achieved by many of the albums in the hotter regions of the UK chart. While The Shanty Little Fingers’ first Rough Trade single has so far notched up sales, the latter has moved well. In either case has the record come near to breaking the BMR chart as the vast majority of sales have been moved through the rapidly growing network of specialist shops which have been springing up to cater to fans of more mainstream deal. either can’t or doesn’t want to.

- 1975: The first charts which have topped the independent charts since their inception make interesting reading. Singles Jan 16: Where's That Girl? (Spitz Energy, Mar) | For Food Thought |
- UCLA, May 21: Kashmir by The Renaissance | Pipers |
- Unknown | Crass / Poison Girls, Jul |
- Love Will Tear Us Apart | Joy Division, Aug |
- Black Sabbath, Sep 13: Can’t Cheat Karma | War/ Subvert |
- Zounds, Sep 27: Paranoid | Black Sabbath |
- Solvent, Oct 25: Tidal Wave | Joining Oil |
- Atmosphere | Joy Division, Nov 8 |
- Kill The Poor | Various |
- Earth Splitting Screaming Dream A Life | US, Dec |
- Beer Drinkers & Hell Raisers (EP) | The Jam |
- Pete’s Album | Joy Division, Jan 16: Years White Boys |
- Adam & The Ants, Jan: Station Of The Cross | Crass, Feb: Unleashed Pleasure |
- Joy Division, Feb 16: Station Of The Cross | Crass, Mar 15: Station Of The Cross |
- Mar 30: Songs The Long Haired Flowers Never Saw | Crass, Apr 12: For How Much Longer Must We Put Up With This Muppety-Muppety Pop Group |
- Bootleg Retrospective | Salsa, May 7: Total's Twins (It’s All Over Now) |
- Feb, June 27: Meaning Of Love | Various |
- July 5: You’re All Last | Black Sabbath |
- Jul 26: Closer | Joy Division, Sep 20: Station Of The Cross, Nov 27: In The Flat Field |
- Bauhaus, Dec 6: Grotesque (After The Gramme) | Granath |

### YESTERYEAR

#### ONE YEAR AGO (December 1, 1979)
- 1. Super Trooper | Abba | Epic |
- 2. The Tide Is High | Blondie | Chrysalis |
- 3. Love Is Good For You | Dennis Waterman | Atlantic |
- 4. Celebration | The Kinks | RCA |
- 5. That’s The Way | Gary Wright | Virgin |

#### FIVE YEARS AGO (December 4, 1973)
- 1. What’s This Thing Called Love? | Junior Campbell | Coral |
- 2. I Want To Be A Christian | John Denver | Epic |
- 3. Good Morning | Guy Hamilton | Bell |
- 4. Confusion | Little Train To Arabia | Bell |
- 5. Stoned | Grateful Dead | Warner Bros |

#### TEN YEARS AGO (December 1, 1968)
- 1. I Hear You Knocking | Dickie插播 | Epic |
- 2. Steppenwolf | The Who | Polydor |
- 3. Mother’s Little Helper | The Rolling Stones | Decca |
- 4. Blueberry Hill | Faron Young | Columbia |
- 5. Touch Of The Mending | Surprise | Atlantic |

### REGGAE

- 1. Heart Made Of Stone | Royce | Taxi |
- 2. Piece Of Love | Barry Brown/Rankin Tony | Daddy Kool |
- 3. Someone Special | Dennis Brown | Ypsone |
- 4. Never Get Burnt | Twinkle Brothers | Virgin |
- 5. Paradise | Jean Abeabao | Santic |
- 6. Pententigator | Nigger Kojak | Nigger Kojak |
- 7. Walk On | Motion | White Label |
- 8. The Nation’s Greatest Bhang | Steel Sawd and Ari | Polydor |
- 9. Kiss Somebody | Johnny Osborne | Chor |
- 10. Gun Fever | Pablo Gadd | Compilled by Daddy Kool Records, 94 Dean Street, London, E2
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6 STREET (Paperback)
7 SAGA: SAGA (Paperback)
8 I'M NOT GONNA PLAY / I'M NOT GONNA PLAY Display
9 INDIE'S NIGHT AT THE RACOON (Paperback) 99p
10 I'M GONNA DO IT (Paperback) £1.95

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