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# INTO THE FUTURE

## Rats, Roxy, Costello, Who New Year tours

NEW YEAR 1981 will start with a bang... with a full schedule of British tours by at least four of the country's major bands. And with plenty more dates yet to come it's the *Who* and the *Boombtown Rats* — both largely out of live action in 1980 — who'll be leading the way, with *Roxy Music*, *Elvis Costello* and the *Attractions* and the *Beat* (see opposite) also set for major tours in the first three months of next year...

●AFTER ALMOST a year of inactivity, The Boombtown Rats are back with a new album and a major British tour.

Their fourth album, the long awaited 'Mondo Bongo', goes on sale on January 26. Produced by Tony Visconti and the Rats, it contains 12 tracks, 11 of which are self penned. Those include a five minute version of 'Banana Republic'; 'Fall Down' which has Simon Crowe in the vocals seat, an instrumental called 'Please Don't Go' and 'Whitehall One Two One Two'. The twelfth track is 'Under Their Thumb', the Jaeger / Richards song with new lyrics by Geldof. 'Mondo Bongo' is said to be a return to the basic Rats sound.

Tickets for the tour go on sale from this Saturday, the dates of which are as follows: Southampton Gaumont January 4, Bristol Colston Hall 5, Cardiff Sophia Gardens 6, Birmingham Odeon 7, Leicester De Montfort Hall 9, Manchester Apollo 10, Newcastle City Hall 11, Glasgow Apollo 13, Edinburgh Odeon 14, Sheffield City Hall 16, London Hammersmith Odeon 17. All tickets are priced £3.50, £3.00 and £2.50 with the exception of Cardiff (£3.50) and Leicester (£3.50 and £3.00).

The tour heralds the start of a world tour which takes in Germany, Scandinavia and America immediately after the British dates.

●ELVIS COSTELLO and the Attractions have now definitely confirmed that they'll be playing a special gig at the Birmingham National Exhibition Centre on December 27.

Other bands appearing on the bill will be Rockpile, Selector, Squeeze and UB40. Doors open at 5 pm and the first band will go on at 6 pm. Special late trains will be laid on after the show from the NEC to London and other major cities.

Tickets for the show priced £5.50 are available by postal application from Elvis Costello Box Office, National Exhibition Centre, Birmingham, telephone 021 780 2516. An SAE must be enclosed with each application. Tickets will also be available Birmingham Cyclops Sounds, Manchester Piccadilly Records, London Theatre Bookings, Leeds Cavendish Travel, Hanley Mike Lloyd Music, Oswestry Four Winds Travel. ●Elvis Costello and the Attractions are also holly rumoured to be starting a tour in the New Year including Edinburgh Playhouse March 9 and Glasgow Apollo March 10. At the time of Record Mirror going to press, no further dates were known.

●After a lengthy period of inactivity the Who begin a major tour in January which



GELDOF

will coincide with the release of their as yet untitled album. Roger Daltrey is also considering a new film part but further details aren't yet known.

The Who dates are: Leicester Granby Hall January 25, Sheffield City Hall 26, St Austell Cornish Lido 30, 31, Brighton Centre February 7, Lewisham Odeon 8, 9, Glasgow Apollo 14, 15, Edinburgh Playhouse 19, 20, Newcastle City Hall 24, 25, Deeside Leisure Centre 28, Manchester Apollo March 1, 2, Birmingham National Exhibition Centre 5, 6, Wembley Arena 9, 10, 11, Southampton Gaumont 15, Poole Arts Centre 16.

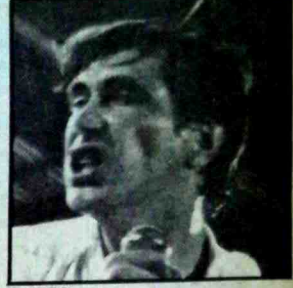
Tickets for all the gigs will be £5 except for Birmingham and Wembley where they are £5.50 and £5. Tickets will be available from 9 am on Sunday December 7 from theatre box offices. Birmingham and Wembley tickets will be available by post only from G P Productions, PO Box 4TL London W1A 4TL. Postal orders only should be sent made payable to GP Productions and a 30p booking fee should be added to the cost of each ticket. Don't forget to enclose a SAE and mark the date of the concert you want to attend and the



COSTELLO

venue and price of tickets on each ticket application envelope. Tickets will be limited to four per person for both personal and postal applications. Please allow six weeks delivery for postal applications.

●BOW WOW Wow the, proteges of former Sex Pistols manager, Malcolm McLaren, begin their first major tour this month and they'll be playing special matinee shows at various venues. Dates are: London Starlight Roller Disco December 6, Leeds Warehouse (Matinee



FERRY

and evening performance) 8, Nottingham Boat Club 9, Keele University 10, Scarborough Taboo 12, Edinburgh Nite Club (matinee and evening performance) 13, Ayr Pavilion (matinee only) 14, Manchester Polytechnic 16, West Runton Pavilion 18, Birmingham Cedar Ballroom (matinee and evening performance) 19, London Starlight Roller Disco 20, London Comic Strip 21, Bristol Granary 22.

Bow Wow Wow will have a number of bands supporting them and they have yet to confirm a major London pre Christmas gig.

## POLICE DATES FIXED

THE POLICE will play three British dates — their last for eight months — shortly before Christmas.

They'll be playing in a monster 5,000 people capacity specially heated marquee at London's Tooting Bec Common on December 21 and 22, followed by a gig at Stafford Bingley Hall on December 23.

All tickets are £5 and the gigs will be completely unseated with proceeds going to charity. Box offices open on December 14 and a special ticket will be set up on Tooting Bec Common itself. Tickets for the London shows will also be available from London Theatre Bookings in Shaftesbury Avenue and Straight Music, 1-2 Monroe Terrace, Riley Street SW10. Tickets for the Stafford gig will be available from the Bingley Hall box office and Mike Lloyd music shops in the town.

## TOUR

DANCE BAND: added dates; Cheltenham St Pauls College December 5, London Chelsea College 6, Derby Londale College 9, Manchester University 10, Edinburgh Astoria 11, Glasgow Strathclyde University 12, London Torrington 21, London Venue 23.

EQUINOX: Stokesley Comprehensive School December 5, Stokesley Angel Inn 6, Saltburn Zetland Hotel 7, Redcar Old Kent Road 10, Stockton Teesider 19, Saltburn Zetland Hotel 28.

SUDDEN SWAY: Norwich Coleek Youth Centre December 4, London Everyman Cinema 6, Ipswich Annabellas 7, Peterborough Key Theatre 12.

BASTILLE: Lowestoft South Pier Theatre December 5, Blackburn King Georges Hall 8, Bradford St Georges Hall 11, STAGESTRUCK: London Grove Centre December 6.

LONDON APACHES: Cartoon Croydon (lunchtime) 7, Production Village Cricklewood 14, Dingwalls 15, Cartoon Croydon (lunchtime) 21, Production Village 22, Cartoon, Croydon 27. The band will also release a single, 'Lost In The Jungle' on January 2 on Rewind Records.

STILLETTO: Lancaster University December 5, Rotherham Thursoe Hotel 8, Sheldons Sullom Voe Oil Terminal 11, Strathclyde University 12, Newbridge Memorial Hall 14, London Music Machine 15, London 101 Club 16, London Windsor Castle 17, Newcastle St Mary's Boys' Club 18.

THE FLATBACKERS: who recently released their new single 'Buzz Going Round' play the following London dates, Rock Garden December 9, John Bull 19, Dingwalls 27, ICA 31.

LIGHT OF THE WORLD: who have just finished supporting Aretha Franklin, have added a date to their own tour. Bishops Stortford Triad Leisure Centre December 12.

THE EMPTY VESSELS: London Trafalgar December 10, Tooting Broadway Castle 11, Richmond Snoopy's 17.

THE CHEATERS: London University College December 6, London Hope and Anchor 7, Woolwich Thames Polytechnic 8, Dartford Thames Polytechnic 9, Manchester RAFA Club 10, Stockport Technical College 11, Edinburgh Eric Brown's 12, Paisley Bungalow Bar 13, Glenrothes, Toth's Arms 14, Manchester Band on the Wall 16, Newcastle Coopers 17, Harrogate Crown Hotel 19, Carlisle Twisted Wheel 20, Redcar Coatham Bowl 21, Manchester Romiley Grey Horse 23.

THOMPSON TWINS: who will be releasing their new single 'Perfect Game' in January, play the following dates, London Queen Mary College December 5, Raleigh Crocks 13, Erixton Town Hall 19, London Hope and Anchor 27.

SPLIT RIVITT: London Golden Lion December 5, London Dingwalls 13.

SIMPLE MINDS: Birmingham Top Rank December 16, London Marquee 17 and 18, Edinburgh Nite Club 19, 20.

BOBALOUS: Addlestone Hollyfree December 4, Edingham Lord Howard 5, Bylisset Camp Hill 6, Kingston Three Tuns 7.

THE CLIMAX BLUES BAND, who recently released their new album 'Flying The Flag', play the following dates, Oxford Polytechnic December 5, Nottingham Rock City 6, London South Bank Polytechnic 12, Northampton County Cricket Club 13, Coventry Tiffany's 18.

THE REGENTS: who release their second single 'Just A Little' this week appear at, Northampton Nene College December 5, East Retford Porterhouse 6, London Starlight 9, London Hammersmith Starlight Roller Disco 13, London Greyhound 18.

MARTIAN DANCE: London Moonlight Club December 8, 15.

VICTIMS OF PLEASURE: who have recently released their first EP 'When You're Young' play the following London dates, North East London Polytechnic December 6, University College 10, Clapham 101 Club 12, West Hampstead Starlight Club 17, North East London Polytechnic 18. JOHN OTWAY: London Venue December 19.

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# ON THE BEAT

THE BEAT are among several groups featured in a '2 Tone' film to be released in Britain next February.

Called 'Dance Crazy', the film consists of footage of bands such as The Specials and The Selecter, and was sponsored by Chrysalis. Says Gavrik Losey who produced the film: "The idea was to make a movie for kids who are too young to

see the bands live. With this in mind, the film will be released to coincide with the half term school holiday.

The Beat were filmed at Emerald City, Philadelphia, but they haven't yet decided on which tracks will be featured in the film.

The Beat are currently lining up a British tour for the beginning of 1981.

## MO-DETTE RECOVERS

MO-DETTES 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 Fan Club 11, Leicester Community Centre 13, London Dingwalls 14.

Further dates will be announced shortly and support band from 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 Moberley 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 10 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.

To 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 currently nestling in the American Top 30, will be touring Britain in February.

Cougar will be bringing over his band the Zone and the full roster of dates will be known shortly. In Britain Cougar is best known for his 'I Need A Lover' single and Riva Records will be releasing his new album 'Nothin' Matters And What If It Did' in February coinciding with the tour. The album is already Top 50 in the States.

## Wanna be a fairy?



IF YOU'RE the best dressed fairy in your neighbourhood, then you could get into a Q Tips (pictured left) gig for free.

Anybody dressed up as a Christmas Fairy who turns up to their gigs at Redcar Coatham Bowl December 21, Nottingham Rock City 22, Sheffield Limit 23, London Marquee 24, will be able to get in free. The four dates are part of their Christmas Stocking Top tour and other dates are Birmingham Polytechnic December 4, London Royal College of Art 5, London Venue 8, Keele University 10, Cardiff Top Rank 14.

The shows on Christmas and New Year's Eve will include extra fun and games with competitions and a limited number of genuine Crackerjack pencils.

## RELEASES



STEVIE WONDER (pictured above) releases his new single 'I Ain't Gonna Stand For It' on December 15. Taken from his 'Hotter Than July' album, the B side will be 'Knocks Me Off My Feet' taken from his 1976 album 'Songs In The Key Of Life'.

The new single will be available in both 7" and 12" versions. The 7" will be packaged in full colour bag featuring a live shot of Wonder taken during his British concerts in September.

ANGEL CITY have lifted a track from their new LP 'Darkroom' and released it as a single. Entitled 'No Secrets', it's available now.

JOHN ELLIS has recorded his second single, 'Hitman', which is out now.

B TROOP's first single on their own label is now available. Called 'Junior', it's available through Rough Trade. They'll be touring in January.

JOHN HOLT who wrote 'The Tide Is High', has his own '20 Golden Love Songs' released on December 12.

THE KLONES have just released their debut single on their own Red Hot Records, titled 'Metal Man'.

THE PULLOVERS from York are shortly releasing a double A sided single 'Peter Pan Pill' / 'Spare Part Surgery'.

ZEITGEIST WILL release a special three track single in mid January, including 'Shake Pake' and 'Sniper'.

THE SCROTUM POLES from Dundee bring out their debut single on One Tone Records this week. It's a five track EP called 'Revelation' and it's yours for £1.25 from One Tone Records, 41 Balmoral Terrace, Dundee DD4 8J.

THE MODERNAIRES have a new single out. Called 'Life In Our Times', it's taken from their debut LP 'Way Of Living'.

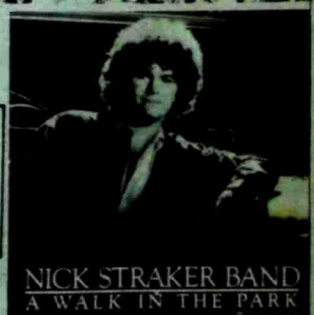
# Go for a walk in the park with Nick Straker



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A WALK IN THE PARK



## SPECIALS DO A DOUBLE

**THE SPECIALS** release a double A sided single this week. The two tracks are 'Do Nothing' plus the band's version of the Bob Dylan song 'Maggie's'

**Farm**. The single is available in a picture bag and 'Do Nothing', which is a remixed version, features Rico and the Ice Rink String Sounds.

### JOCK'S TROUBLE

SCOTTISH ENTREPRENEUR and Four Be 2's mentor Jock MacDonald has run into trouble with the media yet again... this time over a series of football records.

Several national papers claimed over the weekend that a single made by Arsenal FC supporters — and sold at the ground last week — was "racist" and financed by the British Movement.

The record was 'Crack Away The Arsenal Beano' by a group made up of supporters and session musicians calling themselves the Sex Bristols. The Sunday Times claimed the record was 'anti-Semitic' and connected it with the sale of anti-Tottenham Hotspur badges already on sale at Arsenal's ground. And the release prompted Peter Hain of the Anti-Nazi League to warn: "This is the sort of thing that is bound to lead to conflict. It's only a matter of time before young Jews and young blacks start to fight back."

But MacDonald has dismissed the claims that the record is political and racist as "rubbish". He maintains he has been approached by a company to make a series of records by the supporters of each club, and Arsenal was simply his first choice.

"It's no secret that the Arsenal fans hate the Spurs fans, and that's what the record is about. It's not political at all, it's about football, nor is it anti-Semitic, in fact the lead Arsenal supporter on the record is called 'Solly,'" he said.

MacDonald plans to go ahead with another record, this time with a group of Spurs fans singing about their dislike of the Arsenal.

### NEW RAINBOW SINGER

RITCHIE BLACKMORE'S Rainbow have found a successor to their vocalist Graham Bonnet.

He is Joe Lynn Turner from New Jersey. The 28-year-old has previously gigged around in local bands, but this is his first major one.

Described as a cross between Lou Graham and Paul Rodgers, Joe has a BA in English Literature!

### MOTORHEAD ARRESTED

**MOTORHEAD** DRUMMER, 'Filthy Phil' Taylor, was arrested by police last week, following a lightning raid by drug squad officers on homes of the band and roadcrew.

In all 11 people were arrested and various substances taken away for analysis — although Phil is believed to be the only member of the band taken into custody.

He and the crew were later allowed to go and they've been bailed to appear at a Fulham Court on January 15.

### JAM EXTEND

THE JAM have extended their winter tour, although the new dates will be in the form of unpublished secret dates.

Now they will be playing St Austell Cornish Riviera December 8, Malvern Winter Gardens 10, Guildford Civic Hall 11, London Music Machine 12, Other dates pencilled in are Bristol December 9 and Liverpool 14.

### BRUCE IN MARCH

**BRUCE SPRINGSTEEN** looks set to play his first British dates in five years in the spring.

Although he has just extended his US tour, it is probable he'll play concerts in March, with three dates at Wembley Arena.

A spokesperson for CBS refused to confirm the tour, saying that all dates — including Wembley on March 19, 20 and 21 — were mere speculation on the press's part, and nothing had been arranged.

### UNDERTONES SPLIT FROM SIRE

THE UNDERTONES will be touring Britain next month without a record label, following a total split with Sire Records, and label boss Seymour Stein.

The Derry-based group signed to Sire worldwide towards the end of 1978, and to date have released two albums and seven singles in Britain and America. But signs of disagreement between Sire and the Undertones' management, Cracks 90, became apparent as early as last Autumn — during the band's first American tour.

By this summer, with the Undertones touring the States for six weeks, the disagreements, according to Tones manager Andy Ferguson, had become "irreconcilable differences," and a split was hinted at as early as August.

"It was a decision that had to be

made, and one to a certain extent I was pushed into in order to get anything done," Ferguson told RECORD MIRROR this week. "We've taken this step only after considerable discussion, and a feeling it was our last resort."

Sire Records were recently taken under the umbrella of Warner Bros, with the label remaining only as an A&R outlet. All the Undertones releases will, however, continue to be available until next March, when they're likely to be deleted and re-released by the Undertones themselves on a new label.

The announcement of the split this week is the explanation for the lack of any new Undertones' material in time for the tour, although the band have been active in the studio and have at least eight new tracks ready. Discussions are underway with several com-

## AND CLASH A TRIPLE

THE NEW Clash album is out next week with a mammoth 36 tracks

Entitled 'Sandinista', the triple album set will retail for a maximum price of £5.99, and with the exception of 'The Call Up', all tracks are previously unreleased.

The album — co-produced by Bill Price and the Clash — was written during their last American tour, recorded in New York, and finished in London.

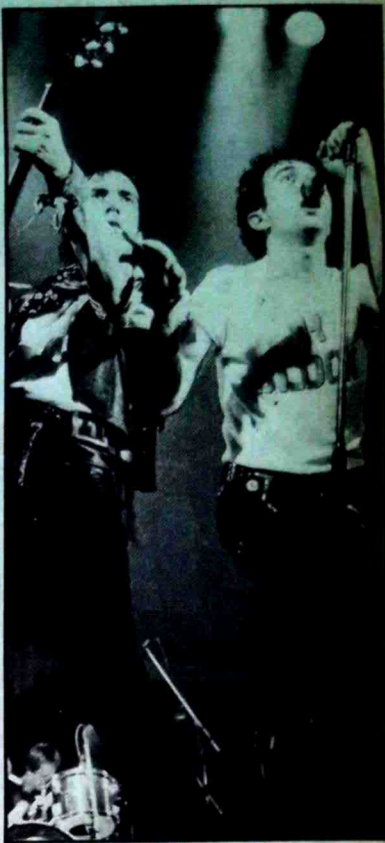
### GREEDIES CHARITY

THE GREEDIES re-release their Christmas single 'Merry Jingle' this week in a bid to take over the Christmas charts. Proceeds from the royalties of the B-side — 'Merry Jangle' — will go to the Southwark Catholic Children's Society in Purley.

Thin Lizzy have just returned from the United States, and are in the process of setting up a European tour for the new year, with a British one to follow.

### HAZEL FOUR

HAZEL O'CONNOR, who recently released her new album 'Sons And Lovers' as well as a new single 'Time', will be playing four dates to kick off the New Year. Hazel will be playing; Essex University January 13, Poole Arts Centre 14, Glasgow Tiffanys 20, Worthing Town Hall 29.



### IN BRIEF

- THE TEA SET will be supporting the Skids on their tour which begins this week.
- THE SOFT BOYS and Local Heroes will be playing a benefit concert for Inter Action at London Dingwalls on December 7. Inter Action is an organisation which helps disruptive schoolkids.
- PRAYING MANTIS have cancelled their gigs at Newport Bailey's on December 4 and Egham Holloway College on December 5, because of recording commitments.
- GLASGOW BASED five piece, Modern Man, will be supporting XTC on their forthcoming 11 date tour.
- A 112, who are currently supporting Iron Maiden, will also be opening for Black Sabbath when they start their tour this month.

### SOLO JOHN

JOHN COOPER-CLARKE will be playing a short series of pre-Christmas gigs without his backing band. He'll be appearing at Edinburgh Playhouse December 5, London Venue 11, Liverpool Brady's 13, London ICA 15.

John will be lining up a fuller tour for the New Year when he'll also be featured in a new BBC television programme '16 UP' which will be transmitted some time in January or February.

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## GEN X TOUR WITH NEW MAN

GENERATION X (pictured above) have found a new guitarist and they'll be touring this month, followed by a new album in January.

The new guitarist is former Chelsea member James Stevenson and he'll be joining Billy Idol, Tony James and Terry Chimes on a permanent basis. Tour dates with the new line-up are: West Runton Pavilion December 6, Leeds Fan Club 7, Manchester Polytechnic 10, Middlesborough Rock Garden 11, Retford Porterhouse 12, Sheffield Limit

18, Scarborough Taboo Club 19, Liverpool Bradys 20.

These dates will be the first that Gen. X have played since November last year and there will probably be additional afternoon shows in Leeds and Liverpool and a London show will be confirmed shortly.

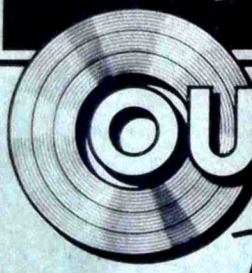
Generation X will release their new album 'Kiss Me Deadly' on January 16. James Stevenson features on the album and other guest guitarists were Steve Jones and John McGeoch.

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# PRIVATE HIGH



THE beautiful people were in force at Steve Strange's Visage party at the Venue when those rubbing shoulders included Steve Jones, Molly Parkin, Siamese twins Billy Idol and Tony James, Billy Currie and Midge Ure of Ultravox, Dave Formula of Magazine, Rusty Egan, Shock, Spandau Ballet, Lol Creme and Kevin Godley, Richard Strange, Hall and Oates, Cherry Vanilla and Richard Strange.

## private highs



**J**UST WHEN you were safe from cliff hangers (after finding that Kristin had administered that dose of heavy metal to JR) when the world of rock 'n' roll is told to wait until December 19th when lawyers will "release details of a secret trust fund for a fantastic sum" to be given to Hamburg born Bettina Hubers. She claims she is the living proof of some wild oats that "ex-Beate" Paul McCartney misplaced over 17 years ago. While the Sunday papers grovel around the compartments marked "innuendo", "scandal", "sex", "morality" and finally "shock, horror, probe", we recommend you do the same. It does make it more fun!

**MEANWHILE** back at the Sunday Mirror. The poor darlings are still trying to squeeze their £5,000 worth out of the non-revealing revelations of Alex "Elton John's Girl Friday" Foster (and falling miserably in stimulating me) to tell you how mundane a life it is coping with Jack Nicholson and Ryan O'Neal in LA and sipping cocktails with Liza Minnelli in Studio 54, so I won't.

**OK!** Stifle those yawns. There is yet another comeback by Generation X which look it's first tentative steps, with new members James Stevenson on guitar and ex - Clash man Terry Chimes beating de riddem, at Suma studios in downtown Fulham. Also present were our very own Paula Yates, and spouse Bob Geldof, various Clash, Steve Jones (whose logging quota at present is hitting saturation point), John McGeogh of no fixed abode and Danny Kustow now of the Spectres. Reports that Bowie, Dylan, Springsteen and Keel Richard were seen have been scotched when our informer added the name of Elvis Presley to the growing roster of liggers. Still interested in the Generation X comeback? Wake up you at the back!

**THE** Hazel O'Connor Megahype tour hit trouble in Brighton where our chirpy thrush has taken to hopping on one leg after plunging her ankle into a hole on the stage. She also lost her support band, Duran Duran, due to illness. But in the good old story book tradition a local band Prime Suspect were attempting to twist the not inconsiderable arm of promoter John Curd for gigs, when he handed them the spotlight there and then after making a quick acquaintance with their single. The band got an encore but whether they got a refund on their tickets is unknown and probably unlikely.

**PHIL** Oakey of the Human League laid his life on the line when he recruited the band's two new members, Joanna, 18 and Susanne, 17. After the original foursome divided to go their separate "artistic" ways, Phil "Haircut" Oakey and home movie expert Adrian Wright were left with a sizeable hole in their lives. Intrepid Phil set forth into the trendiest depths of sunny Sheffield with his bird to search for fresh talent. Their attention was grabbed by two schoolgirls dancing against the current of the river of bodies in Sheffield's hottest night spot, the Crazy Daisy Disco. Swift introductions all round and back to meet the folks. One half of one set of folks turned out to be a local award-winning pistol champion who told Oakey he would "kill him" if anything happened to his daughter. Oakey replied quick as a flash, "I'll kill myself first".

**MAGAZINE** are scouring the four corners of California for absent friend producer

**IS THERE** no end to Record Mirror's popular demand? Yorkshire TV rang us this week requesting the services of someone from the paper to take part in their new magazine pop programme "Calendar Goes Pop". To talk about life on a music paper and whether there is such a thing at all.

Simon "Lewis Leathers" Ludgate was "volunteered" by buck - passer - in - chief Alfonso Martinbianco to "stop complaining and get your ass up to Leeds before I give you this Industrial's album to review". Finding it impossible to resist such a generous invitation, Ludgate made a bee-line.

What we didn't tell him was that the other studio guests were the dynamic duo from Dollar, small but perfectly formed David and Therese, and granite-jawed Richard "Jobbie" Jobson. Now, Jobson may have his quirks (a compulsion to dress like George Raft) but he's really not a bad lad, but as for Dollar! Pool! Yuch! Groogh!

Or so we thought, because Ludlum returned with tales to the effect of "they're not that bad really". In fact, we

John Barry because they are considering the man to produce their next album. The sleeping partner in this unholy alliance is the man responsible for many of the James Bond theme tunes and Girl With The Sun In Her Hair, made famous first by the advert for shampoo and then by Magazine, who use it as a theme tune at the start of their set. Anyway, if you're reading this JB (topical initials, eh?) give Virgin a bell.

**ELO** took the wraps off their life(?) story at London's last resort for lounge lizards, infamous bistro Legend's, last week in the shape of Bev Bevan's memoirs. Aided by the ghostly hand of Garth Pearce, the book is as slick and glossy as most things one has come to expect of the Light Programme Orchestra. Stat! hackette Mike Nichols had to be given a friendly "scream" lift back to HQ after he drank most of the house collapse single-handed. The foolhardy fireman in question, viscious but fair Simon "Leather" Ludgate, says he had to prise young Michael off the neck of New Evening Standard writer John Blake, who he was trying to convince to do a few live reviews. As for the policeman he tried to assault on the way back to the office

**JIM KERR** of the Simple Minds, a man of modest ambition, is attempting to give budding young producer David Bowie another leg up the ladder of status and credibility after lending their considerable reputation and effective handclaps to the Iggy Pop set by offering him the production seat on their next waxing. A chance the lad should grasp with both hands — if not there's a Peter Gabriel who's standing in the wings.

**AS** If It's Not Bad Enough Having One Dept reports that there's a man impersonating, and creating havoc under the name of Miles Copeland. But our bluffer met the father of the real McCoy's secretary and our counterfeiter manager made his excuses and left. Sounds like a job for the Police to me.

**THIS** week's Richard Jobson story (another one? — Ed) concerns the fact that they haven't received their US visas and they've only got three days before they're due to step onto the stage at Huron in New York. Could this be anything to do with the fact that Ricardo's hero of the week is our favourite red under the bed Tony Benn? And speaking of capitalism what's this I hear about the Skids elaborate comic book sleeve to their "Woman In Winter" single and it's function to get out of paying VAT since it counts as a comic rather than a record?

**MORE** lines from the Barracudas: Jeremy Gluck threatens that the forthcoming album will demonstrate their theory of Transcendental Deviation which to us non-spiritualists mean they steal from other people on a higher plane. (Joke courtesy of the Cosmic Dept).

**AFTER** last week's intense aggravation, Jane of the Mo-Dettes, who floored the Phonogram Financial Director with a knee in the groin and not the hefty right reported last week, treated other employees to get out of paying VAT since her personality when she stalked the offices in pale green fairy clobber for a photo session but the look of innocence doesn't fool us with the armour plated crotch.

**THE** Yobs' Christmas album, a large scale massaging of your Festive Favourites by the Boys retailing at £1.99 has been told that it can't be eligible for chart status unless the price has been raised to £2.01.

**NURD** of the year award goes to Alison Short of Arista who decided to tape a message giving her intellectually stimulating views of Record Mirror at last week's Aretha Franklin bash. Trouble was, she put her words of wisdom over an interview with the Queen of Soul made by the Black Echoes correspondent. The curse of Private highs will always be with you.



NIKKI RICHARDS

NEW SINGLE  
FACTORY GIRL

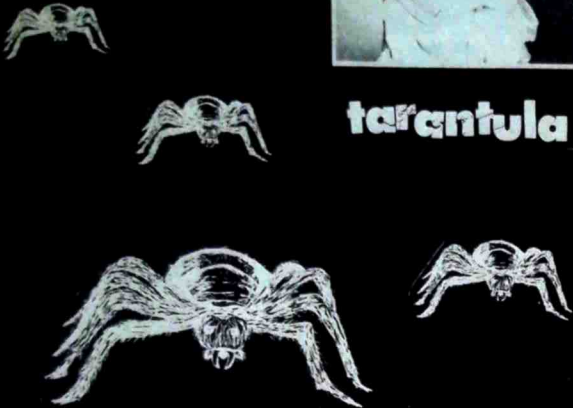


Think he's fallen in love yet again (with Theresa, not David, silly). He says he managed to talk to the diminutive blonde bombshell for at least half an hour, without even trying!  
In a combination of pique and publicly unsuspecting representative with a copy of their single and 100 nicker in used fenners, saying "you've reviewed two of our singles and you slagged 'em something chronic, perhaps this will change your mind". Big Si took it all in good humour and even returned most of the money.

# NATURAL BLONDE COLUMN



## tarantula



The Ripper was imminent. God knows what it must be like for women living there.

First of all I threw the elderdown 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 jammies would realise 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, I 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 flying about." After my totally kipless 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 "wobbly bits, willies, etc etc."

When interviewing Shakin' Stevens, the poor interviewer, obviously feeling the strain from speaking to another guest, Ricardo Jobson (the producer was trying to decide whether or not sub titles were

necessary), he asked Shaky, as his chums call him, if he felt he was a "throwback of the fifties." Shaky'd 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 moi. 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 Dave "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 not know that poor Richard was recently beaten up rather badly and several of his teeth were kicked out. The thought of Mr Jobson removing a couple of his teeth before Dave Prowse strapped him on to a particularly virulent bit of equipment conjures up all sorts of pictures in the mind.

That night I went to see Generation X, who were looking good. Billy Idol looks like he's been lifting a few weights and Tony James looked positively Byronic, even in a damp cellar in Chelsea. I could hear Steve Jones muttering something about "Look like a bleedin' bunch of sissies to me," which is another way of saying Byronic I suppose. At this point I was eagerly looking forward to

seeing Jobson in trunks with weights strapped to his chest pumping his irons fit to kill. Atlas, it was also not meant to be. "Och aye, awright there Jimma, Hoots Mon," he said as he staggered over in a lilac trench coat. "I didna know I was going on tour tomorrow, d'ya ken." Roughly translated this meant that we'll have to wait two weeks to see Jobbo's pulsing thighs in RM.

Fergal, (the Rat manager), Bob, Richard and I were then taken by Richard's girlfriend to a club around the corner, where Jobson was mistaken, for some unknown reason, for fellow Rat, Johnny Fingers. I was accosted by a rather drunk lady who wanted to know if I got fed up of "Pop stars nattering?" Tony James then arrived in a top hat with a lady called Magenta, who had red and black hair with matching red eyebrows. An exotic sight, almost too much for the rest of the disco. A gripping night was had by all. The next day as a desperate last measure, I asked a friend in-the-know if Bryan Ferry had any interesting hobbies I could pick his brains about. "Well, he's got a really beautiful garden in the country," was a possibility they said. The other thing mentioned however was definitely unsuitable for this column and as a day's wedding 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 a few days out with everybody's favourite bands. Well, almost everyone's favourite bands.

Unfortunately, it was obviously not meant to be. Everything but everything has gone wrong this week. My life is in a shambles. First of all I was meant to be going to buy a tarantula with Iron Maiden, one of their motley 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 Neasden 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 Ibiza.

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

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 togged up with a white pom pom hat, which I took off in case I was mistaken for the rabbit and expected to run around White city pursued by a bunch of slavering hounds. I mean, it was going to be bad enough with Judas Priest jangling chains like a bunch of out of work lavatory 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 about underpants as art. After I'd rambled on for 20 minutes, this was put to an untimely end because the girl that was doing the interview realised she 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. Then I heard that Judas Priest had gone on tour.

By this time it was getting a trifle 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 not be forgetting that for quite a while. Luckily, ever thoughtful Virgin sent me up with a gentleman, who, among many of his attributes, was trained to kill. I was frightfully impressed. Unfortunately, the fact that he could fling himself around like Bodie and Doyle, was not terribly helpful once I was alone in my hotel room. I was convinced that an attack from Jack

The first Osibisa album for three years and it's real magic. Africa's biggest selling artists 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 6th. Venue, Victoria.  
 December 7th. Fairfield Hall, Croydon.



**NASH THE SLASH** pictured here trying desperately to live up to his monicker, jig-sawing his trusty 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 Townshend does it, eh?

## SOUND RESTORED

THE "NO more music" rumpus surrounding Totnes Civic Hall... is over.

The Tin Soldier's piece (last week's Record Mirror) explained that councillors had affected a music ban after all of a dozen locals had issued complaints about noise and such; and that a petition in response was starting to sway things back to normality again.

Now... "ROCK ON" proclaims the Totnes Times, and 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 pretty much a formality, with only one councillor standing firmly against the decision to raise the ban.



*Robbie*

DON'T LOOK NOW

MEET.....

# the Residents



THE RESIDENTS display their penchant for outlandish dress and the San Francisco Tribune.

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 chops 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



THE RESIDENTS go shopping

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 complement to anybody's plum puddin' '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, only to replace it with 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 40 tracks, each one minute long.

Resident music is unorthodox / disturbing / funny and fascinating, and no two tracks are ever the same.

By Richard Newson

## Keep it part two (Inferiority part one)

45 R.P.M

"Because it's exactly like John Voight meant in 1969 when he said, 'They didn't say anything about you'."

## dexys midnight runners





# ELO

## BEV BEVAN REVEALS...

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 Bev 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 Don 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 sympho rock to its logical conclusion with a string section.

In his account of the rise and rise of one of the world's richest bands,

Bevan glosses over nothing. Starting with a description of the 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 will tell 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 hard as he makes out." Yeah, grizzly bears are sometimes affectionate as well.

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

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 lyrics 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**

### INSIDE INFORMATION

HUGH CORNWELL



**HUGH CORNWELL:**  
'Inside Information' (Stranglers  
Information Service)

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

Then he came over as a bluff, down-to-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 Harry and Charlie.

Mature enough not to sound too bitter about his sentence, he tells us how he was smart enough to handle winding up from warders and concludes with a fanciful sting 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

### FANZINES ETC.

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 Athletic 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 A4E

from 34 Cobblers Bridge Road, Herne 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 "firwork edition" (bit late) of the mag has a free single by a new-wave band called TDATW, and it's not just a flexi! 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 rascals 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. Sung in a North London whine, it's a natty little tune that boasts lines like "Hype me, 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 exchange for extra chart points. The question is, will it be a hit? £1 from 11 Ferrestone Road, London N8.

By Mark Perry

# ADAM & THE ANTS



'ANTMUSIC'  
the next  
hit  
single

In a picture bag.



CBS 9352

from the Top 3 album 'Kings of The Wild Frontier'

# EXPRESSO BONGO

THE BOOMTOWN RATS go Latin, but ROSS FITZSIMONS writes in English

**A**T 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 airy loft with only one desk and a few chairs in it, and a pile of gold discs stacked on the floor beside his desk.

I arrive at the appointed time to find Pete waiting for me although Simon has yet to show. He arrives inside a few minutes, and pausing only to stow his helmet, shows the way downstairs, where we find a temporarily 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 who might go to their home town, but wouldn't hang around to make the same point."

If it became a matter of 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,

**B**ut 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 dates it to when they signed to Ensign.

"We'd decided before that,

But there's another side to the coin, as Pete points 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 Boomtown Rats — we're not going to do it this way' —"

Simon: "It'd be nice to see another band doing it. U2 are doing well at the moment, but I don't know how big they're going to get. An awful lot of it comes down to the management side of things too, it's not just writing the appropriate songs at the appropriate time, it's the brains behind it too. But if you don't have good songs, forget it. You don't necessarily have to play amazingly 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

overbearing. Simon elaborates on his relationship with the Rats

"In the first album, Lange tried to put a lot of things in and in some cases we used them. But if we didn't think they were good we'd throw them out. It actually got to the stage on the second album where he had all the songs done, and Lange would put stuff over the top. He rearranged the format of a few songs, but we usually stuck to what we were playing.

"The exception to that was 'Rat Trap', which he worked on a lot. We did that song in the studio without ever having played it live. When we went to Holland, none of us knew that song. We hadn't even routine it and we worked it out with him in the studio — so the guy is good at what he does, obviously."



of the forthcoming album 'Mondo Bongo', and of course 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, the song itself also seems to refer directly to the somewhat ill-starred events of last February/March in Dublin, when the band had to spend 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. So how directly does it refer to that episode then?

While 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 probably 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 most people feel like that about their home once they've moved out. They come back and say 'It's nice to be back, but I'm not gonna stay'"

Pete: "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 it's like."

You certainly must get a more objective view when Dublin becomes the only place in the world you can't do a gig, within reason, on your own terms, Simon reflects. "We did feel very bitter about it, and very hurt, because we were virtually

certainly a tacit line-up of the Establishment was in evidence.

"It was very strange — everybody we confronted with it 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 other eight, and each one of those was different to the others. If we'd wanted to really 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 — if we'd produced another 'I Don't Like Mondays' or another 'Rat Trap' or whatever, we could have done that, but we don't need 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 crap 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 over about 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 ways 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 been an inspiration to the Irish scene, something which has had 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 in a successful position you influence other people who are trying to do the same thing."

us had played around before, and therefore we started from nothing it would happen like that. It's unconscious, I suppose, when people play together for a long time, you just 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 'ad lib', almost. It was a lot more relaxed than the last album."

"The Fine Art of Surfacing", which I didn't like a lot, seemed to me to be somewhat overdone, as if a lot of work was done on overdubs and arrangements. Whereas what I've heard of the new album seems to be a lot more direct.

"I think you have to go through that sort of thing and the fact that you don't particularly like it well, I don't think it's as good as 'Tonic For The Troops' either, but a lot of people do obviously. I personally agree with you — at the time I felt it was a little bit overproduced. But I think it's good to do that sort of thing, to actually sit down and structure the whole thing very rigidly and think about everything that goes into it.

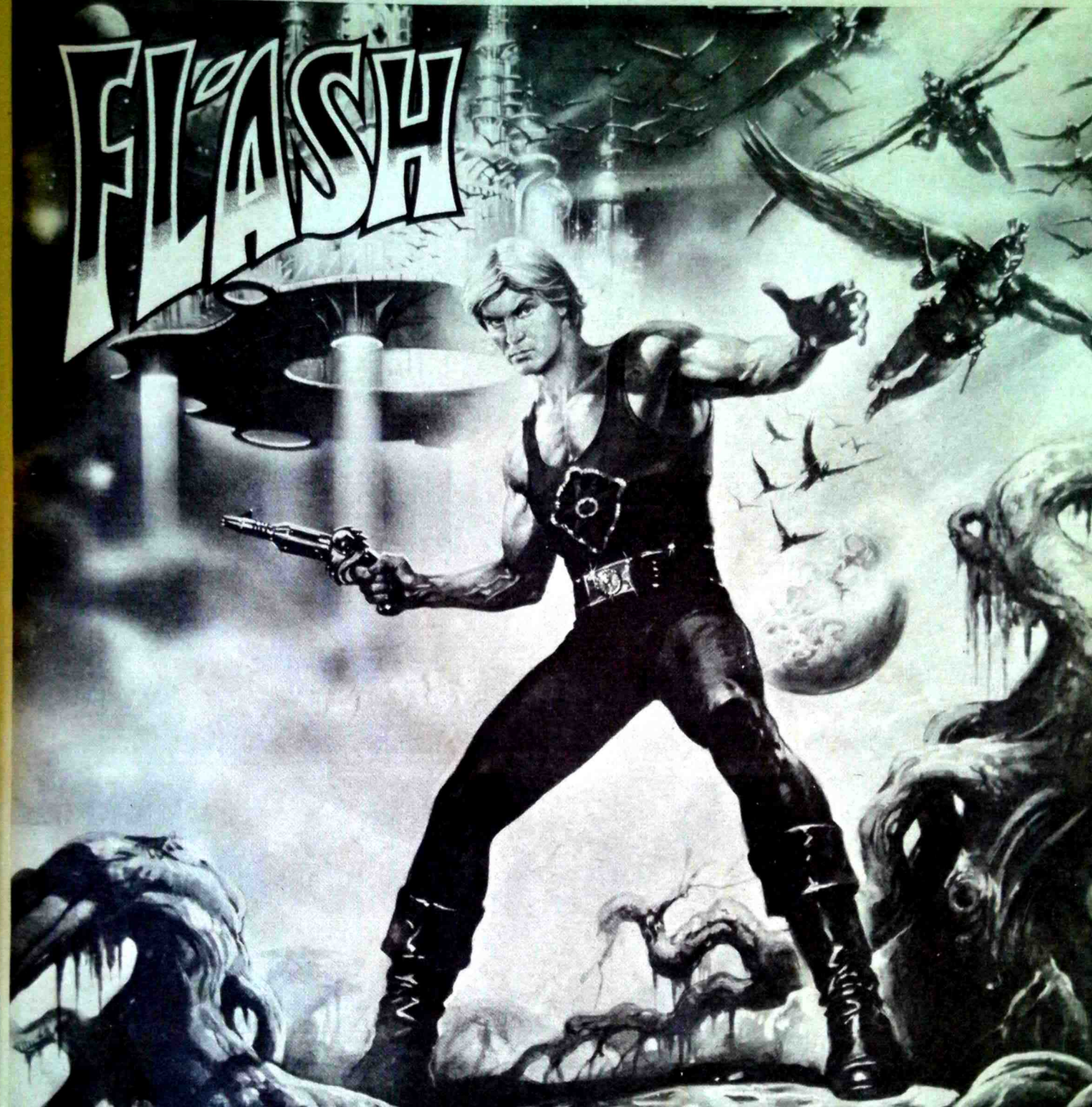
Whereas this time we went in with a different producer and his way of working was totally different to Lange's. (Tony) Visconti's method is like — 'Record the backing tracks and enjoy yourselves,' much more relaxed."

I remember reading that at the time of the first album that Lange somewhat dominated proceedings in that he could show the band how to play a particular piece no matter what the instrument. The impression created was that he could be

**W**hile the Rats have been relatively quiet for the past year on the recording front, there's still been a lot of hard work. Following on the wide-ranging success of 'I Don't Like Mondays', they



# FLASH



*Experience*

FLASH-NOW  
THE NEW SINGLE FROM

# QUEEN

EMI

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FROM PAGE 10

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 rankle.

"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 it from that. I didn't go Top 50, it went to about 80 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 feel the reason for the States resistance is obvious. Simon elaborates:

"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 Geldof says, they don't like having their dirty washing waved in their faces. The system over there is very corrupt, like the way you get radio airplay is different. The jocks were told not to play 'Mondays', because of its content, and therefore it didn't get played."

But live, Pete emphasises again, things were a hell of a lot more positive.

"Billboard (the American record business trade paper) has a Top 50 gig chart and while we were on tour there we were Number One in the chart, because it was 100 per cent in most gigs, so I think that's a fair enough indication."

So what happens with America if they don't actually crack it and make it big there?

Simon: "Make it enormous? So what? The stage further for us there is to be like one of the American supergroups, I suppose. That sort of success doesn't bother us 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

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'm glad I didn't go."

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**s the band develops, the tendency for Geldof to dominate proceedings diminishes. The result is that the others are seeing their songs 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 focus. "It's just on particular albums particular ideas and 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 all 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't speak for the rest of the band," Pete says, "but for me

and there'll be no problem. But it's a time thing and people are going to have to get used to it and accept that we're not going to spit and puke 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's 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 £4m on each album" and how they "had a regular spot at Maugham's Hotel in Talbot Street and were spotted in Ireland by Mulligan Records who spent the sum of £16,000 — hefty by Irish standards — producing their first two albums."

The piece goes on to claim, "Each Rat is said to be earning £100,000 per year — 2 per cent royalties on £5m sales". Both Pete and Simon are speechless and incredulous as every word of the above is wildly inaccurate.

Pete: "The stories that go on over



we haven't broken that big. But as far as playing concerts and audience response go, the States has been almost as good as England. But it's such a big place that that kind of thing can vary from area to area. But I'm personally happy with the way things are going for us there, and I'm sure we'll do well the next time around. It's a very big place, and you can sell an awful lot of records

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

Simon: "Yeah, they're good guys and they play very very well but they don't seem to have taken it on a stage further since 'Roxanne', the first biggie."

Pete: "But there's no need for them to, they're making plenty of money out of that as it is, they may as well squeeze it for all they can."

Simon: "Yeah, and coming back to the American thing if we'd wanted to hammer it home we could have done that. When we were over there the last time I turned on the radio and it was really funny, all this Ayatollah thing was going on and this country song came on with words like, 'God bless Chevrolet, Harley-Davidson and RCA, They ain't bad but at least they can say, It's made in the USA.' They're hedging, at the moment, on this world crisis."

Pete: "That Iran thing — I left the band too at one stage, 'cos I was emigrating to Iran. I had my visa and everything, but I never actually went. I'm glad now! I wanted to get out of Ireland anyway, whether it was with The Boomtown Rats or otherwise, because I was in a nine to five situation and I wasn't going to get out of that, so I applied for

There wasn't any songs by anyone other than Bob on the first album, but we had 'Clockwork' on the second one, and Fingers had 'She's So Modern' and then 'Sleep' on the third, and then Gerry has 'Man At The Top' on the B-side of the new single, and Simon has one on the new album, 'This Is My Room'."

Simon also sings one of the songs on the new LP.

"Yeah, Bob just asked me if I wanted to have a go at it. It's called 'Fall Down'. There's another song with just keyboards backing, and it and the one I did are very underproduced. Visconti played recorder on 'Fall Down'. He brought along these beautiful big records, one massive bass thing, and played a solo in the middle of it."

Pete: "I played a big acoustic South American bass, only it's guitar shaped."

Simon: "It's just a very simple song and it's very short. Some of the songs are like that and there's no reason to make them longer."

Everybody strives for this three-and-a-half-minute song, but these are only one-and-a-half or two minutes long. You remember the Beatles' 'White Album', you know the way they just throw little things in all the time. In fact there's a reference to it at the end of 'Go Man Go', it doesn't have to be geared for radio play. But

there's no question of trying to pursue a solo career. It'd be the worst thing I could do — you can imagine an album from me! It's purely because Jane (Aire) is getting her own band together very shortly — and it's just a one-off to play with her, before she goes."

"It's good experience for her as well to have to learn new material, it's all Motown. I'd love to do it more, but I don't have the time off from the Rats, which is obviously more important anyway, it's the main thing."

But while Pete can gig in Ireland with a pick-up band, the situation is different for the Rats as a unit. What are the prospects of them playing Ireland again soon? Inevitably the conversation drifts back into 'Banana Republic' territory.

"It's too much trouble, it'd cost is too much money and there are too many bigoted people over there."

Pete argues: "With an unknown quantity, like rock and roll still is in Ireland, people's first reaction is to say 'No! I don't want to know, take it out of here.' 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



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

So you are in a position to deny it?

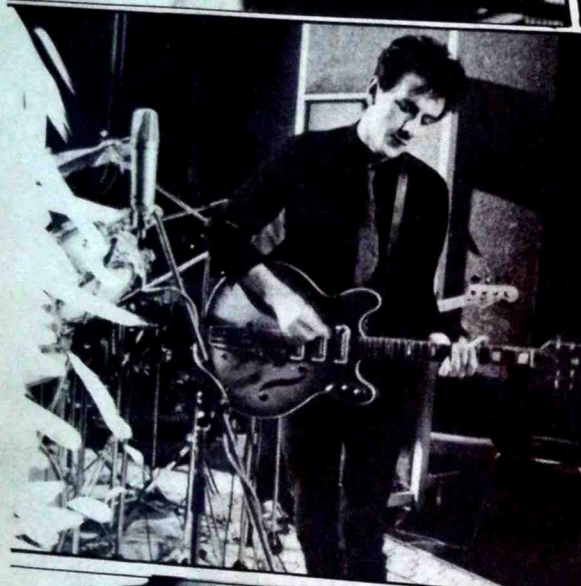
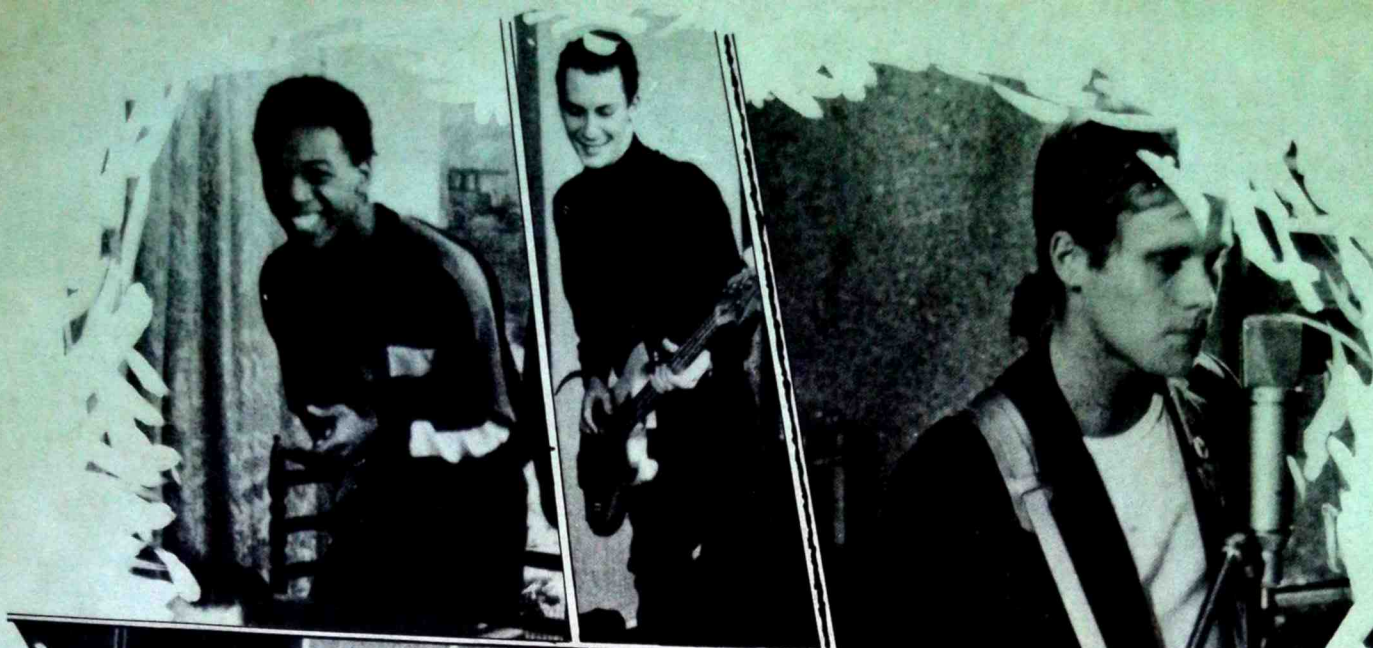
"Well, I've finally decided to come out of the closet... and declare myself heterosexual!"

**T**he Rats new album 'Mondo Bongo' will be released just after Christmas, and from what I've heard of it

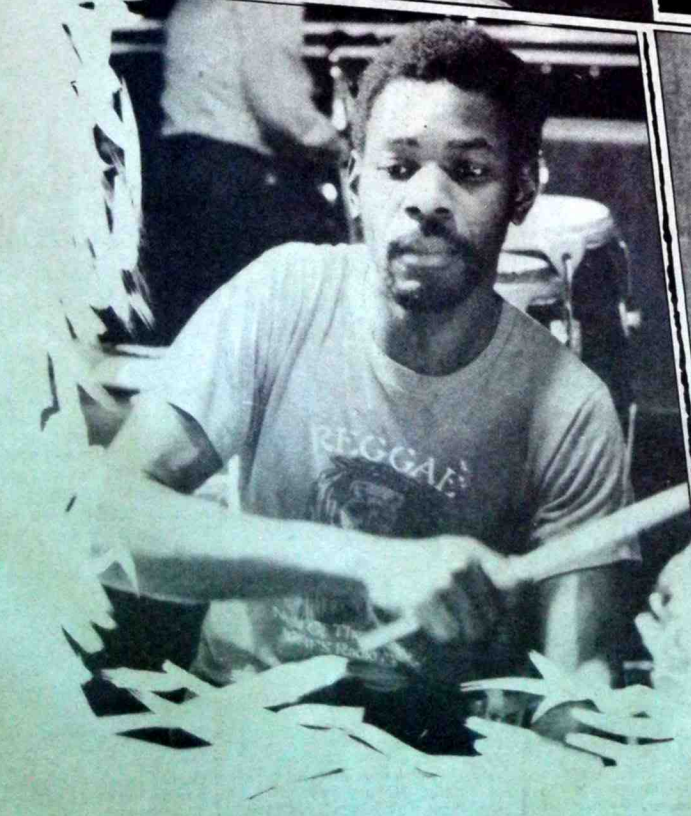
those who wrote the Rats off after 'The Fine Art of Surfacing' are in for quite a surprise. Equally, all the evidence suggests that there's still a lot more to come from a band who now seem to be stronger, in many ways, than ever.

To mention The Beatles in the same breath as the Rats is, to an extent slightly facetious. But their situation does bear comparison in one respect. In Irish terms, the Rats have achieved as much and had as much success as the Beatles did in English terms. For their pains, the Beatles got OBEs from their government.

And the Rats? What will Charlie give them?



The new single  
**TOO NICE  
TO TALK TO**  
B/W  
**PSYCHEDELIC  
ROCKERS**  
**THE  
BEAT**  
Produced by Bob Sargeant



# SINGLES

Reviewed by MIKE GARDNER

## Dance

## this way



**MOTELS: 'Days Are OK' (Capitol).** This came on like a cross between Hazel O'Connor, Pat Benatar, and Ronnie Spector and surprisingly the mixture doesn't suffer too badly as a result but it doesn't demand that you listen again.

**BILLY PRESTON AND SYREETA: 'Please Stay' (Motown).** Preston's past includes The Beatles and The Stones, Syreeta's is Stevie Wonder, neither of which explains the utter cloying slush 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.

**WHIZZ KIDS: 'Suspect No 1' (Ovation).** A spirited venture that makes all the right noises but falls

flat due to a lack of sharpness but there's nothing wrong here that time won't cure.

**XTC: 'Take This Town' (RSO).** Is coupled with The Ruts' 'Babylon's Burning' to act as a taster for the new motion picture 'Times Square'. Here the Swindon foursome seem frantic and uneven paced for no real purpose and it's easy to see why it didn't make their excellent 'Black Sea' set.

**DIRE STRAITS: 'Romeo And Juliet' (Vertigo).** Dire Straits have long ago forgotten about themselves and have been too busy living other peoples lives for them. It used to be JJ Cale, now it's Bruce Springsteen but they still hold themselves back prepared to satisfy others to the detriment of themselves. They'll learn.

**JON ANDERSON: 'Take Your Time' (Atlantic).** It's becoming more and more apparent that Anderson has lost his ability to create his illusory world with the hazy clarity he used to. Now it seems laboured, false and stodgy and drive like this making his nirvana seem even further away.

**THE KORGIS: 'Rovers Return' (Rialto).** It's certainly the silly

### SINGLE OF THE WEEK

**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 a 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 perceptive of music journalists, adds fuel to the old adage that music critics are frustrated musicians, with a single that recalls the best of The Pretenders, Mink De Ville, Television, Talking Heads and the firm flavour of New York with it's washes of jangling guitars, it's pumping rhythm and idiosyncratic vocalisation. In a word, a gem.

**BARBRA STREISAND: 'Guilty' (CBS).** Streisand's ability to refuse to be constricted by the boundaries that others have placed in her have led to such successful entities as the Donna Summer liaison 'Enough Is Enough' and her last experiment with Barry Gibb. The shimmering seductive cooing, oohing and ahing of the elderdown like Bee Gee formula is such an ear anaesthetic that anything will sound good. The voice of strident Streisand is a bonus.

**THE BARRACUDAS: '(I Wish It Could Be) 1965 Again' (Zonophone).** The self-confessed worst band in the world, the first new relic of a by-gone 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 endless summer far more acceptable than the many of the faceless alternatives around.

boot. Shock, who just get my vote as the most exciting new dance troupe around, despite my infatuation with Carole Fletcher of Spoonooch, perform the simple song with gusto and you really can't ask for more.

**THE SPECIALS: 'Do Nothing' (2-Tone).** A new, improved version of Linval Golding's song of social frustration is given a lush treatment with washes of Jerry Dammers' 'Ice Rink String Sounds' and a heavier rhythm base which does nothing to diminish a quality piece of work.

**STEELY DAN: 'Hey Nineteen' (MCA).** It's funny that since Mike MacDonald left after his brief sojourn with Steely Dan to force the essence of Becker and Fagen into the Doobies and become even more successful how Steely Dan's very infrequent dose's of sophisticated elegance has tended to follow in the trail marked out by Mike MacDonald. This trend seems even more marked on 'Hey Nineteen' but the studied cool of Becker and Fagen still gives the Dan an edge that the Doobies still only hint at.

**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.



season when mutton 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 groove and production is wasted on a flimsy song that meanders when the rhythm demands sharpness. But the enthusiasm displayed might carry it through.

**THE DAZZ BAND: 'Shake It Up' (Motown).** Par-tee, par-tee, par-tee, par-tee. Nothing special but if you're on the dance floor already you probably won't leave 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**  
**ELMO AND PATSY: 'Grandma Got Run Over By A Reindeer' (Stiff).**  
**GREG LAKE: 'I Believe In Father Christmas' (Manticore).**  
**BONEY M: 'Mary's Boy Child' (Atlantic).**  
**THE GREEDIES: 'A Merry Jingle' (Vertigo).**

If you exchange the birds on the last Sweet People single for a musical box you'll get the drift. Jim Davidson's rather obvious joke doesn't make this cheery affair anymore interesting despite the sleigh bells and kids. Forget about Elmo And Patsy. While Greg Lake and The Greedies are worthy additions to the usual festive playlists.

### THE REST

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

**THE dB's: 'Dynamite' (Albion).** Through a punchy rhythm comes a psychedelic purple haze slur of a vocal that heralds a song that reaches no satisfying conclusion.

**SHOCK: 'Angel Face' (RCA).** The Glitter Band oldie gets a kick up the backside by the percussive bent of Rusty Egan, who, for all his many sins, is a great vendor of rhythm, an excellent grafter of chunky sound, an inspired DJ and a good guy to



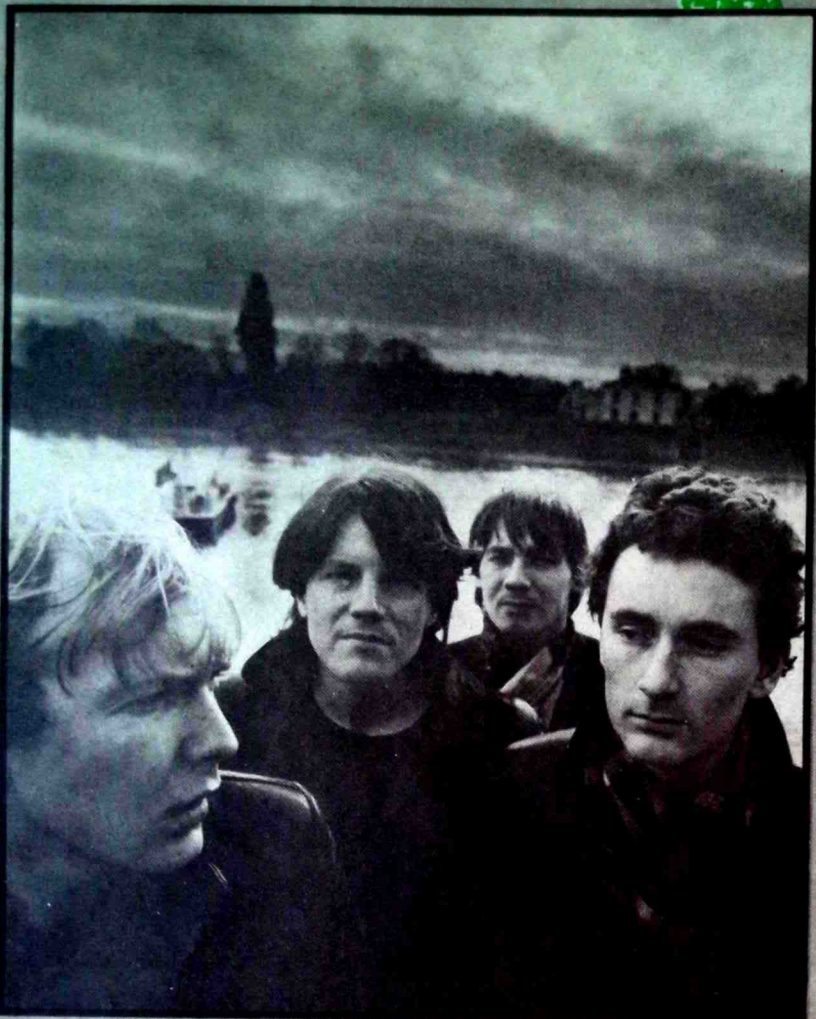
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# The New Police Single

B/W 'A SERMON' PREVIOUSLY UNRELEASED



OUT NOW



Pic by Paul Slattery

COMSAT ANGELS: if there's a switch, they'll turn it on just to see what happens.

**T**HE COMSAT ANGELS are a curious bunch of fellows. Here we are in Birmingham's Holiday Inn and they seem amazed by the plastic decor and by the Radio One DJ's who are engaged in a drunken knees-up in the hotel bar. Steve Fellows, lyricist, guitarist and singer, examines the trouser press in my room with absorbed fascination. If there's a switch in front of any one of them, they turn it on to see what'll happen. Curious indeed.

The Holiday Inn like most of the music business is institutionalised unreality, a public place of hostile blandness that's no doubt meant to be pleasing. That's Entertainment. "Where do I live on this piece of paper?" asks Steve in 'Map of the World' from the Comsats' excellent debut, 'Waiting For A Miracle'. Where indeed in such a place? Fortunately rather than be depressed by such places, the band seem innocently surprised by them, more bewildered than disgusted.

When the word "groupies" comes up in the conversation, Steve says, "I don't know how anyone can sleep with someone they don't know." He's not being cute or puritan, he's genuinely puzzled. The Comsats' questions have a way of challenging the accepted everyday, making things come alive again, up for grabs, in question. The world glows again in their music.

Steve Fellows has difficulty expressing himself at times. It's the same difficulty that causes his eyes to squeeze together and turn Japanese onstage, while the shoulders shake and a hand steadies itself on the mike. He's trying to get through, to tell the truth. But he talks with absolute openness and an amazing humility. He seems surprised at the depth of interest in the Comsats and my interest in his words - "You make me sound much better than I am," he says several times. Actually, they're much better than I can say.

Interviews are foreign territory to the Comsats, an alien language, but Steve seems to enjoy talking about the music rather than playing it for

once. It's another focus: "We're talking at greater length about it than I've ever done before. The music we make just evolves from us playing together in our house. We don't talk about what it means, we just try and make something that works. You can only talk about it after it's made. The lyrics I write come up and they bear some relation to reality and then later I begin to get some idea of what they mean."

**T**HE music business is full of alien languages, subtle seductions designed to take you away from yourself and make you a "rock and roll" band, part of the institution. The Comsats' situation is designed to resist this. They drive home in a station wagon after gigs rather than stay in hotels. They live and work together in a house in Sheffield. "We rehearse and improvise together every afternoon when everyone else is at work. The neighbour says her baby can't go to sleep unless we're playing. The bass is soothing."

But touring is strange, it makes you a tourist. The Comsats have just completed a mini-tour with Captain Beefheart, a gig or two with Yellow Magic Orchestra and a tour of their own: "It's hard to produce music that cares every night. We thrive on experiment and a gig every night drags you towards routine. Touring is like being locked in a cage. You hardly have time to get the feel of a hall and then it's time to play. But it's funny, each time you begin the song, the feeling comes back. We play mood music and as each mood begins I can feel my way back into it."

Steve was fascinated by Beefheart: "Sometimes he seems like two people; he can be really nice and friendly, talking in his own private language, ranting away, and then sometimes he's like a businessman." As for Beefheart's private language, his lyrics and his music, Steve is alternately attracted and a little wary: "Beefheart seems to get away from meaning altogether, he makes shapes of words. He makes little wooden shapes rather than making tools, like having a guitar and polishing it rather than playing it."

Which is a little indulgent for the Comsats: "Did you see 'The Shock

CONT OVER

# ANGELS WITH DIRTY FACES

MARK COOPER in a sit-com with COMSAT ANGELS

## CHAS JANKEL'S NEW SINGLE IS AI NO CORRIDA

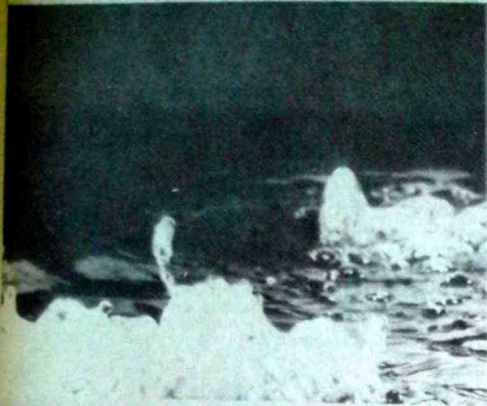


On A&M Records.  
7" - AMS 7570  
12" - AMSX 7570

(Non-Japanese pronunciation 'I Know Korridor')



**STATUS QUO THIN LIZZY BLACK SABBATH DEF LEPPARD AND RUSH ARE YOUR...**

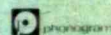


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Pic by Paul Slattery

**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," Steve would probably say another day. The album opens with the words "Hello daily life..." and the Comsats are a realistic band, feet in the earth. Beefheart'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.

**P**OST Joy Division music is confessional music, dread music, personal visions attempting to become public. The Comsats' special ability is to pit their private world, their desire to exist inside themselves, against the outside world and all its unreal languages. Yet they evade the problem of floating off into oblivion like monkey pilots by keeping a dialogue with the world, by staying curious. And they play short pop songs with strong melodies, that are love songs as much as anybody's and make the dance

Steve's lyrics are full of characters who disappear inside themselves into another world. There's the character in 'Real Story' who finds another world floating in the street, sees a beach while everybody else sees cars. The chorus comments ironically: "He got the word, he got the real story, so we will never understand." Steve sees the character as a fanatic: "The thing about all cults or beliefs, they each claim to be the one and don't allow for any others. They all claim to have exclusive understanding."

'Real Story's' character is crazy but Steve seems fascinated with the possibilities of a private, clean world beyond the names and systems in which the world entwines us. 'Baby' is about lovers' language and all language by extension. "Don't wanna be your baby, don't wanna have to crawl for you, You wrap me up in Chinese feet, The clothes I wear, they make me weep"

Tonight Steve is in a talkative mood. The video is on in the hotel room showing 'The Wild Geese'. It's an immensely bloody film and it keeps sucking our eyes towards it, drawing us in against our will. They make me weep. One review accused the Comsats of playing bedsit music like early Al Stewart, a cheap shot at the inward quality of some of the music: "I don't think our songs are despairing. What I'm hoping is that we're making music that's similar to psalms, that has that same uplifting quality. I keep trying to write 'happy' songs but they come out sounding silly."

Andy Peake is a little drunk. He is the band's keyboard player and back-up singer ("he's a much better singer than I am but I somehow can't relate to somebody else singing my words," says Steve). He wonders about the DJ's downstairs, still partying away: "They're meant to sound all happy on the radio but there they are having such a desperate 'good time' - they all seem to be privately depressed. I know I'm happy but not in that way."

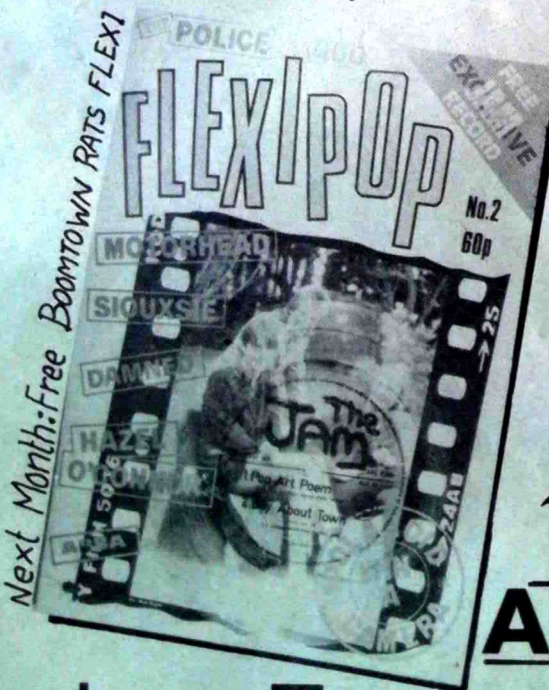
**S**TEVE nods but is obviously troubled by the 'personal' tag. "I worry about the songs being too personal or too private all the time but you can't escape from yourself. When I write I try to ask myself *what do I really think?* I don't want to go on about myself but I have to write about what I see. I can't write about somebody 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 him their own. At the moment the Comsats' are on the outside, their curiosity shows up the world. They're keeping their independence. They've 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 Glaisher'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's flat caring voice.

The Comsat Angels make northern English music. It takes place in a cold landscape where "The air is freezing and the grass is like wire in between the trees." In places like Rotherham where people wait for miracles and "nothing happens," 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 gives them back to us enriched. Any other band would just pass over.

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# REVIEWS

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## Fleetwood in blunderland

**FLEETWOOD MAC: 'Live' (Warner Bros K66097)**  
By Robin Smith

CHRISTMAS COMING and no new studio product equals get out live album fast. Yes, it's a double — yapping hard on the heels of the Eagles' epic released last week. It was recorded on Mac's last tour.

Some parts of this album are good and others are bloody awful, it's really as simple as that. But it's not the four sides of utter tedium I expected after hearing gross stories of Big Mac's less than inspiring run at Wembley.

Travelling to Japan, we kick off with 'Monday Morning', cute and wholesome as an episode of 'The Waltons.' It's good to see Mick Fleetwood with more room to express himself than in the studio and he thoroughly enjoys himself, wacking everybody up the backside should they falter.

'Say You Love Me' spoils the continuity, badly hacked out and with the impact of a wet lettuce dropped from 50 feet. The old faithful 'Rumours' track 'Dreams' certainly improves the pace and 'Oh Well' keeps faith with the original. Nicely gritty throughout, although the vocals seem well spent for a time. Never mind, the track still has the excitement of a devil worshipping ceremony in Highgate Cemetery at midnight. Yes, it's time for some of that wholesome Fleetwood Mac hearts and flowers with 'Over And Over'. All wet eyes and broken relationships, that live, seems to have even more poignancy. Pity they didn't run this back to back with 'For You', which sadly isn't on the album.

'Sara' is the real jewel of the first album with Nicks, that little queen of the night, displaying a voracious vocal appetite. Next up, comes the stinkingly awful 'Not that funny' (which was pretty bad as a studio track) followed by 'Never Going Back'. A monumental double live blunder, especially 'Never Going Back' with much vocal howling. 'Landslide' is also surprisingly boring.

'Fireflies' finds Mac amongst family and friends and it's a cosy little track before the sharpness of 'Over My Head'. 'Rhiannon' was recorded in London and fares remarkably better than 'Landslide'. 'Don't Let Me Down Again' and 'One More Night' come across as mere time fillers until the real mega cut 'Go Your Own Way' is finally brought out. It lives up to your expectations and more with a long intro and a lot of audience encouragement. Obviously they have to follow it up with 'Don't Stop' and both tracks provide the most exhilarating moments of the album. Rounding things off is 'I'm So Afraid' and 'The Farmer's Daughter' lovingly dedicated to Beach Boy, Brian Wilson.

A patchy album, but with enough good moments to make committed Mac fans slap down their cash. +++

**PETER CRISS: 'Out Of Control' (Mercury 6302 065)**  
By Malcolm Dome

EVERY TIME I hear of a drummer going solo, I expect any subsequent album to be replete with jungle juice tub-thumping and ritualisation. Well, in the case of Peter Criss, nothing could be further from the truth, as on his first individual project since



CHRISTINE McVIE and STEVIE NICKS: hearts and flowers

he became ex-Kiss, the former cat has followed a distinctly mellow almost MOR direction that takes off from the 'Beth' side of the Painted Foursome's repertoire.

What's on offer here is a competent, professional, and entertaining (if rarely inspired) mixture, including ballads with string arrangements ('By Myself'), ballads without strings ('Feel Like Letting Go'), soft-centred rock'n'rollers ('In Trouble'), songs about love ('I Found Love') and sex ('There's Nothing Better') and a cover of 'You Better Run' that compares favourably with Toronto's version on 'Lookin' For Trouble', if a mite slower, fatter and more deliberate in execution.

All in all, Criss unmasked will doubtless keep chart compilers busy for some weeks Stateside, but over here, well, can you see the UK division of the Kiss Army going for a male Sheena Easton, however lavish the production? +++

**VARIOUS ARTISTS: 'Running In Mazes' (Circle In The Square 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 sceptered isles. Unfortunately its nearest point to the increasingly vacuous metropolis is some four hundred miles or so.

Since the days of Stone The Crows, Nazareth, Average Whites and Cado Belle the fact that such sterling stuff was at such a distance was real drag city. However, the fact that bands had to, and still have to, haul their dole subsidised bodies and decrepit gear to the homes of the hits in order to play showcases that amount to toilets, is not only tragically destructive to real talent but is corporately disgusting.

Here we have the worm turning. 'Running In Mazes' does not purport to be a tartan 'Best Of', it would be a fool who could attempt to compile the definitive collection of all that's coming to the boil north of the border. Instead this is a showcase for some of the acts that have

passed through Glasgow's Ca Va studios.

Willie Gardner, late of the much lamented Zones, opens with 'Autocrat' whereon fellow Glaswegian popsters Modern Man provide back-up. It's a magnificently proud, heavily synthesiser laden work, surprising considering Gardner's reputation as a flash guitar man. This boy is a true star and a sadly missed talent of real merit. More please. Soon, Liberty Bodice suffer in Gardner's wake.

Nice middle section and sustained guitar though the lyrics of 'Mummy And Daddy', their piece here, are trite to say the least. Science are Billy McIsaac and Kenny Hyslop, former Zones playmates of Gardner and 'Wipe Out' is their electronic version of the Surfari's biggie of yore. Passable candy floss, but really they must try harder to match the pop sensibility that McIsaac is capable of producing himself, with their microchip tendencies. McIsaac again surfaces on The No Entry Band's 'FC Years'. Here he plinks on the pianer with an Abba like vengeance. Great stuff. The Minutes tick along with the intriguingly titled 'Linda (Used To Be A Man)'. Merely average with nice plinking on chorus. For the American second division methinks. The Guinea Pigs after some neat guitar interplay on 'Pylons', a folk based work perhaps. Ho hum.

Side two finds The Titles (aren't these names awful?) doing 'Doctor Doctor' (aren't these titles awful?). A compact little song that sounds like Paul McCartney duetting with Jon Anderson. Not bad. The Cuban Heels, old diehards of the scene Ecosse, whip up some R&B fervour with 'Modern Girl'. Worth looking out for as I believe they have moved on to better musical pastures since this was done. 'Microscope' from The Hollow Men is again middling with a singer who I feel dearly wants to be Peter Perrett. Root 2, who have two tracks here, come on strong with the most technically competent songs. Peggy sports lovely horns and glides along in the reggae soul vein.

Finally Zoom Lens wind things down with the title track. Massively fat power chords mingle with weedy organ. Could be the new Spandau

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

**XDREAMYSTS: 'XDreamysts' (Polydor 2442 181)**

By Philip Hall

WE'VE GOT a strange mob here. With their long hair and embarrassed poses on the album cover, XDreamysts look like a band of hard rock refugees.

Instead their debut album turns out to be a minor gem full of pure, uncontaminated pop songs. 'XDreamysts' is similar in feel to Elvis's 'My Aim Is True' album. Both contain an air of unconcerned musical detachment. In XDreamysts' case it sounds as though they've been cut off from the music scene for the last few years. They make genuinely lightweight pop music without ever sounding contrived or self-conscious.

Unlike most modern pop groups they don't speed through their songs, instead they take their time and allow their melodies to stand up on their own two chords.

'Stay The Way You Are' and 'Silly Games' are calm acoustic pop songs with hints of Smokie about them. The band's charm continues throughout the album with songs like 'Money Talks' and 'One In Every Crowd' containing instantly direct melodies which reminded me of a non-alcoholic rockpile.

The band do occasionally let rip, as on 'Bad News' and 'City Girl', and in many ways these faster songs aren't as attractive as XDreamysts' more restrained moments. ++++

**DR HOOK: 'Rising' (Mercury 6302 076)**

By Ronnie Gurr

DR HOOK, I've always felt, are a walking disaster looking for an area to happen in. This time around the band surface on Mercury, and just in time for mum's Christmas pressie too. As you can imagine, Mercury must have paid not inconsiderably for the Hook's collective services.

For their trouble and cash, the label gain a massive slice of the market and the kind of simpering nonsense that will make Capitol's 'Greatest Hits' such a devastating success. With folks that like simpering nonsense y'understand.

No surprises then. Dr Hook remain on the rails and arrive solidly (or is that stolidly?) at the heart of their market. 'Rising' for what it's worth is an excellently recorded and produced work. Artistically, however, this is dire stuff. Dr Hook now need the Medicine Show more than ever. Should have turned platinum by tomorrow. ++

**CHRIS SPEDDING: 'I'm Not Like Anyone Else' (Rak SRAK 542)**

By Mick Mercer

ALL I remember Chris Spedding for is that old single 'Motorbiking'. Quite what he's done since then I neither know nor care. For now he is just a singer with his guitar, a man within a band.

He leads his fellow minstrels through tunes old and new, alternating between total boredom (oldies) and eerie attraction (originals) that clearly illustrate his problem. They chug antiseptically through songs "blessed" with what he calls "a boogie beat", which in reality is loud pop that seldom give the listener much trouble. Insubstantial, is the word.

It's a right old hotch potch with varying styles and rates of success. The finest moment is 'Musical Press', a semi-bitter attack on journalistic habits, where he rants and raves a tiny amount. Not too shocking of course.

Nothing in particular overwhelms me I confess, but my mother thinks it enchanting! +++

**CITY BOY: 'Heads Are Rolling' (Vertigo 6359 024)**

By Philip Hall

CITY BOY obviously have a lot of belief in themselves. After five years' struggle they've still not given up the hard fight for recognition. In fact 'Heads Are Rolling' is one of their strongest, and most commercial efforts to date.

It's an overproduced, pomp-pop album which is obviously aimed at the lucrative American market, fortunately the overboard arrangements bring the best out of the mature songs. Though the band rely heavily on high-pitched keyboards and tight-trousered harmonies their clever songs still contain a surprising amount of glossy energy about them.

'Mr Shoes', 'Bloody Sunday', and the delightfully commercial 'Change In The Weather' show off City Boy's immense songwriting talents. These are refined rock songs which continue to surprise by the way they take a simple melody and build it up into a lush dreamy rock sound.

If ELO, Kansas, and Boston can make a fortune out of blown-out pop music then there's no reason why City Boy shouldn't be equally successful. They prove here that they are capable of making music which is fresh, and highly unfashionable. I respect City Boy's determined talent and hope that their perfectionist approach will at last reap the rewards that are long overdue to them. ++++

## ROCK RELICS

**DEEP PURPLE: 'Deep Purple In Concert' (EMI SHDW 412)**  
By Malcolm Dome

I'M CONVINCED that each time a Deep Purple To Reform? (the question mark is obligatory) story appears, the EMI moguls rub their hands with glee. So long as the lads don't blow it by actually coming together, there's an enormous market for outtakes and reissues of Purple prose.

Following the release of 'Deepest Purple' and 'New, Live, And Rare Vol 3', comes this live jive archive double. Sadly this does no more than hint at the innovative influences the men from the Deep had upon the metallic brigades. Culled from two BBC 'In Concert' recordings made by the Mark II version (for many, THE line-up) this is an unbalanced, unwieldy package possessed of only the occasional whisper of that interlocking rhythmic plasma which so engulphed Purple's greatest live performances.

The first record comes from an early Seventies session and features an almost plodding 'Speed King', a lengthy instrumental workout in 'Wring That Neck' (lifted out of the ordinary by some deft organic manipulations by Lord), plus yet another version of 'Child In Time' (with Gillan's voice strangely straining and lacking the passion of Osaka in August '72, as captured on 'Made In Japan') and 'Mandrake Root' in it's messiest state.

The second record is a mid '72 exercise, rather less ravaged by the passage of time and intermingles competent action replays of 'Strange Kind Of Woman', 'Lazy', and 'Space Truckin' with the near-boogie of 'Never Before', which suffers from a marked degree of looseness plus a splendid snort at the ripping riff of 'Highway Star' and a glorious, dam-bustin' run-through of 'Lucille', as Blackmore ejaculates a sharply simplistic yet characterful fluidity and Gillan retches and growls with all the subtlety of a gang of hoodlums.

Such a pity, then, that 'Highway Star' and 'Lucille' are rare moments of rare energy, verve and drive and ultimately 'In Concert' is no more than a partially embarrassing relic to a bygone age when the quality of a song was measured in length rather than content and heavy metal was more fashionably known as progressive rock. +++

# DINKUM DEVOTO

MAGAZINE: 'Play' (Virgin V2184)  
By Ronnie Gurr

IN WHICH Magazine mark time magnificently. Recorded live in Melbourne's Festival Hall in Australia, 'Play' highlights the fact that Magazine now sound as if playing live is an enjoyable experience. At times one can almost hear the joy. Even hear Howie allowing himself the luxury of a wry smile. Time was, when Magazine in their quest to be earnest, wandered off the path slightly. After the magnificent debut of 'Real Life' things got morose on 'Secondhand Daylight', an album which found Devoto not so much wrapped up in himself more wrapped into himself. Then with 'The Correct Use Of Soap' things sprang back to life with this year's best album; a danceable yet passionate thrust for the throat. Here for the most part is the latter album being promoted live. The result is polished, funky but chic and a marvellous gift for the Brits who weren't lucky enough to catch the last relaxed world tour.

'Give Me Everything' opens and at once thrusts bass man Barry Adamson to the fore, though in no way should that detract from the all round strength in depth that the band possess. John Doyle's drumming perfectly complements the skills of his rhythm section partner, Dave Formula's keyboard layering, ranging from the gorgeous organ flourishes on the Floorboards' is exemplary throughout. New guitarist Robin Simon pretty much follows the groundwork set by John McGeoch and I look forward to seeing his obvious talents asserting themselves on future studio work. Howard Devoto is Howard Devoto, cracking enigmatic lines with a vengeance ('Model Worker' sports a line about Reagan and 'Parade' has the puzzling "positioning" line).

'Floorboards' is a magnanimous high here and after a severe edit there's 'Permafrost' which pales slightly in the wake of the former track. Still there's a masterful guitar solo over wailing bass sighs, then straight into 'The Light Pours Out Of Me' and 'Model Worker'. The lyrics were analysed on the release of 'Soap', this time we should be content to take the whole as an impassioned dance album. The height of content in this medium should be Sly Stone's 'Thank You (Falettinme Be Mice Elf Agin)', and under Adamson's forceful playing and direction, it indeed is.

A great live album then that closes the first volume of the Magazine. Fair dinkum I believe the phrase is. + + + + +



HOWARD DEVOTO: enigmatic

to their anarchic sense of humour. Can you imagine a ska version of 'White Christmas'? Or 'Jingle Bells' as Public Image would play it? Other tracks include a Nazi version of 'Silent Night', various British immigrants singing 'We Wish You a Merry Christmas' and the evocative realism of 'Ballad Of The Warrington', concerning the poignant plight of two night travellers caught in a blizzard while making for the pub.

The rest of the tracks fall into two categories: standards, speeded up with a thrashing guitar backing, or with altered lyrics. If your mind approaches the cesspit quality of mine 'The Twelve Days of Christmas' will have you rolling on the floor and if it doesn't 'Rub A Dum Dum' and 'Silver Bells' make great pop songs.

Somehow I can't see this being compared to the Phil Spector Christmas album in years to come, but it's a good fun album at £1.99, good value. + + + + +

## JUDY MOWATT: 'Black Woman' (Island ILPS 9649) By Mark Cooper

THIS ALBUM is an explicit statement of spirituality and of strength — a black woman's survival. The title offers the record as a statement and the contents bear it out. This is a self-produced album employing a famous mixture of sessioners who never swamp the singer's clear vision. As a result, the clichés of reggae are avoided and the album burns with a personal intensity employed in the often mutually exclusive causes of women and rastafari.

Judy Mowatt is a member of the I-Threes. In the song 'Joseph' she offers explicit thanks to Bob Marley for his help and inspiration. The song opens with flutes and brass, pure easy listening soul and then Judy's voice comes in, immediately personal and confident. By the end of the song, she appears to be

offering Marley thanks and reassurance and apologies. 'We're not here to cast you down,' she assures him. Later, in 'Sisters Chant' she requests of Jah and that he 'let the sisters walk with thee. There is a sense of womanly pride throughout the record.

Like all soul singers, Judy sings about liberation. She uses the moods, styles and vocabularies of gospel and Aretha's Atlantic sixties soul to offer a call to spiritual arms. Much of the material is written by Judy but there is a particularly compelling version of the old Wallers' classic, 'Concrete Jungle'. A dark mood of introspection surrounds the song as Judy sings 'Still I'm not free, I know I'm bound here in captivity.' Too often reggae albums offer a spiritual vocabulary with tired singers trotting out truisms. On this record the faith comes alive again, is felt personally. + + + + +

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

YELLO 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 obvious being Tangerine Dream and Kraftwerk.

Side one kicks off with 'Bimbo', a straightforward pop song with lashings of satisfying fun electronic sounds. 'Bimbo' deserves a far larger audience in its single form than it's currently getting.

The Tangs' feel is present in 'Night Flinger', and there are also some keyboards straight out of the Floyd's final moment of glory. 'Sheep' Guitars wail mournfully as Dieter Meier sings, 'I'm turning on de lights' in his Swiss accent.

'Magneto' is a depressing piece that destroys the album's continuity. Monks chant eerily, and airport PA systems and sounds of running feet are also heard. Not much fun.

The mediocrity continues until 'Bananas To The Beat' and it only just fails to brighten up an otherwise disappointing side. + + +

## 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

collection of 20 greatest hits from someone who hasn't had a hit in a year. In recent years the only decent Yuletide releases have been by the Barron Knights, but now we have the Yobs (alias The Boys) Christmas album.

Yes, the Yobs. They've taken some tired old carols and some decrepit standards and warped them

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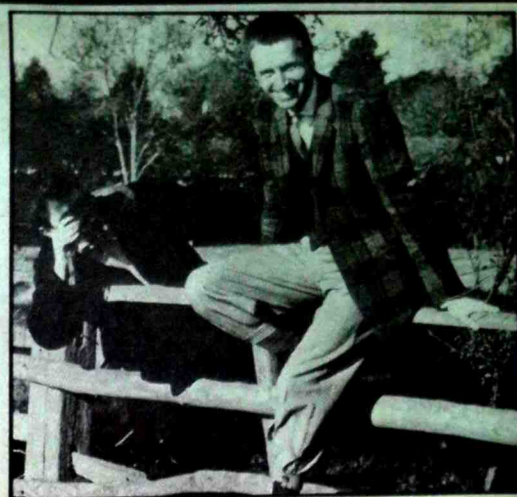
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ROBIN SCOTT: What's the point?

## JUST AN ACT

M: 'The Official Secrets Act' (MCA MCF 3085)

By Paul Sexton

TWO IMMEDIATE reactions to this second album from M: one is something along the lines of "That's all very well, but . . .", and the other, perhaps allied to the first, is a lament at M's abandonment of the down - the - middle pop approach of their first album, which spawned the 'Pop Muzik' smash, and the lesser but equally bubblegum 'Moonlight And Muzak' and 'That's The Way The Money Goes'.

On those pop songs, the subject matter was sufficiently obtruse for the listener to suspect that there was something more behind M. The name of the band is pretty mysterious, for a start, and its mentor Robin Scott gives the image further credence. And on the second album, it's your worst fears confirmed, to borrow an advertising slogan. That is your worst fears if, in your heart of hearts, you were hoping for another poppy album with hit singles on the side.

The single '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 ill 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's 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 / goodtiming ambiguity of the title; but songs like 'Your Country Needs You' and 'Maniac' have vocal tracks which are just too aggressive and charmless. Having established one thing — on the title of their big hit of '79 — M now seem to be striving for another, political credibility. Muzik isn't the medium for it, and though their ability'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 deal give up their egos to the chimes of doom. In the dark . . . Angel City come on like a five - man thrashboogie 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 bringing to mind AC/DC, avoid the trap of 'soundalike convenience' and, indeed prove to have a substantially surprising sting in their armoury.

'No Secrets', the opening track, sets the scenario for what follows. Built around a simplistic, thudding tempo, the song is embellished by the quick - paced guitars of the brothers Brewster, as rasping vocalist Doc Neeson incants some strangely dementoid lyrics telling the tale of "Amanda the actress" who "walks like a pharaoh, dresses in day - glo" yet "Late at night let's you discover the smile she keeps". It all reads more like Gore Vidal than the Beano and the entire album pits disposable, light - hearted boogie toons against gloom - time verbiage. So, 'Ivory Stairs' warns that "they got you dancing to a gallows tune" as the atmosphere is filled with slaughterhouse - sensitive rhythms, while 'Wasted Sleepless Nights / Darkroom' recreates the scent of mid - sixties psycho - pop siphoned 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 bawl 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, cheeky 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' (this one finishing with sailing "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 and Bob's 'Thank You Jah' which has an insidious horn riff.

The other disappointment (and this is possibly a white fan's concern) is that the songs do not discuss Rita's position as a woman in Rasta as Judy Mowatt's recent release began to do. Father Jah dominates the lyrics and a woman, we are told, "is 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. + + +

## 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. Leading the field is Polygram whose Polystar label has come up with three very realistic contenders. Mind you, they need to be, the amount their respective TV advertising campaigns are costing.

First up is **'The Hitmakers'** — 18 original hit tracks by 18 chart topping artists (Polystar HOP TV 1) which whacks together crackers by such unlikely bedfellows as **Van Morrison, Jean Michel Jarre, Quo, Gabriel, the Rats, Roxy and Rainbow** and in doing so leaves a confusing taste.

More homogenous is **'Sixties Flashback'** (Polystar EYE TV 3) which unmines diamonds like **The Herd's** 'I Don't Want Our Loving To Die' and **The Pretty Things'** 'Don't Bring Me Down' as well as more predictable stuff such as **The Tornados** 'Telstar', **Thunderclap Newman's** 'Something In The Air' and **The Shangri-La's** 'Leader Of The Pack', none of which are likely to have seen their last compilation album.

Also here are gems from **The Zombies, Small Faces** and **The Walker Brothers**, who's to mention **Julie Driscoll**, whose 'This Wheel's On Fire' is duplicated on their third in the series, 'It Ain't Me Babe' — **Great Artists Sing The Songs Of Bob Dylan** (Polystar) whose main surprise is that this wizard prang wasn't dreamed up earlier.

Ever since **The Byrds** unwittingly bridged the gap between rock and folk by recording 'Mr Tambourine Man', anyone who's anybody has done a Dylan song or two and the other 13 here range from the excellent to the downright duff. In the latter category come **'Rock Machine'** kindred spirits **Spirit's** feeble 'Like A Rolling Stone' not to mention **Melanie's** stomach-churning 'Lay Lady Lay'.

Preferable are **Ferry's** fab 'A Hard Rain's Gonna Fall', **Fairport Convention's** classic 'Si Tu Dois Partir' and **Rod's** rivetting 'Girl Of The North Country'. Such adjectives could also reasonably describe **Jimi Hendrix's** 'All Along The Watchtower' which you may or may not care joining me in nominating the finest rock 'n' roll cover version of all time.

Another TV promoted potential mega-sella is **Dr Hook's** 'Greatest Hits' (Capitol EST 26037) a self explanatory series of titles your mum would like notwithstanding the finely threaded dry humour. **Darts** have also had a quietish year but their 'Greatest Hits' (Magnet MAGL 5037) will be another biggie, boasting 'Daddy Cool', 'The Boy From New York City' and the superb 'Don't Let It Fade Away' amongst others.

Following the ground-breaking (!) 'Bandits At 10 o'clock', 101 Records puts out 'Live At The 101 — Warts n' All' (Polydor 2478137) which features two cuts apiece from acts that have played the popular Clapham dive.

These include **The Deaf Aids** whose 'Heroes' is as great as both the Philip Gayle songs. Otherwise there's little to recommend it, not even the much-touted **Thompson Twins** who fail to impress entirely.

Flogging cows now is the company which previously restricted this activity to dead horses. **'Cash Cows'** (Virgin MILK 1) (very witty!) features a song apiece from artists as diverse as **Japan** and **Gillan**, **The Human League** and **Kevin Coyne**, **The Ruts** and **Captain Beefheart**, all for the princely sum of £1.15, presumably available from mega-stores everywhere.

Further up the Portobello Road, that label's successful subsidiary also gets in on the act with 'Din Disc 1980' (Din Disc Done 1) where vinyl



LURKERS R.I.P.



DONNA SUMMER



BRYAN FERRY

space is apportioned according to revenue brought in. Hence the about-to-go mega **Orchestral Manoeuvres** weighing in with three tracks and the Godawful **Dedringer** just the one.

Also here are **Martha And The Muffins**, the miserable **Monochrome Set** and **The Revillos**, whose haunting 'On The Beach' shows there might be hope for them yet.

For the more industrially-minded, welcome to **'Wanna Buy A Bridge?'** (Rough Trade ROUGH US 3) a collection of that label's singles — for America! Not so bizarre bizarre, actually, since **Stiff Little Fingers** (Alternative Ulster), **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 do likewise, so good luck to the label who have included with this package a swell map showing my own door step.

From the sublime to the ridiculous — **20 Christmas Classics** (Tania Motown STMR 9013) a horrendously sentimental selection of rubbish courtesy of **Diana Ross**, **The Temptations**, **Jackson 5** and even **Stevie Wonder** and **Smoke** **Robinson**. Pass Diana's going to cop for further royalties this Xmas with **Diana Ross And The Supremes** 'Early Years 1961-64' (Motown STMR 9008) which includes early classics 'Where Did Our Love Go' and 'Baby Love' as well as stuff which was never released here.

**Marvin Gaye** didn't happen here in a big way until 1969 with 'I Heard It Through The Grapevine' so most of the material on this 'Early Years 1961-64' Motown STMR) will be unfamiliar to the majority. Worth its weight in coke, sorry, platinum, is 'Can I Get A Witness' which Dylan apparently played over and over again all night while writing 'Mr Tambourine Man'.

Another legend — **James Brown** — has rarely come across as the most modest soul (geeddi?) and 'Live — Hot On The One' (Polydor 2683 093) is no exception, the sex machine spending most of the first side assuring us what 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 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. If 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. 'Nuff said.

Pale in comparison is 'The Three Degrees — Gold' (Epic 22110) even if the Philly sound did seem acceptable in the boring mid-seventies. Polydor's double-back series continues apace with **Barbara Dickson** 'Answer Me' / 'Morning Comes Quickly' (RSO Super 2394188) though their big Xmas money spinner will be **Sham '69** 'The First The Best And The Last' (Polydor 2383 596).

Featuring the singles and the most celebrated album tracks, it captures the devil-may-care attitude of Jimmy Pursey before he became a victim of the problems of his own imagination and punk's answer to Neil Young.

One gent who was never in danger of taking himself too seriously was **Gary Glitter** whose 'The Leader' (GTO GTLP 046) features his nine hits and a crack version of 'The Wanderer' and more besides. Grand stuff, but what's this? **The Lurkers'** 'Greatest Hit — Last Will And Testament' (Beggars Banquet BOPA 2). Gulp, maybe on this listening we should have believed in them after all. RIP lads. The rest of you let rig and buy this if nothing else.

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7 CARLISLE Coach House  
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## THE TAPE OF THE STARS

# WONDERFUL WARBLE

## WONDERFUL WARBLE

Same drill as last week, get the formalities over and done with and then on to the news and views of you the public at large. First off it's this week's dispatch from the wilds of Stoke-on-Trent ...

### WARBLE

I BELIEVE I heard the first cuckoo of the year today. While listening to a delightful tune on Radio Two I'm sure I heard a cuckoo in the distance, as well as a couple of other birds. The song was appropriately called 'Et Les Oiseaux Chantent' which means, as I'm sure you know, 'And The Birds Were Singing'. I also heard a redstart, a starling and a willow warbler. I think I heard a grebe and was that a lesser spotted white bellied field sparrow I heard? A mistle thrush sang merrily in the distance battling against the raucous sound of a rook. A brook was tinkling its winding way to sea and birds could be heard washing in the pool formed by the old lightning struck tree, forming a natural bridge for the rabbits, sniffing and hopping, unconscious to the fact that Margaret Thatcher is Prime Minister. The sun threw shafts of light through the trees and a fly buzzed idly around ... Paul Humphreys, the least famous person in Stoke - on - Trent. \*Me? I woke this morning with the soot caked grime of my window blocking out the dark greyness of the thunderstorm outside. The sweet harmony of the pneumatic drill pierced my post alcoholic haze like a thermal lance and made my guts wretch. The air was filled with the caustic odour of stale cigarettes and essence of giraffe. My bread and condensed milk sandwiches had congealed while the flies gorged themselves to the hilt. After experiencing such heaven my day could only get worse ... And it did ...

### LASSIE'S LESSON

So what if Paula Yates is a bitch, so was Lassie, and look where it got her! John Connolly, The half-wit of New Barnet.

### HALF WIT

Most people would regard you as a real wit Mailman, me, I'd say you were half that. John Connolly, New Barnet.

### GAG

WHAT do you get if you knot the Nine O'Clock News? Angela Ribbon, great gag huh? A Cortina Anna Ford, New Barnet.

### CHAS

IF that bird does marry Prince Charles then maybe she could get Les Dawson to teach her a few of his mother-in-law gags. John Connolly, The wit of New Barnet. \*And finally ... GETTING killed is a once in a lifetime experience. John Connolly, New Barnet. \*And now back to the letters.

### NO PHOTO

AFTER flicking through the November 22nd issue I saw that there was no photo of the Star Choice and I was disgusted it was Bernadette Nolan's choice and she is my favourite Nolan. So if you want to keep one of your two readers please print a photo of her as she will make your page look a lot better than ever. Thank you.

A Nolans fan from Liverpool. PS I think I deserve an LP token for owning up to being a Nolans fan. \*I think you need treatment.

### TOGETHER

I HAD a dream last night. I saw all the different groups of music fans standing together. I saw punks, mods, skins, heavies, soulies, teds, and more living together without fighting or slugging off 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 its knees and then forced it to repent and it improved and made them happy. They crushed the music press and made them do its job properly. There was no more fighting, no letters and comments slugging groups, singles and types of music. No letters and slogans proclaiming a certain group or singer as the best. And across the sky was emblazoned three words, FREEDOM OF MUSIC. Why can't my dream come true? Why must the different factions fight? Let's join together and fight the common enemy and win. FREEDOM OF MUSIC before it's too late. Peanut, Maidstone, Kent. \*Wouldn't it be boring if you couldn't dislike some music? Would you know what good music was if it was all good? Isn't the fact that you can like and dislike the music the true freedom of music? Isn't it all fun, the knocking, the slugging, the adoration, the worshipping, the clans? Why put me out of a job? Thank God, you woke up!

### NO KILLER

I WONDER if listening to Phil Lynott's 'Killer On The Loose' could have sparked off the Yorkshire Ripper's latest killing. The BBC has banned records in the past - Judge Dread, for example - for supposedly obscene lyrics. 'Killer On The Loose' has the most obscene lyrics I have ever heard in my life. Andy Liddle, London N11.

I THOROUGHLY agree with ladies from 'The Woman's Centre' on the Thin Lizzy song 'Killer On The Loose'. I'm pretty much a sexist as most male teenagers who are into heavy metal but I reckon the Thin Lizzy single was/is pretty sick. After all, it must be pretty shit for the parents of girls who were killed by a psychopathic murderer / rapist to think that people are glorifying the horror of it. The bastard who is killing 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 Manwell, Oakington, Cambridgeshire.

WHAT a load of verbal diarrhoea from a bunch of stupid cows. The Yorkshire Ripper does not rape but murder and would encourage no one but a moron. Why have you not kicked up a fuss about, 1) 'Kill The Poor' - Dead Kennedy's, 2) 'Eulhanasia' - Tygers Of Pan Tang. Mr Lynott and co are earning a living and how they do it is up to them, just like prostitutes. I, for one, have bought the record and I also hope it gets to Number One. C Smith.

\*Interestingly enough the last letter was the only one without a full name and address which says more about the opinion than the actual words used. Secondly, John Manwell, you don't have to affix a label of sexist to yourself to observe common decency and know that Mr Lynott's song does, however inadvertently, glorify a person who has been using women as a pawn in a battle of wills between himself and society.



A pic of the extremely tasty Nolans especially from their unnamed fan from Liverpool. They tell us the reason they won't take us on the road is because someone could get crushed in the stampede to be picked.

### A BIT OF RIBBING

WHY doesn't your Assistant Editor pack up her bags and join Spare Ribs, instead of boring my tits off spouting her own crusade everytime she puts pen to paper. I pick up Record Mirror and I find the Motels interview has been written by her and, no sooner has she got inside four walls with the group than she accuses a bloke of being a chauvinist because he asks his girlfriend to pull her skirt over her knees. Then she wonders why 'our relationship went cool to frostbite.' We are in danger of having a slanging instead of an interview, and anything interesting the chastised guitarist might have said has been totally lost because of Auntie Ros's totally irrelevant remark. So what have you got? A free plug for Miss Russell's pet subject, an uncooperative interviewee and a lousy interview as the end product. Quite honestly she isn't doing her job and the person who subbed her story (if anyone did) should have told her so. Yours faithfully, someone who knows where Spare Rib is, if he wants to read it, and is of the male sex (as if it mattered). \*Dear unfortunate male person with tits - Tim McGovern's remark about the skirt was part of an evening of similar behaviour. If you want the truth reported, then read it. If you want fairy tales, read Hans Christian Andersen. RR.

### JAM ON IT

I HAVE been moved to put pen to paper by The Jam concert at Bingley Hall 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 the 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, "Thanks, ta" we wouldn't have known that they knew we were there. Perhaps it was because they were too concerned with promoting the album (which took up most of the set) to make sure they collect their 'Pretty Green'. Are they really different now and are they saying as their excuse that 'That's Entertainment' or are they just feeling the effect of commercialism? Your album review says "and the multitude were

satisfied", with the music, yes, but with the attitude they showed at the concert, no way. Phil the Mod, Birmingham. \*Feeling the effect of commercialism? Don't make me laugh! The Jam are one of the few bands left in this green and unpleasant land that haven't made many concessions to the great god commercialism. Remember their music is for you to like or dislike as you please but it's their's.

### COME OFF IT

IS it true that Diana Ross's new single is really a gay lib anthem? Frank Burns, Seaforth, Liverpool. \*This organ will never be a recepticle for cheap gags, away with you young sir!

### SILLY BLEEDER

WHAT ever happened to the King Of The Nosebleeds? The legendary JT, Netherton, Liverpool. \*He decided he was a clot! Geddit, geddit ...?

### FAB

I BOUGHT a copy of your paper today and thought I would let you know my opinion. Well, I think it's just what a pop fan needs these days! I'm going to buy it for my daughter (8) every week from now on. It's easy to read, no bad language and none of the untrue "gossip" so many other papers write about. So well done, from a slightly older teenager. Mrs A S Barking, Hallworth, Essex. \*Our faces are a-blush with modesty.

### TAKING STEPS

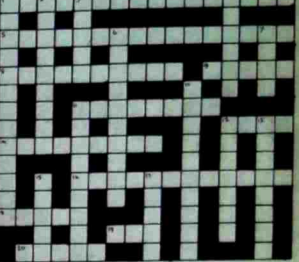
JUST a note to congratulate Lynne Humphries and J. B. Clapton on noticing what an excellent band The Step are. (An example the music press would be wise to follow?) The Step, who released their third single 'Tears That I Cry' on November 14th, have just started the Step Fan Club. So if the Lynnes and JB's of this world would like to now more about The Step, write to me, Clare Thatcher, The Step Fan Club, c/o 1 Wardour Mews, London W1. We'd like to hear from you. Clare Thatcher, London W1 PS. Thanks for the free plug!

### WON AN LP

Remember, you have to complete both the Popagram and the Xword to be eligible for the prize of an LP token. First correct entry out of the hat wins.

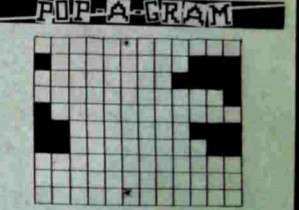
NAME .....  
ADDRESS .....

### X-WORD



- ACROSS
- 1 Meaningless LP (8, 8)
  - 5 How Paul and Co are travelling (5, 11)
  - 8 He sings for the lonely (3, 7)
  - 9 The Idol of Generation X (5)
  - 11 Enola Gay's follow up (8)
  - 12 Boz Scag's shuffle (4)
  - 14 Hazel's hit from Breaking Glass (6, 3)
  - 16 Q E 2 composer (4, 8)
  - 18 It followed 5 Across (5)
  - 19 Queen guitarist (3)
  - 20 Sea or Slate (5)
- DOWN
- 1 Remember the duo who had a hit in The Year 2525? (5, 3, 5)
  - 2 Hawks and Doves is his latest offering (4, 5)
  - 3 Along with Julie Driscoll, he had a hit with Dylan's This Wheel's On Fire (5)
  - 4 Blondie No 1 (6)
  - 6 Oh Carol and Breaking Up is Hard To Do, were among his hits (4, 6)
  - 7 Mr Lofgren (4)
  - 10 & 13 Down. Magazine LP (6, 4, 8)
  - 11 John Foxx LP (9)
  - 12 Supertramp's song (7)
  - 13 See 10 Down
  - 15 The original side of The Faces (5)
  - 17 They travelled on The Love Train (1, 4)

- POP-AGRAM
- Solve the 10 cryptic clues and write the answers across the puzzle. If you're right the starred down column will give you the name of an astronaut who's scared of monsters. Remember the clues aren't in the correct order; you have to decide what the right order is. If it was choppy, could Bruce swim in her river? (3, 5)  
The maiden on lid could become someone who sung a blue song (4, 7)  
For pain, try pairs of tablets. When you've recovered you could have a good time like the UK Subs (5, 2, 5)  
He multiplies love by love, so give him the night (6, 6)  
Rory Code is broken on the borderline (2, 8)  
A rota led Gerry astray though he was without your love and free (5, 7)  
When you sort out lay on age you'll spot a hit (5, 3)  
The wine van combines with a loom for Barbara (5, 2, 4)  
In total panic Beth ate, then just couldn't stop (3, 4)  
A W O comet fled across the sky and quite transformed these famous rumour mongers (9, 3)



- LAST WEEK'S SOLUTION TO X-WORD ACROSS
- 1 Black Slate 5 CBS 7 Sultans Of Swing 9 To The Limit 10 Ure 14 King Rocker 15 She's So Modern 17 Birds 18 Bush
- LAST WEEK'S SOLUTION TO POPAGRAM (in order of puzzle) Glory Road Status Quo Roxy Music London Town Deep Purple Army Dreamers Dire Straits
- DOWN COLUMN: Rumours
- LAST WEEK'S WINNER: J. Ledbrook, 26 Wisley Way, Quinton, Birmingham B32 2LN.

# RECORD BLITZ

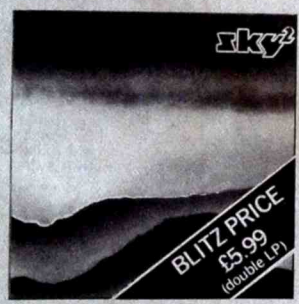
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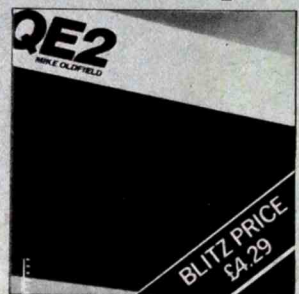
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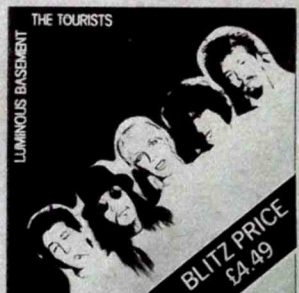
Roxy Music "Flesh & Blood" **BLITZ PRICE £4.49**



Mike Oldfield "QE2" **BLITZ PRICE £4.29**



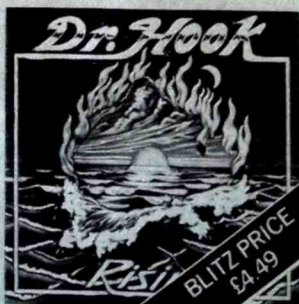
David Bowie "Scary Monsters" **BLITZ PRICE £4.49**



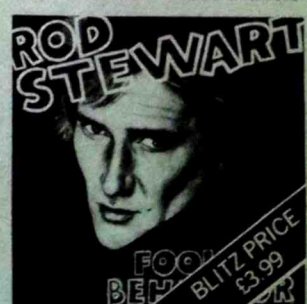
The Tourists "Luminous Basement" **BLITZ PRICE £4.49**



Hazel O'Connor "Sons and Lovers" **BLITZ PRICE £3.99**



Dr. Hook "Rising" **BLITZ PRICE £4.49**



Rod Stewart "Foolish Behaviour" **BLITZ PRICE £3.99**

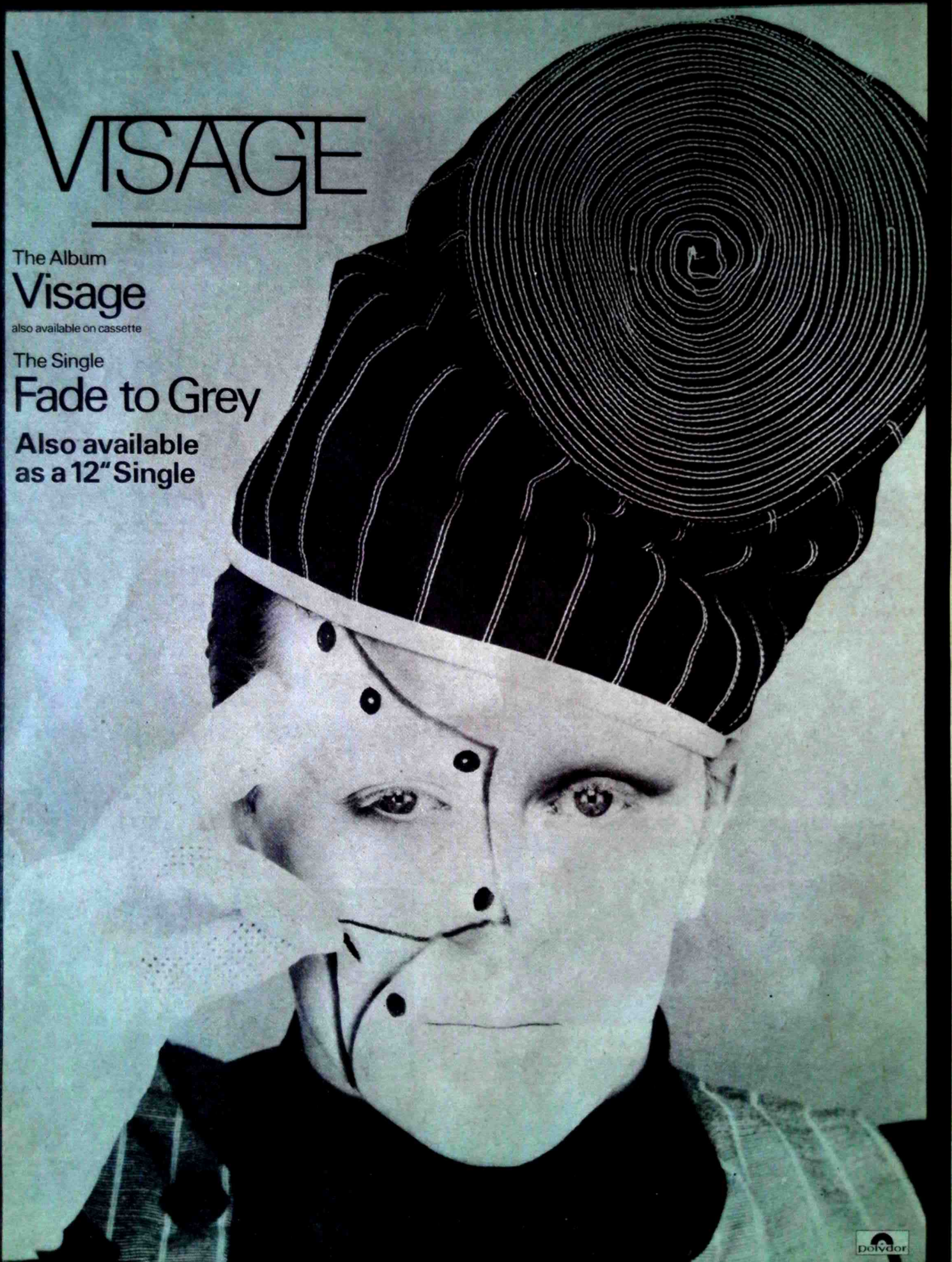
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# WE ARE ULTRAVOX

## WE ARE WORKAHOLICS



### MIKE NICHOLLS burns the midnight oil

**M**IDGE URE leans over the balcony of a New York night club. 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 him what he thinks.

"I'm glad I joined Ultravox," he mutters by way of response.

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

The set finishes at about three o'clock in the morning and we all slope back - stage. Glenn and Midge are immediately friendly and a unanimous decision is made to repair to the Mudd Club. Though not as hip as it was a year ago — ie we all effortlessly glide in without paying — the Mudd is still a useful hang-out for lost and lonely British boys seeking solace in an alien city. Frank Infante obligingly agrees to make up one of several four-somes and some happy, if temporary, partnerships are made.

In fact, Ultravox thrive on this sort of thing. The only reason remaining members Billy Currie and Warren Cann haven't joined us on the town is that they're "otherwise indisposed". Actually, Midge put it rather more succinctly but his precise description doesn't bear repeating in Record Mirror.

Furthermore he (or was it Chris?) was laughing on the other side of his face when a recent old flame came to visit him back - stage at his own gig the following night when he was still enjoying the attentions of that morning's conquest.

Now in case you're thinking the lads are nothing more than seasoned hedonists whose on - the - road lifestyle is merely an excuse for one scene of debauchery after the other, I ought to point out that

nothing could be further from the truth. The two shows at New York's Irving Plaza are amongst the final ones of a massive 50 - date tour, completed in almost as many nights.

This is the band's third American jaunt in less than two years and although during that time Ultravox have only recorded one album, for reasons which will become clear, each member of the group has also been involved in other time and energy consuming projects (apart from the opposite sex).

"We need a month off to get away from each other," explains Warren Cann, the group's Canadian drummer. "But we're such workaholics that one live - day break and we're bored!"

To appreciate how this condition has come about, a brief historical analysis is in order. Warren takes me through his band's back pages, some of which have remained hitherto concealed as a result of contractual hassles.

After being dropped by Island towards the end of '78, Ultravox decided to tour America.

"We saw how Squeeze had done it and how The Police were doing it — breaking through via the club circuit with Ian Copeland's (brother of Miles, manager of The Police, as if you didn't know) agency generating interest amongst promoters. The strange thing was," he continues, "none of the British press were writing about us. So when at the end of the tour John (Foxy) and Robin Simon (now guitarist with Magazine) left, there was very little publicity."

What were the reasons for the splits?

"Well Robin had never travelled before and it all went to his head a bit," the drummer opines, "and as for John, it got to the point where we couldn't agree on the time of day any more. There was no way we could continue with him."

If all this sounds rather presumptuous coming from a drummer, let me tell you that Mr Cann is no simple skin - hitter. He wrote the lyrics to half the tracks on the 'Vienna' album, something which would have proved impossible were Foxy still in the band.

"It was very frustrating for me. He'd say 'bring in a song' but if he didn't like it that would be the end

of it without him saying what was wrong with it. But if you disagreed with one of his, he'd sulk for a week."

The upshot was a group decision not to replace him with another singer: "You never get the same degree of closeness as with someone who's also playing an instrument," they reckoned. But Mr Right proved elusive "so all the band got involved in different things, just to pay the rent. Remember we had no record company or manager backing us."

One of these "things", if Steve Strange will excuse the expression, was Visage, which Billy Currie got involved in through Rusty Egan and Midge Ure. Both the latter were licking their wounds in the wake of the demise of the Rich Kids, both were checking out new musical thrills and Midge, in particular, had been knocked out by Ultravox's then latest epic, 'Systems Of Romance'.

Encouraged by the ever - effervescent Rusty, one thing led to another and Midge actually joined us in April '79," Warren reveals, "but because of his legal problems and ours, we had to keep it quiet. I mean if we'd got a record deal we'd have had our old managers claiming royalties in no time."

Before long a management team was recruited — that famous Welsh firm Morrison O'Donnell, guiding spirits behind that notorious Thin Lizzy combo. Now when it comes to having a reliable lead guitarist on the road in America, Lizzy have never had the best of luck. One remembers the comings and goings of Gary Moore, Brian Robertson severing tendons in his hand defending Frankie Miller in a bar - room brawl and so on.

Da boys' summer '79 tour proved no exception and who should be drafted in at a moment's notice but all - purpose trouper, veteran of every kind of pop/rock ensemble you can think of — Midge Ure.

"Midge was like a one - man publicity crusade for Ultravox in America," says Cann. "Phil Lynott, not an ex-Rich Kid! was really good about it."

But the ultimate PR exercise on behalf of the band was performed by Billy who played on the Gary Numan tour after the stern - faced young

man had spent his previous four months of fame whining the praises of Ultravox as his main source of inspiration.

"Meanwhile I'd joined Zaine Griff and Chris was writing songs with his brother so a lot of people must have wondered what was going on," declares Warren, still sounding surprised at all these past complications. "But really it was a matter of branching out and waiting till our new managers sorted out the formalities."

Which takes us to the past busy year that has seen precious few British dates but two lengthy American tours. Were Ultravox — in common with other British bands — thinking of packing up and crossing the pond once and for all?

"No, we like the United States but culturally and aesthetically it does nothing for us."

Huh?

"I mean we're not gonna start writing about cruising down the highway and all that stuff. Ultravox have always been exceptional in sticking to their British roots but copped a lot of stick when Foxy sang in an English accent. I mean that's very rare. How many of our singers do? Okay, Ian Hunter, Bowie and Jagger sometimes — yet we were called pretentious when someone like Graham Parker sounds like he was born in a shanty town in New Orleans."

If the band have never looked across the Atlantic for musical inputs, is White European disco a fairer representation of their current state of play? After all, they did call their album 'Vienna' and this term has been used to describe fellow fashionable synthesiser bands like Simple Minds and Spandau Ballet to name but two.

"I don't really like that expression but it is true that many of our melodies are based on European or mid - European melodies and unconventional scales. That's down to Billy, really, who's had a classical music background. He learnt violin and viola at music college which is useful since they can act as springboards for all other instruments."

But as for calling it 'Vienna' — well it was just a city that conjured up romantic images. Like Beirut or Cairo may be associated with cloak

and dagger skullduggery and Tokyo with geisha girls. Every city has an aura or charisma about it — we chose one for its sense of romance."

That seems to be an ongoing obsession with the band.

"Yeah, well another thing is we've always liked to have a certain duality in our music. Like the contradiction in the title 'Systems Of Romance' or 'All Stood Still' being anything but that (He means it's an energetic little ditty). We've always tried for that. Like listening to our music in depth and finding it fulfilling or just putting it on and bopping round the room. We've tried doing that since the first album and reckon we've got gradually more successful at it."

"Contradictions can be very creative which is why we all work and write together. It's not generally known how homogenous our set up is. It's not one person or partnership but a collection of different ideas."

Hence the apparent contradiction within their work, hard/play hard approach to life which Warren reckons keeps them going at their current pace. Having just returned from America, a few European TV showcases will precede a short British tour.

Initially the band weren't keen on doing this but realise it is necessary as a result of the paucity of dates played here by them this year. Now they'll have to wait until the new year before working on material for the next album.

Any spare time on their hands — like the two weeks around Christmas — will no doubt be filled with consummate ease. After all, Midge has somehow found the hours to produce the Visage, Atrix and Modern Man albums whilst Warren is working with Hans Zimmer, an eminent session musician whose most recent achievement has been to produce a decent Damned album.

Yep, workaholics is no vain - glorious description of Ultravox, not that a bit of hard work ever did anyone much harm. Which is maybe why I'm still hacking out this at three o'clock in the morning. I wouldn't mind except I'm in London not New York and there's nowhere to bloody go afterwards.

# POLL

# VOTE VOTE

**STRENGTH.** Another year down the cosmic plughole already, as 1980 breathes its last (at last). But before we shut the door on another year of rock history, what about the late great moments of 1980? What indispensable albums came between you and your cash? What gigs dragged you away from 'Dallas'? Which loud mouth irritated you so much you burned their interview in the streets?  
 At the end of last year, you claimed Gary Numan was the most exciting thing since Kate Bush in a body stocking. But he's packing it in (until he changes his mind), so will Sting grab the No 1 male artist spot and dance off into the sunset? Or Springsteen? Or maybe Ian McCulloch (of Echo & the Bunnymen) is your kind of crooner? Has Kate Bush croaked her last next

to Hazel O'Connor or Pauline Murray? Has Sheena Easton got more talent than a plate of cold custard and more personality than a soap dish? Were the Police videos the most thrilling fabbo groovy things on TOTP the whole year? Isn't this exciting!  
 Were The Plasmatics the biggest non event since the BP's chart hyping rig?  
 Madness, Selecter, Adam & the Ants, The Teardrop Explodes, U2, the UK Subs, The Nolans (Whaaat?-Ed), so many to choose from. Never before in the field of human conflict have so many owed so much to so many, or something like that. You fill in this lot and we'll publish, and - more than likely - be damned.  
 Send your entries to Poll, Record Mirror, 40 Long Acre, London WC2E 9JT.

## The competition that sounds perfect.



Over £4,000 of prizes to be won

- 1st Prizes**  
Two Toshiba Aurex System I2 Audio Systems complete with SRQ 660 turntable and SS40 GB speakers.
- 2nd Prizes**  
10 Toshiba RT 8000S Stereo Radio Cassette Recorders
- 3rd Prizes**  
20 Toshiba 1950 Compact Cassette Recorders
- 4th Prizes**  
1000 Agfa Superferro C90 + 6 Cassettes.

### SOUND PERFECT COMPETITION

#### ENTRY FORM

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 Illustrations A & B Number of differences spotted.

"Agfa Sound Perfect" Cassette Competition, 5 Mill Street, London W1E 9TF.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 \_\_\_\_\_  
 Post Code \_\_\_\_\_



Complete the following tie-breaker in no more than 8 words: "Agfa Cassettes sound perfect"

- COMPETITION RULES**
- The competition is open to anyone resident in the U.K., except employees and their families of Agfa-Gevaert Ltd., Toshiba Ltd., their associated companies or anyone directly associated with the competition.
  - Each entry must be on the official entry form and be accompanied by proof of purchase (index card from any Agfa + 6 blank cassette).
  - Prizes will be awarded in order of merit to those entrants who have correctly identified the differences in the illustrations of the cassettes and who, in the opinion of the judges, have completed the tie-breaker in the most apt way.
  - The judges' decision is final and no correspondence will be entered into.
  - Proof of posting will not be accepted as proof of delivery. No responsibility can be accepted for entries lost, damaged or delayed in transit. Damaged, illegible or late entries will be disqualified.
  - Closing date for receipt of entries is 31st December 1980.
  - Winners will be notified by post. Winners names and the winning results will be available on 22nd February 1981 by sending a stamped addressed envelope to the competition address marked "WINNERS".
  - No person may win more than one prize.
  - There will be no cash alternative to the stated prizes.
  - Copyright on all entries will belong to Agfa-Gevaert Limited.

SINGLE OF THE YEAR

ALBUM OF THE YEAR

GIG OF THE YEAR

MALE ARTIST

FEMALE ARTIST

BAND OF THE YEAR

RECORD SLEEVE

SEX SYMBOL OF 1980

DJ OF THE YEAR

TV SHOW OF THE YEAR

BIGGEST EGO OF 1980

NAFF ACT OF THE YEAR

BEST MUSIC VIDEO ON TV

MOST COMPLACENT RECORD COMPANY OF 1980

LEATHER TROUSERS OF THE YEAR

MOST DESPISED TAX EXILE

MOST INSPIRED COMEBACK OF THE YEAR

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



ZERO!  
C'MON SNAP OUT OF IT!



JADE! I'M NOT SURE IF I'M GLAD TO SEE YOU OR NOT AFTER THE LAST TIME!

DON'T WORRY! I'M NOT GOING TO GO BERSERK THIS TIME - I ONLY THROW FITS ABOUT ONCE A MONTH AND I ALWAYS CALM DOWN AFTER A FEW PINTS OF FRESH BLOOD!

UH - YEAH - WELL THAT'S VERY REASSURING...

ZERO COMIX by D. HINE



WHAT HAPPENED TO LIZA LASH LAST! REMEMBER SHE WAS PLAYING THE LIFE OUT OF ME



JADE VERY KINDLY LET ME OUT OF MY CHAINSS SSO I COULD G'VE MS LASH A TASSSTE OF HER OWN HANGUSSS!



OKAY - LET'S FIND THE OTHERS!

COME ON - I KNOW WHERE THEY ARE - I JUST HOPE WE'RE IN TIME!!



HEY! YOU'RE KIDDING. WE GOTTA GET OUT OF HERE!

DO WHAT YOU WANT GRIMM. I'M NOT GOING WITHOUT THEM...



CRAZY STUPID KIDS



OKAY - HERE'S WHERE I DO MY HERO BIT

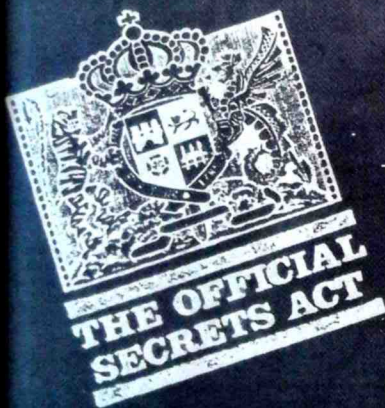


CHRIST! IT WORKED!

KE RASH!



OH MY GOD

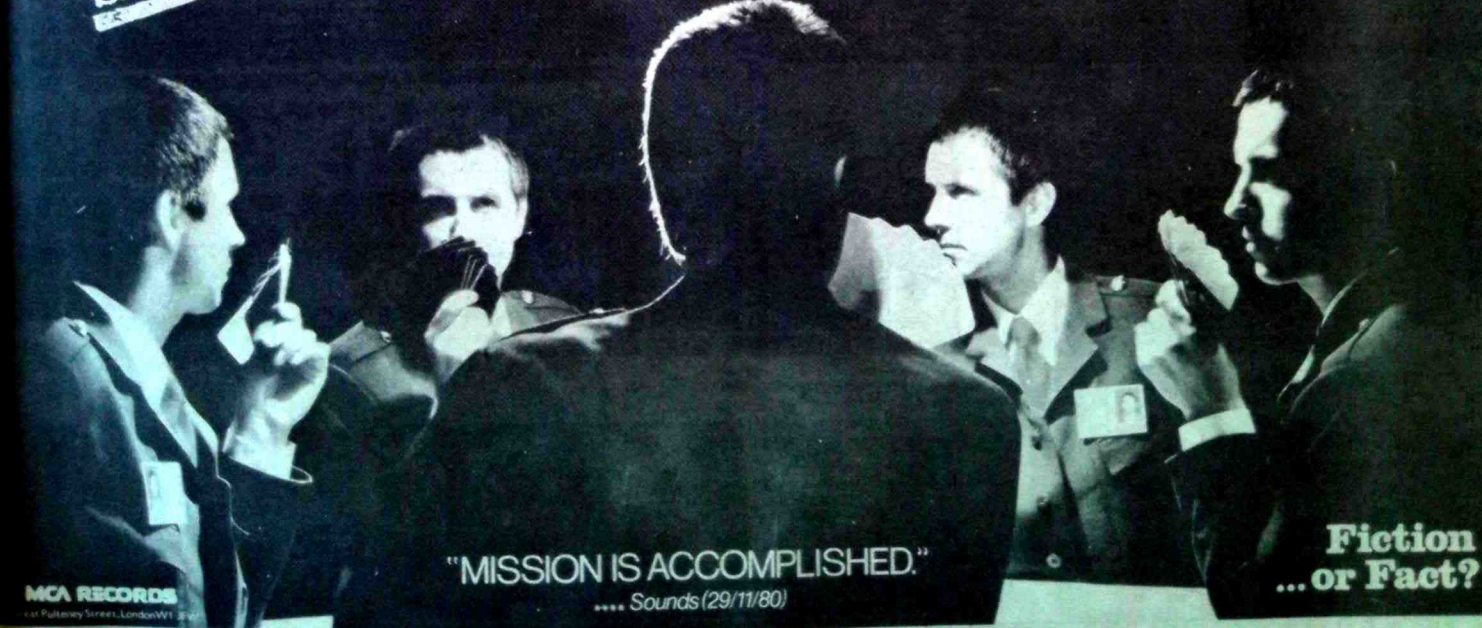


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MCA RECORDS  
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.... Sounds (29/11/80)



# WATERLOO

Compiled by SUSANNE GARRETT

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

## THURSDAY

### DECEMBER 4

**BALLOCH**, Ben Lomond, Possessor  
**BASINGSTOKE**, Maxwell's (29052) Overkill  
**BIRMINGHAM**, Golden Eagle (021 643 5403), Vision Collision/The Privates  
**BIRMINGHAM**, Odeon (021 643 6101), Jon Anderson  
**BIRMINGHAM**, Railway Inn (021 359 3491), Dawnbreaker  
**BRADFORD**, Palm Cove (499895), The Modettes  
**BRIGHTON**, Concorde, Patrik Fitzgerald Group  
**BRISTOL**, Green Rooms, King Street, TVI's  
**BRISTOL**, Trinity Hall (551544), Here and Now/Androids O Mu The Astronauts/Danny And The Dressmakers/The Hamsters  
**CANTERBURY**, College Of Art (69371), Rio And The Robots  
**CROYDON**, Warehouse, Theatre (01 680 4060), El Slug/Mane Line  
**DERBY**, King's Hall (31111 ext 393), Adam And The Ants  
**EASTCOTE**, Bottom Line, Clay Pidgeon (8663212), The Morrissy-Mullen Band  
**EDINBURGH**, Queen's Hall, Richard And Linda Thomson  
**EXETER**, St George's Hall (77888), Killing Joke  
**GLENROTHES**, Rothes Arms (753701), Strutz  
**HIGH WYCOMBE**, Nag's Head (21758), Johnny G  
**ILFORD**, Cranbrook (01 554 7326), Rye And The Quarter Boys  
**IPSWICH**, Gaumont (53641), Steeleye Span  
**KINGSTON**, Waves, Three Tuns, London Road (01 549 8601), Look  
**LEAMINGTON SPA**, Crown Hotel (26421), Alien  
**LEEDS**, Fan Club, Branigan's (663252), The Wall  
**LEEDS**, Warehouse, Somer Street (468287), Stray Cats  
**LIVERPOOL**, Empire (051 709 1555), Ultravox/The Fatal Charm  
**LONDON**, Apples and Pears, Rotherhithe (01 237 3063), New Cross  
**LONDON**, Apollo, Victoria (01 828 6491), Split Enz/Fingerprinz  
**LONDON**, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 748 1454), The Singles  
**LONDON**, The Blitz, Holborn (01 405 6598), Private Lives  
**LONDON**, Bridge House, Canning Town (01 476 2889), Dumb Blondes/The Plunger Squad  
**LONDON**, Brooke House, Hayes (01 845 2286), Orson Blake/Vibroage  
**LONDON**, Cock Tavern, North End Road, Fulham (01 385 6021), Route 66  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Roy Wood's Helicopter / The Gas  
**LONDON**, The Forum, Kentish Town (01 267 3334), The Foundations  
**LONDON**, Golden Lion, Fulham (01 385 3942), Park Avenue  
**LONDON**, Goldsmiths College, Lewisham (01 692 1406), Gary Glitter  
**LONDON**, Green Man, Stratford (01 534 1637), AE Liquid  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), TV Smith's Explorers/No Meen Feet  
**LONDON**, Half Moon Herne Hill (01 737 4580), Red Beans And Rice/Those Helicopters  
**LONDON**, Hambrough Tavern, Southall (01 574 6254), Zilla  
**LONDON**, Hammersmith Odeon (01 748 4081), Human League/Restricted Code  
**LONDON**, 100 Club Oxford Street (01 636 0933), Pressure Shock  
**LONDON**, John Bull, Chiswick (01 994 0062), Temacque  
**LONDON**, Marquee, Wardour Street (01 437 6603), No Dice  
**LONDON**, Moonlight Club, Railway Hotel,

# MEGA-GIGS FOR MEGA-KIDS

*FOLLOWING a successful Stateside procession, crowned with a number one slot for latest album The Game, QUEEN flex their thighs and their talents with a brief but long-awaited British visit this week, kicking off with a double-niter at Birmingham International Arena, (Friday and Saturday), moving to a triple contender at Wembley Arena, (Monday, Tuesday and Wednesday). But, if you weren't among the lucky thousands who qualified for tickets, you'll have to give this one a miss, as box office returns are unlikely.*

*Meanwhile ROD STEWART, reverting to the musical roots of his pre-Hollywood/Britt Eklund days, and reaping the results of an American-style voice-training course, blasts out more rock 'n' roll ballads with dates at Wembley, (Friday, Saturday, Sunday), prior to winding up his winter marathon at Manchester and Birmingham.*

*DIRE STRAITS, Transatlantically revamped too, in the shape of American Hal Lindes replacing David Knopfler on guitar, continue the opening leg of a UK 25-dater, playing Sheffield City Hall, (Thursday and Friday), Glasgow Apollo, (Saturday), Aberdeen Capital, (Sunday), Edinburgh Playhouse, (Monday), and Newcastle Upon Tyne, City Hall, (Tuesday, Wednesday).*

*Uncle Sam isn't the only one dishing out pre-Santa parcels. MADNESS are all-set to distribute heaping helpings of that nutty nutty sound with only 12 bopping days to go before Christmas. Their dirty dozen starts with one night stands at Newcastle Upon Tyne City Hall, (Monday), Edinburgh Odeon, (Tuesday), and Glasgow Apollo, (Wednesday), Newcastle, Edinburgh and all other up 'n' coming dates except for Brighton Centre, (December 14), will include a special matinee performance for the under-16's, where ticket prices will be kept at £1.00 only.*

*Intent on promoting Yuletide mass consumption of latest single 'A Woman In Winter', THE SKIDS, back from two New York nights, visit Bristol Colston Hall, (Monday), and Exeter University, (Tuesday).*

*Despite a surprise split from Sire last week thru' "irreconcilable differences" THE UNDERTONES play scheduled winter dates, regardless, opening at Lancaster University, (Monday), followed by Glasgow Tiffany's (Tuesday), and much more next week.*

*The band has been busy writing new material for the tour, and Feargal and the gang won't just be performing for the fans either - they'll be touting for a new, (and better?) deal. Extra DURY, SLADE and SAXON too.*

*What else? Try a taste of imported wizardry from the land of Oz, with THE MOTELS, continuing a second bash at performance in a cold climate this year. A slightly changed line-up including Tim McGovern, replacing Jeff Jorard, (lead guitar), hit London Apollo Victoria, (Monday), Manchester Polytechnic, (Tuesday), and Bradford University, (Wednesday).*

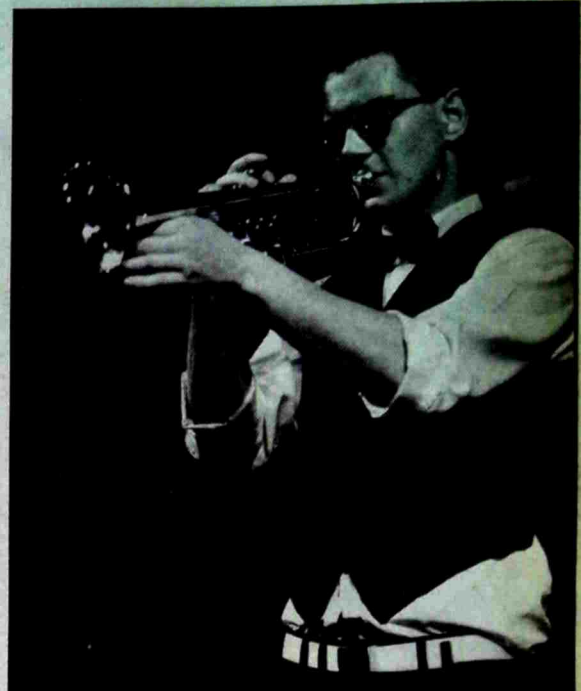
West Hampstead (01 624 7611), The Lookalikes/The Lines  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), Broadcast  
**LONDON**, Royalty, Southgate (01 886 4112), Flying Saucers  
**LONDON**, Starlight, above Moonlight, Railway Hotel, West Hampstead (01 624 7611), Saffia  
**LONDON**, The Torrington, North Finchley (01 445 4710), Terry Smith And The Dave Quincey Quartet  
**LONDON**, Transhed, Woolwich (01 855 3371), Diamond Head/Shadowfax  
**LONDON**, Two Brewers, Clapham High Street (01 622 3621), Brunel  
**LONDON**, Westfield College, Hampstead (01 435 6593), The Revillos  
**LONDON**, White Hart, Acton (01 992 5677), Gun Control  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), The Chevrons  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), The Damned  
**MANCHESTER**, Polytechnic (061 273 1162), Black Slate  
**MANCHESTER**, Rafter's (061 236 9788), Throbbing Gristle/Eric Random  
**MANCHESTER**, Squat, Devas Street, Diagram Bros/IQ Zero  
**MANCHESTER**, University, Owens Park Hall (061 273 51111), Eddie And The Hot Rods  
**MIDDLESBROUGH**, Rock Garden (241995), Knife Edge  
**NELSON**, Springbank Hotel (65948), Citizen UK  
**NEWCASTLE UPON TYNE**, City Hall (200077), Yes  
**NORWICH**, East Anglia University (56161), Hazel O'Connor And Megatype  
**PAISLEY**, Bungalow Bar (041 889 6667), Rude Boys  
**PENZANCE**, North Cornwall Arts Centre, Bert Jansch/John Renbourn

**POOLE**, Arts Centre (70521), Billy Connolly  
**PORT TALBOT**, Troubadour (77968), Budgie  
**PRESTON**, Guildhall (21271), Sky  
**SHEFFIELD**, City Hall (22885), Dire Straits  
**SLOUGH**, Thames Hall (38669), Shakin' Stevens  
**NORWICH**, Cromwell's (612909), Aswad  
**REDHILL**, Lakers Hotel (61043), The Chifs  
**SHEFFIELD**, Limit Club (730940), Dance Band  
**SHEFFIELD**, Penguin, Mason Lathe Road (385897), Haze  
**SOUTHAMPTON**, Haymarket, Games To Go  
**AVTH**  
**SWITH SHIELDS**, Commando Club (555151), The Fauves  
**STOCKPORT**, Davenport Theatre (061 438 3801), Showaddywaddy  
**STURKE**, HANLEY, Victoria Hall, (24641), Girlichool/Angel Witch  
**UXBRIDGE**, Brunel University (39125), Stan Arnold  
**WILLENHALL**, Cavalcade (61804), Switch 7  
**WINCHESTER**, King Allred's College (62281), The Planets  
**WORTHING**, Balmoral (36232), The Push

## FRIDAY

### DECEMBER 5

**ASHTON UNDER LYME**, Spread Eagle (061 330 5732), Knife Edge  
**BANGOR**, University (53709), Here And Now  
**BATH**, University (63228), Slade  
**BEVERLEY**, Memorial Hall (867925), Head Hunter  
**BIRMINGHAM**, Cedar Ballroom, Constitution Hill (021 238 2964), Killing Joke  
**BIRMINGHAM**, Golden Eagle, Hill Street (021 643 5403), Dangerous Girls / The Everready's / The Denizens  
**BIRMINGHAM**, National Exhibition Centre (021 780 4141), Queen / Straight Eight  
**BIRMINGHAM**, Odeon (021 643 6101), Steeleye Span  
**BIRMINGHAM**, University (021 472 1841), Steel Pulse  
**BISHOPS STORTFORD**, Triad Leisure Centre (56333), Geno Washington  
**BRENTWOOD**, The Hermit Club (218897), Taiwan Pines  
**BRIGHTON**, Sussex University (698114), The Enid  
**BRISTOL**, Colston Hall (291768), Billy Connolly  
**BRISTOL**, Salt Cellar (73804), Dave Pope And Band / Sheila Walsh  
**CARDIFF**, Grassroots Coffee Bar (31700), French Lettuce / Discount Chiefs  
**CHELTENHAM**, North Gloucester Technical College (28021), Nightdoctor  
**CHELTENHAM**, St Paul's College (25570), Dance Band  
**CHINLEY**, Prince's Hotel, Permanent Wave  
**COVENTRY**, New Theatre (23141), Saxon / Lowligh  
**CROYDON**, Warehouse Theatre (01-680 4060), Fruit Eating Beers / Empty Vessels  
**DOWNHAM MARKET**, Town Hall, Frequency  
**DUDLEY**, JJB's (53597), The Flatbackers



MADNESS: Newcastle City Hall (Monday)

**DUDLEY**, Technical College (Newcastle 77294), Frankie Miller  
**DURHAM**, Bede College (65929), Weapon Of Peace  
**DURHAM**, University (64466), Erogenous Zones  
**EDINBURGH**, Odeon (031 667 3803), The Damned  
**EDINBURGH**, Playhouse Nite Club (031 665 2064), John Cooper Clarke  
**ETON**, The Christopher (Windsor 65948), Kicks  
**EXETER**, University (77911), Er Majesty's  
**GLENROTHES**, Rothes Arms (753701), Dick Smith Band  
**GRAVESEND**, Red Lion (66122), Spider  
**HAILSHAM**, Crown Hotel, High Street (840041), True Life Confessions / The Clingtons  
**HARLETSHAM**, Roebuck (859 244), Moonlite  
**HARROW**, Harrow College, Positive Signals  
**HIGH WYCOMBE**, High Wycombe College (44830), Stan Arnold  
**IPSWICH**, Manor Ballroom, Restless  
**KILMARNOCK**, Bickering And Bush, Henry Gorman Band  
**LAUNCESTON**, White Horse (2084), The Rage / Bop Apocalypse / Knives Of Enamel  
**LEEDS**, Tartan Bar, The Accelerators  
**LEICESTER**, De Montfort Hall (27632), Showaddywaddy  
**LEICESTER**, Scarfolt Club, Metro Glider  
**LEEDS**, Florde Greene (490984), Budgie  
**LEEDS**, University, Tartan Bar (39071), Shake Appeal  
**LINCOLN**, Cornhill Vaults (35113), Alien  
**LIVERPOOL**, Empire (051 709 1555), Jon Anderson  
**LIVERPOOL**, Masonic, Asylum  
**LONDON**, Apollo, Victoria (01 828 6491), Split Enz / Fingerprinz  
**LONDON**, Bandwagon Soundhouse, Kingsbury, Toad The Wet Sprockett  
**LONDON**, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 748 1454), Sore Throat  
**LONDON**, Bridge House, Canning Town (01 476 2889), Monsters  
**LONDON**, City Of London Polytechnic (01 247 1441), Doll By Doll  
**LONDON**, Cock Tavern, North End Road, Fulham (01 385 6021), Jazz Sluts  
**LONDON**, Dingwalls, Camden Lock (01 267 4967), Jackie Lynton's Happy Days / Team 23  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), Witchfynde / Heritage  
**LONDON**, Half Moon, Herne Hill (01 274 2733), Zilch / Terminal Rescue  
**LONDON**, Half Moon, Putney (01 788 2387), Carol Gimes' Sweet FA  
**LONDON**, Hope And Anchor, Islington (01 359 4510), Midnight And The Lemon Boys  
**LONDON**, 100 Club, Oxford Street (01 636 0933), Zilla  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), The Balloons / Flying Testes Bros  
**LONDON**, The Look / Coopers  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Ski Patrol / Local Heroes / The Last Gang

**LONDON**, North East London, Polytechnic (01 527 9933), The Lookalikes  
**LONDON**, Old Queen's Head, Stockwell (01 274 3829), Broadcast  
**LONDON**, Palladium (01 437 7373), Matchbox  
**LONDON**, Queen Mary College (01 980 4611), The Thompson Twins  
**LONDON**, Royal College Of Art (01 584 5020), Q-Tips / Rio And The Robots / Havana Let's Go  
**LONDON**, Scala Cinema, Tottenham Street (01 637 9307), Clock DVA / Blah Blah Blah / B Movie / The Last Cars  
**LONDON**, School Of Economics, Holborn (01 405 1977), Roy Wood's Helicopters  
**LONDON**, South Bank Polytechnic, Rotary Street (01 261 1525 x 39), Jab Jab  
**LONDON**, Three Rabbits, Manor Park (01 478 0660), Oral Exciters  
**LONDON**, Thurlow Arms, North Norwood, Cannibals  
**LONDON**, University of London Union, Malet Street (01 580 9551), Black Slate / The Passions  
**LONDON**, Walmer Castle, Peckham (01 703 4639), Shadowfax  
**LONDON**, Wembley Arena (01 902 1234), Rod Stewart  
**LONDON**, White Swan, Greenwich, Suttel Approach  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), 3.00 am  
**MAIDSTONE**, Armstrong Hall (673496), Bouncing Dentists / Vocal Attack  
**MANCHESTER**, Apollo, Ardwick (061 273 1162), Ultravox / The Fatal Charm  
**MANCHESTER**, Millstone (061 852 5006), Crispy Ambulance / Stop Bath Terror / Spak Blit  
**MANCHESTER**, Umist (061 236 9114), Mud, (Christmas ball)  
**MELTON MOWBRAY**, Painted Lady (812121), The Step  
**MORECAMBE**, Grand Floral Hall, Shakin' Stevens  
**NEWCASTLE UPON TYNE**, City Hall (200077), Girlschool / Angel Witch  
**NOTTINGHAM**, University (51311), The Modettes  
**OXFORD**, Penny Farthing, The Spoilers  
**OXFORD**, University (511732), Pressure Shocks  
**NEWBRIDGE**, Rugby Club (871506), Ohio Parantoli  
**NEWCASTLE UPON TYNE**, Polytechnic (28761), Gary Glitter  
**NORTHAMPTON**, Roadmender's (21408), Accelerators  
**NORTHAMPTON**, MJM Club, Religious Overdose  
**NORWICH**, Whites (25539), G Squad  
**PAISLEY**, Bungalow Bar (041 889 6667), The Laughing Apple  
**PAISLEY**, College Of Technology (041 887 1241), Mafia  
**PENZANCE**, Demelza's (2475), Vardis  
**POOLE**, Dorset Institute Of Higher Education (524111), Switch  
**POOLE**, Wesssex Hall (85222), Ian Dury And The Blockheads  
**RAINWORTH**, Recreation Centre, Blush / The Detours  
**REDDITCH**, Football Club (64519), Dawnbreaker  
**RICHMOND**, Snootie's, The Castle (01 948 4244), The Decorators  
**ROCHDALE**, Rochdale College (40421),

## SPECIAL LOW PRICE ALBUM



Defeat Aids  
 Phillip Gayle  
 Jane Kennaway & Strange Behaviour  
 Local Heroes SW9  
 The Mechanics  
 Thompson Twins

# LIVE AT THE 101 WARTS 'N' ALL

THE MIGHT OF A LIFETIME CAN BE YOURS...IMAGINE STROLLING...

Local Heroes SW9 / Howard The Duck SALFORD, University (061 736 7811 x22), John O'Way And Wild Willy Barrett  
SCARBOROUGH, Taboo, Aswad  
SHEFFIELD, City Hall (22885), Dire Straits  
SHEFFIELD, KGB's Sparta  
SHEFFIELD, University (24076), Eddie And The Hot Rods  
SLOUGH, Langley College (42203), Hi-Tension  
STIRLING, Stuart Hall Tavern (812384), Delt  
JERKS  
STOKE ON TRENT, Hempstalls (616198), Vermillion Hair  
TAUNTON, Odeon (2283), Adam And The Ants  
WAKEFIELD, Unity Hall (6555), Slade  
WARRINGTON, North Cheshire College, Breathers  
WOKINGHAM, Rock Club, Chinatown

### SATURDAY

**DECEMBER 6**  
AYLESBURY, Friar's (88948), Killing Joke  
BIRMINGHAM, Red Lion (3180), Alien  
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021-236 2694), The Set  
BIRMINGHAM, Eagle And Tun, Digbeth, Soft Asylum  
BIRMINGHAM, Golden Eagle, Hill Street (021 780 4141), Fast Relief / The Pinkies  
BIRMINGHAM, National Exhibition Centre (021-730 4141), Queen / Straight Eight  
BIRMINGHAM, Odeon (021-643 6101), Ultravox / The Fatal Chasm  
BISHOPS STORTFORD, Triad Leisure Centre (56333), Girlschool / Angel Witch  
BOLTON, Institute Of Technology (26851), Here And Now, Accident On The East Lanes  
BRADFORD, Palm Cove Club (499895), Aswad  
BRADFORD, University (33466), Gary Glitter  
BRIDLINGTON, Coachman (73986), Generator  
BRIGHTON, New Conference Centre (203131), Ian Dury And The Blockheads  
BURDON, Royal Oak, Prime Suspect  
CAMBRIDGE, Technical College (363271), The Planets  
CARLISLE, Twisted Wheel (20335), A-Z  
CHESTER, The Albion (25717), The Precursors  
CHICHESTER, New Park Road Centre, The Chels  
COVENTRY, General Wolfe (88402), Rocketeers / Captain Video / Metro Glider / Liza Spenz / Taste  
COVENTRY, New Theatre (23141), Jon Anderson  
DARTFORD, YMCA (20521), Triarchy / Hotsfoot  
CHESTER, Deeside Leisure Centre (516731), Showaddywaddy  
DONCASTER, Talley Ho (722372), Knife Edge  
DUNFERMLINE, Belleville Hotel (27070), Boots For Dancing  
EASTBOURNE, Congress (36363), Sky  
EBBW VALE, The Level (0685 871506), Ohho Parantoli  
EDINBURGH, The Moon, Young Offenders  
EDINBURGH, Playhouse Nite Club (031-865 206), Eddie And The Hot Rods  
ELLSMERE PORT, Bull's Head, Asylum  
FALKIRK, Magpie (20809), Dick Smith Band  
GLASGOW, Apollo (041-332 9221), Dire Straits  
GLASGOW, Easterhouse Project (041-771 520), Nite Starz  
GUILDFORD, Polytechnic, Roy Wood's Helicopters / Trespass  
HORNCHURCH, The Bull (42125), Deep Machine  
HUDDERSFIELD, Polytechnic (38156), Stray Cats  
HUDDERSFIELD, Plume (2154), Overall  
ILKESTON, likely College (609010), Whipp  
KIMBERLEY, Recreation Centre (752197), Paralex  
KINGSTON, Polytechnic, The Step  
LAWNSWOOD, Boddington Hotel, Cool In The Shade  
LEEDS, Royal Park (785076), Geoff Jackson And The Huns  
LONDON, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01-748 1454), Crying Shapes  
LONDON, Bridge House, Canning Town (01-478 2889), Gerry McEvoy / Sunlighter  
LONDON, Chelsea College, Manresa Road, Once Band  
LONDON, Cock Tavern, North End Road, Fulham (01-385 6021), Hi-Fi  
LONDON, Greyhound, Fulham Palace Road (01-385 0526), Prctex / The Fix  
LONDON, Half Moon, Herne Hill (01-274 723), Talkover  
LONDON, Dingwells, Camden Lock (01-267 4967), Black Slade (midnight)  
LONDON, Dodger's, Trafalgar, Shepherds Bush (01-749 5005), The Works / Limehouse  
LONDON, Hope and Anchor, Islington (01-359 4510), Ricky Cool And The Rialtos  
LONDON, John Bull, Chiswick (01-638 1428), Spider / Wild Dogs  
LONDON, Marquee, Wardour Street (01-437 6603), Black Slade (9.00pm)  
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01-624 7611), Patrick Fitzgerald / Arsenal Of Desire  
LONDON, Norwood Hall, Slyda / The Ideals  
LONDON, 190 Community Centre, Deptford, Amba / Rubber Johnny  
LONDON, Pine Tavern, Plough Road, Brompton  
LONDON, Rockstore, Dean Street (01-436 8455), Modern Jazz / The Allies  
LONDON, Thames Polytechnic, Woolwich (01-855 0618), Slade  
LONDON, Thuron Arms, West Norwood, Sere Throat / Answer  
LONDON, The Venue, Victoria (01-748 4081), Osibisa  
LONDON, Wembley Arena (01-902 1234), Rod Stewart  
LONDON, Westminster Medical School (01-928 9811), Suttel Approach  
LONDON, White Swan, Greenwich, Bad Publicity  
LOUGHBOROUGH, University (63171),



**ROD STEWART: Wembley London (Friday, Saturday, Sunday).**

Steel Pulse  
LUTON, Blowin's, Great British Hope  
MANCHESTER, Cyprus Tavern (061-224 514), Performing Ferrets / Kevin Hewick / The Lipids / Bunch of Tories  
MIDDLESBROUGH, Teeside Polytechnic (245899), The Jump Club / Tim Jones Band / The Moley Moley  
MILTON KEYNES, Navigation Centre, Bart Jansch / John Renbourn  
NEW BRIGHTON, Floral Pavilion, Shakin' Stevens  
NEWCASTLE - UPON - TYNE, Spectro Arts Centre (22410), Dancing Lessons  
NEWCASTLE - UPON - TYNE, University (28402), Weapon Of Peace  
NOTTINGHAM, Boat Club, Trentside (869032), Magnum  
NOTTINGHAM, Rock City (411212), Climax Blues Band  
OLDHAM, Tower Club (061-624 5491), Whitefire  
PLYMOUTH, Polytechnic (21312), Er Majesty's Jolly  
PRESTON, Warehouse, Kraken  
READING, Bulmershe College (663387), Frankie Miller  
READING, Caribbean Club, Nightdoctor  
ROEHAMPTON, Global Institute College (01-873 1947), Revillos (Xmas ball)  
SHEFFIELD, University (24076), Small Print  
SHIFNAL, The Star (Telldorf 461517), The Review / The Mob  
SLOUGH, Technical College (33300), Panther 45 / The Custom  
SOUTHAMPTON, The Saints, Millbrook, Games To Avoid  
SOUTHEND, Top Alex, Alexandra Hotel (45934), Axe Bentley And The Traffic Lights  
SOUTHPORT, Southport Theatre (40404), Steeleys Span  
STROUD, Marshall Roms (3074), Chinatown  
SUNDERLAND, Polytechnic (76191), Slade  
TORQUAY, 400 Ballroom (281031), Barracudas  
WEYMOUTH, Cellar VIno (758868), Talon  
WOLVERHAMPTON, Polytechnic (26521), John O'Way And Wild Willy Barrett  
WOODBIDGE, White Hart, The Spoilers

### SUNDAY

**DECEMBER 7**  
ABERDEEN, Capitol (23141), Dire Straits  
BATH, Tiffany's (65342), Vardis, BELLSHILL, The Iron Maiden, Young Offenders.

BICESTER, Red Lion, The Spoilers.  
BRADFORD, Bradford College, Vaults Bar, (392712), Generator.  
BIRMINGHAM, Odeon, (021 643 6101), Budgie / White Spirit / Troublesooter.  
BLACKBURN, King George's Hall, (58424), Steeleys Span.  
BRADFORD, Princville, (578845), Whipp.  
BRIGHTON, Jenkinson's, (25897), Black Slade  
BRISTOL, Locarno, (26193), Adam And The Ants.  
BOLTON, Swan Hotel, (22009), Cliche  
BURY The Bridge, The Echophase.  
CAERPHILLY, The Crown Inn, Ohho Parantoli  
CARLISLE, Coach Horse, AIIZ.  
CHIGWELL, White Hart, (01-505 2254), Park Avenue.  
COLCHESTER, Essex University, (863211), Psycho Hamster / Killerdonoughs.  
CROYDON, Crawdaddy, The Star, London Road, (01-684 1360), The Business.  
DERBY, Tiffany's, (41441), Pressure Shocks.  
DUNSTABLE, Queensway Hall, (603326), Del Leppard.  
GLASGOW, Apollo, (041 332 9221), The Damned.  
GLASGOW, Gigg's, West Street, Altered Images.  
GLENROTHES, Rothes Arms, (753701), Venigmas.  
GUILDFORD, Guildford College, Er Majesty's Jolly.  
HALIFAX, Civic Theatre, (51156), Showaddywaddy.  
IPSWICH, Gaumont, (53641),

Saxon/Limelight.  
LANCASTER, University, (65021), Ultravox / The Fatal Charm.  
LEEDS, Haddon Hall, (751115), Knife Edge  
LEICESTER, University, (26681), Stan Arnold.  
LONDON, Bridge House, Canning Town, (01-478 2889), Night.  
LONDON, The Castle, Tooting Broadway, (01-672 7018), Far Cry  
LONDON, Cock Tavern, North End Road, Fulham, (01-385 6021), Works.  
LONDON, Greyhound, Fulham Palace Road, (01-385 0526), Earl Okin / Trimmer And Jenkins.  
LONDON, Half Moon, Herne Hill (01-274 2733), Mickey Jones Band / Paul Goodman.  
LONDON, Half Moon, Putney, (01-788 2387), Kevin Coyne.  
LONDON, Hope and Anchor, Islington (01-359 4510), The Cheaters.  
LONDON, King's Head, Acton, (01-992 0282), Furniture / Jam.  
LONDON, Lyceum, The Strand, (01-836 3715), Girlschool / Angel Witch.  
LONDON, Marquee, Wardour Street (01-437 6603), Stray Cats.  
LONDON, Moonlight Club, Railway Hotel, West Hampstead, (01-624 7611), Icarus.  
LONDON, Duke Of Lancaster, New Barnet, (01-449 0465), Spider.  
LONDON, Lyceum, The Strand, (01-836 3715), Girlschool / Angel Witch / Dedit.  
LONDON, New Golden Lion, Fulham, (01-385 3942), Eddie And The Hot Rods.  
LONDON, Pegasus, Stoke Newington, (01-

899 1158), Taiwan Pins.  
LONDON, Southbank Polytechnic, (01-261 1525), The Step.  
LONDON, Theatre Royal, Drury Lane, (01-836 6101), The End.  
LONDON, Torrington, North Finchley, (01-445 4710), Ricky Cool And The Rialtos.  
LONDON, Wembley Arena, (01-902 1234), Rod Stewart.  
LONDON, Wimbledon Theatre, (01-946 5211), Three Degrees.  
MANCHESTER, Apollo, Ardwick, (061 273 1112), Yes.  
NORWICH, University of East Anglia, (56161), Gary Glitter.  
NOTTINGHAM, Hearty Goodfellow, (42257), The Lovely Bones.  
NOTTINGHAM, Imperial Hotel, (42984), Token Gesture.  
OXFORD, Corn Dolly, (44761), Bad Publicity.  
PAISLEY, Bungalow Bar, (041 889 6667), Ghost Story (lunchtime).  
PETERBOROUGH, Gladstone Arms, (44388), Axis.  
POOLE, Arts Centre, (70521), Sky.  
RUSHTON, Bay Horse New Inns, Whitefire.  
SOUTHAMPTON, Gaumont, (29772), Ian Dury And The Blockheads.  
SOUTHAMPTON, Joiner's Arms, (25612), The New Brendas.  
STOURBRIDGE, Mitre, Arizona - Smoke Review.  
WOLVERHAMPTON, Civic Hall, (21359), Slade.  
WOLLASTON, Nag's Head, (664204), Accelerators.

### MONDAY

**DECEMBER 8**  
BATH, Moles, Barracudas  
BIRMINGHAM, Cedar Ballroom, Constitution Hill (021 236 2694), Monochrome Set  
BIRMINGHAM, Odeon (021 643 6101), Adam and the Ants  
BIRMINGHAM, Romeo And Juliet's (021 643 6696), Misspent Youth  
BIRTLEY, William IV, Erogenous Zones  
BOLTON, Aquarius Club, Twisted Ace  
BOURNEMOUTH, Winter Gardens (26446), Slade  
BRADFORD, St George's Hall (32513), Steeleys Span  
BRADFORD, Palm Cove (499895), Whitefire  
BRADFORD, Bradford College, Vaults Bar (392712), Reflex  
BRISTOL, Colston Hall (291768), The Skids / Tea Set  
CARDIFF, Sophia Gardens (20181), Ian Dury And The Blockheads  
CHESTERFIELD, Aquarius (70188), Del Leppard  
COVENTRY, Belgrade Theatre (20205), God's Eyes / Human Cabbages / Chrome Six / Profile  
EDINBURGH, Carlton Studios, Positive Noise  
EDINBURGH, Odeon (031 667 3805), Ultravox / The Fatal Charm  
EDINBURGH, Tiffany's (031 556 6292), Bad Manners  
HARDSTOFT, Shoulder Of Mutton (Chesterfield 850276), Slade  
HUDDERSFIELD, Polytechnic (38156), Here And Now / Accident On The East Lanes  
IPSWICH, Gaumont (53641), Shakin' Stevens  
LANCASTER, University (65021), The Undertones  
LEEDS, Marquis Of Granby (454480), Knife Edge  
LOUGHBOROUGH, University (63171), Maritoni  
LONDON, Albany Empire, Deptford (01 691 4562), Beryl And The Perils  
LONDON, Apollo, Victoria (01 828 6491), The Motels / Billy Karioff And The Ex-terminators  
LONDON, Brecknock, Camden (01 485 3076), The Flatbackers  
LONDON, Bridge House, Canning Town (01 478 2889), The Step  
LONDON, City Of London Polytechnic (01 247 1441), Stan Arnold  
LONDON, Cock Tavern, North End Road, Fulham (01 385 6021), Razy Dazzy Spasm Band  
LONDON, Dingwells, Camden Lock (01 267 4967), Midnight And The Lemon Boys  
LONDON, Green Man, Stratford (01 504 1637), Telemacque  
LONDON, Greyhound, Fulham Palace Road (01 385 0526), The Lookalikes / The Dancers  
LONDON, Hammersmith Odeon (01 748 4081), Al Stewart And A Shot In The Dark  
LONDON, Hope And Anchor, Islington (01 359 4510), Club Tango / 23 Skidoo  
LONDON, Marquee, Wardour Street (01 437 6603), Stray Cats  
LONDON, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), Martian Dance / Significant Zeros  
LONDON, North London Polytechnic, Holloway (01 607 3279), Aswad  
LONDON, Pegasus, Stoke Newington (01 265 5603), Sons Of Cain  
LONDON, Ruskii Arms, East Ham (01 472 0377), Accident

HAMMERSMITH PALAIS  
OUTLAW PRESENTS  
The See No More Tour  
THE UNDERTONES  
Plus Guests  
MONDAY & TUESDAY  
15th & 16th DECEMBER 8pm  
ALL TICKETS £3.00  
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, VIRGIN TICKET UNIT, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

APOLLO VICTORIA  
KILTORCH and OUTLAW PRESENT  
SPITFIRE  
Plus Special Guests  
THURS./FRI. 4th/5th DECEMBER 7.30pm  
TICKETS £3.00 £2.00 £2.50  
FROM BOX OFFICE, PREMIER BOX OFFICE, LONDON THEATRE BOOKINGS, VIRGIN TICKET UNIT, & USUAL AGENTS. (SUBJECT TO BOOKING FEES)

**LONDON**, Thames Polytechnic, Woolwich (01 855 0618), **The Cheaters**  
**LONDON**, Wembley Arena (01 902 1234), **Queen / Straight Eight**  
**MANCHESTER**, Band On The Wall (061 832 6625), **The Drones**  
**MANCHESTER**, Danehart Centre, Twilight Zone  
**MANCHESTER**, Old Grey Horse, Didsbury, Gags  
**MANFIELD**, Red Lion, Music Bar, The Acid  
**MIDDLESBROUGH**, Town Hall (245432), Showaddywaddy  
**NEWCASTLE UPON TYNE**, City Hall (20007), **Madness** (two shows)  
**NORWICH**, Theatre Royal (28292), **Billy Connolly**  
**NOTTINGHAM**, Rock City (411212), **Slade**  
**NUNEATON**, 77 Club (386323), **Anti-Pasti / Variocass / Aftermath**  
**OTLEY**, Westbourne Hotel, **Cool In The Shade**  
**PAIGNTON**, Festival Theatre (58641), **Kyo**  
**PAISLEY**, Bungalow Bar (041 889 6667), **H2O**  
**RICHMOND**, Snoopy's, The Castle (01 948 4244), **Lonesome Nomore**  
**SOLIHULL**, Boggery, Arizona Smoke Review  
**SOUTHAMPTON**, Gaumont (29772), **Saxon Limelight**  
**ST ALBANS**, City Hall (64511), **Steel Pulse**  
**STOKE ON TRENT**, Trentham Gardens (657341), **Dire Straits**  
**SWANSEA**, Circles (54131), **Vardis**  
**UXBRIDGE**, Unit One (01 574 2005), 3.00 am

**TUESDAY**

**DECEMBER 9**

**ABERDARE**, Rhyd Y Waun Youth Centre (871506), **Chibo Parantoli**  
**ANDOVER**, Oscar's, **Loaded Dice**

**BIRMINGHAM**, Cedar Ballroom, Constitution Hill (021 236 2694), **Vardis**  
**BLACKBURN**, King George's Hall (58428), **The Damned**  
**BRIGHTON**, Basement Club (061 786), **A Certain Ratio**  
**CANTERBURY**, Kent University (84734), **Slade**  
**CARDIFF**, University (36421), **After the Fire**  
**CHESTERFIELD**, Aquinas (70188), **Del Leppard**  
**COLCHESTER**, Embassy Suite (5910), **Special Duties**  
**COVENTRY**, The Regrade (20205), **Human Ebbwasse / Profile / Chrome Six / Idiot Eyes / Attraction**  
**CROYDON**, Warehouse Theatre (01 880 4060), **Riders / All Known Germs**  
**DERBY**, Assembly Rooms (31111), **Saxon / Limelight**  
**DERBY**, Lonsdale College (51491), **Dance Band**  
**EDINBURGH**, Astoria (021 861 1662), **Shake**  
**EDINBURGH**, Odeon (031 657 3805), **Madness** (two shows - matinee)  
**EXETER**, University (77911), **The Skids / Tea Set**  
**GLASGOW**, Tiffany's (041 332 0992), **The Undertones**  
**GLENROTHES**, Rothes Arms (753701), **Young Offenders**  
**GUILDFORD**, Surrey University (71281), **Stan Arnold**  
**HARDSTOFT**, Shoulder of Mutton (Chesterfield 850276), **Chicken Shack**  
**HULL**, New Theatre (20463), **Billy Connolly**  
**LEEDS**, Warehouse (31111), **Knife Edge**  
**LIVERPOOL**, Rotlers, **XTC / Modern Man**  
**LIVERPOOL**, Star and Garter, **Arena**  
**LONDON**, Bandwagon Soundhouse, Kingsbury, **Chinatown**  
**LONDON**, Basement Bar, Clarendon Hotel, Hammersmith Broadway (01 748

1454), **Back Door Man**  
**LONDON**, Bridge House, Canning Town (01 476 2889), **Sunlighter**  
**LONDON**, Cock Tavern, North End Road, Fulham (01 385 6021), **Other Bros**  
**LONDON**, Covent Garden Community Centre, Shelton Street (01 836 3355), **Rubber Johnny**  
**LONDON**, Dingwalls, Camden Lock (01 257 4957), **Pylon**  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), **The Shout / TV21**  
**LONDON**, Hammersmith Odeon (01 748 4081), **Al Stewart And A Shot In The Dark**  
**LONDON**, Hope and Anchor, Islington (01 359 4510), **Johnny Mars' 7th Sun**  
**LONDON**, Marquee, Wardour Street (01 437 4661), **The Mo-Dettes**  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), **The Work / Mogul / Reptile Institute**  
**LONDON**, 100 Club, Oxford Street (01 636 0933), **Doll By Doll / Venigmas**  
**LONDON**, Rock Garden, Covent Garden (01 240 3961), **The Flatbackers**  
**LONDON**, The Venue, Victoria (01 834 5500), **Jimmy Lindsay**  
**LONDON**, Wembley Arena (01 902 1234), **Queen / Straight Eight**  
**LONDON**, Windsor Castle, Harrow Road (01 286 8403), **Furniture**  
**MANCHESTER**, Apollo, Ardwick (061 273 1112), **Rod Stewart**  
**MANCHESTER**, Band On The Wall (061 832 6625), **No Mystery**  
**MANCHESTER**, Polytechnic (061 273 1162), **The Motels / Billy Karloff And The Extremes**  
**MIDDLESBROUGH**, Town Hall (245432), **And The Ants**  
**NEWCASTLE UPON TYNE**, City Hall (20007), **Dire Straits**  
**PAISLEY**, Bungalow Bar (041 889 6667), **Visitors**



**MOTELS: Victoria Apollo, London (Monday).**

**RICHMOND**, Snoopy's, The Castle (01 948 4244), **The Orange Cardigan**  
**SHEFFIELD**, Limit Club (730940), **Killing Joke**  
**SHREWSBURY**, Tiffany's (58786), **Adam And The Ants**  
**SOUTHAMPTON**, Gaumont (29772), **Yes**  
**SWANSEA**, Brangwyn Hall (50821), **Sky**  
**SWANSEA**, White Swan (54080), **Diz Dingley**  
**WATFORD**, Bailey's (39848), **The Nolans**  
**WOLVERHAMPTON**, Polytechnic (28521), **The Planets**

**LONDON**, Half Moon, Herne Hill (01 274 2733), **The Step**  
**LONDON**, Hammersmith Odeon (01 748 4081), **Al Stewart And A Shot In The Dark**  
**LONDON**, Hayes, Brook House (01 845 2286), **Arrogant**  
**LONDON**, Hope And Anchor, Islington (01 359 4510), **Method Actors**  
**LONDON**, Kensington, Russell Gardens (01 603 3245), **The Munchies**  
**LONDON**, King's Head, Acton (01 992 0282), **The Kloners / Square One**  
**LONDON**, Marquee, Wardour Street (01 437 6603), **The Mo-Dettes**  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), **Vice Versa / The Room**  
**LONDON**, Music Machine, Camden (01 387 0428), **Spider / The Chevrans**  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), **Midnight And The Lemon Boys**  
**LONDON**, The Venue, Victoria (01 834 5562), **John Cooper Clarke**  
**LONDON**, Wembley Arena (01 902 1234), **Queen / Straight Eight**  
**MANCHESTER**, Apollo (061 273 1112), **Rod Stewart**  
**MANCHESTER**, Cozit's, Beach Club, Shudehill, **Poison Girls / Zounds**  
**MANCHESTER**, RAFA Club (061 736 1881), **The Cheaters**  
**MANCHESTER**, University (061 273 5111), **Dance Band**  
**NEWCASTLE UPON TYNE**, City Hall (20007), **Dire Straits**  
**OXFORD**, Corn Dolly, (44761), **Motley Crew**  
**OXFORD**, Scamps (45136), **Sonic Tonix**  
**PAISLEY**, Bungalow Bar (041 889 6667), **The 45's**  
**PETERBOROUGH**, Fleet Complex, The Hornets  
**PORTSMOUTH**, Centre Hotel (27651), **Xena Zerox**  
**PRESTON**, Moonraker (59907), **White Fire**  
**READING**, Top Rank (57262), **Budgie / Praying Mantis**  
**SHEFFIELD**, Polytechnic (738934), **Stray Cats**  
**SHERBOURNE**, Public School (2082), **Paris / Jetty**  
**SOUTHAMPTON**, Gaumont (29772), **Yes**  
**SOUTHAMPTON**, University (556291), **The Piranhas**  
**ST HELENS**, Theatre Royal (28467), **Shakin' Stevens**  
**STOCKPORT**, Wagon And Horses, **Horses On The East Lanes**  
**STOKE HANLEY**, Victoria Hall (24641), **Saxon / Limelight**  
**TREFOREST**, Wales Polytechnic (Pontypridd 405133), **Gary Glitter**  
**UXBRIDGE**, Brunel University (39125), **Slade**  
**WAKEFIELD**, Speakeasy, **Head Hunter**  
**WATFORD**, Bailey's (39848), **The Nolans**  
**WATFORD**, Cassio College (24362), **The Tea Set**  
**WEST DRAYTON**, RAF Airways Club (45868), **Clem Curtis And The Foundations**  
**WORKINGTON**, Downunder Club, **Vardis**

**WEDNESDAY**

**DECEMBER 10**

**BIRMINGHAM**, Top Rank (021 236 3226), **Ian Dury And The Blockheads**  
**BRADFORD**, St George's Hall (32513), **XTC / Modern Man**  
**BRADFORD**, University (33466), **The Motels / Billy Karloff And The Extremes**  
**BRADFORD**, Bradford College, Vaults Bar (392712), **Jazz Night**  
**BRIGHTON**, Top Rank (25895), **Ultravox / The Fatal Charm**  
**BRISTOL**, Romeo And Juliet's (292658), **Burning Spear**  
**CARLISLE**, Market Hall (23411), **Adam And The Ants**  
**CHESTERFIELD**, Adam And Eve (78834), **Mystic Orange**  
**CROYDON**, Warehouse Theatre (01 680 4060), **The Spivs / The Daleks**  
**DERBY**, Assembly Rooms (31111), **Billy Connolly**  
**EXETER**, University (77911), **Aswad**  
**GALASHIELS**, Maxwell Hotel, **Xodus**  
**GLASGOW**, Apollo (041 332 9221), **Madness**  
**GRIMSBY**, Central Hall (55796), **Del Leppard**  
**LEEDS**, Florde Greene (490984), **Here And Now / The Androids Of Mu / The Astronauts / Entire Cosmos / Danny And The Dressmakers / The Hamsters**  
**LEEDS**, Marquis Of Granby (434480), **Backslider / Mirror Boys / Xero Slingsey**  
**LEEDS**, Pack Horse (453980), **Generator**  
**LEEDS**, University (39071), **Knife Edge / Nine Below Zero**  
**LIVERPOOL**, College Of Higher Education (051 236 5480), **The Planets**  
**LONDON**, Blitz, Covent Garden (01 405 6598), **Broadcast**  
**LONDON**, Brecknock, Camden (01 485 3073), **Chevrons / B Film / Red Box**  
**LONDON**, Bridge House, Canning Town (01 476 2889), **Regents**  
**LONDON**, Cock Tavern, North End Road, Fulham (01 385 6021), **Jazz Sluts**  
**LONDON**, Dodger's, Trafalgar, Shepherd's Bush (01 749 5005), **Empty Vessels**  
**LONDON**, Gossips, Dean Street, **Dumb Blondes**  
**LONDON**, Green Man, Stratford (01 534 1637), **Italian Parcels**  
**LONDON**, Greyhound, Fulham Palace Road (01 385 0526), **Frankie Miller / Nuthin' Fancy**

**LONDON**, Half Moon, Herne Hill (01 274 2733), **The Step**  
**LONDON**, Hammersmith Odeon (01 748 4081), **Al Stewart And A Shot In The Dark**  
**LONDON**, Hayes, Brook House (01 845 2286), **Arrogant**  
**LONDON**, Hope And Anchor, Islington (01 359 4510), **Method Actors**  
**LONDON**, Kensington, Russell Gardens (01 603 3245), **The Munchies**  
**LONDON**, King's Head, Acton (01 992 0282), **The Kloners / Square One**  
**LONDON**, Marquee, Wardour Street (01 437 6603), **The Mo-Dettes**  
**LONDON**, Moonlight Club, Railway Hotel, West Hampstead (01 624 7611), **Vice Versa / The Room**  
**LONDON**, Music Machine, Camden (01 387 0428), **Spider / The Chevrans**  
**LONDON**, 101 Club, St John's Hill, Clapham (01 223 8309), **Midnight And The Lemon Boys**  
**LONDON**, The Venue, Victoria (01 834 5562), **John Cooper Clarke**  
**LONDON**, Wembley Arena (01 902 1234), **Queen / Straight Eight**  
**MANCHESTER**, Apollo (061 273 1112), **Rod Stewart**  
**MANCHESTER**, Cozit's, Beach Club, Shudehill, **Poison Girls / Zounds**  
**MANCHESTER**, RAFA Club (061 736 1881), **The Cheaters**  
**MANCHESTER**, University (061 273 5111), **Dance Band**  
**NEWCASTLE UPON TYNE**, City Hall (20007), **Dire Straits**  
**OXFORD**, Corn Dolly, (44761), **Motley Crew**  
**OXFORD**, Scamps (45136), **Sonic Tonix**  
**PAISLEY**, Bungalow Bar (041 889 6667), **The 45's**  
**PETERBOROUGH**, Fleet Complex, The Hornets  
**PORTSMOUTH**, Centre Hotel (27651), **Xena Zerox**  
**PRESTON**, Moonraker (59907), **White Fire**  
**READING**, Top Rank (57262), **Budgie / Praying Mantis**  
**SHEFFIELD**, Polytechnic (738934), **Stray Cats**  
**SHERBOURNE**, Public School (2082), **Paris / Jetty**  
**SOUTHAMPTON**, Gaumont (29772), **Yes**  
**SOUTHAMPTON**, University (556291), **The Piranhas**  
**ST HELENS**, Theatre Royal (28467), **Shakin' Stevens**  
**STOCKPORT**, Wagon And Horses, **Horses On The East Lanes**  
**STOKE HANLEY**, Victoria Hall (24641), **Saxon / Limelight**  
**TREFOREST**, Wales Polytechnic (Pontypridd 405133), **Gary Glitter**  
**UXBRIDGE**, Brunel University (39125), **Slade**  
**WAKEFIELD**, Speakeasy, **Head Hunter**  
**WATFORD**, Bailey's (39848), **The Nolans**  
**WATFORD**, Cassio College (24362), **The Tea Set**  
**WEST DRAYTON**, RAF Airways Club (45868), **Clem Curtis And The Foundations**  
**WORKINGTON**, Downunder Club, **Vardis**

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THE KRAZE

Thurs 11th Dec

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# BLITZ

## JAPAN Lyceum, London By Mike Nicholls

HELL, BLITZ or whatever this week's latest club is, for the masses. Judging by their accents the two girls next to me had made a pilgrimage from Doncaster but then over the past two years Japan have played even less gigs here than Spandau Ballet, gasp.

Shame, because whilst also prime attractors of the attractive, they've got an infinitely greater grasp over what they're doing, not to mention wearing. In the subdued light of this show, the 'Gentlemen Like Polaroids' hiccup evidently needed more "live" playing prior to recording. On stage none of the influences are nearly so apparent, the superb rhythms fusing with Richard Barbieri's improving synthesiser to produce some of the most insidious dance music imaginable.

Following the taped 'Warsawa', er, 'Burning Bridges' intro, Sylvian swans to the front of the stage, hands casually thrust deep into the pockets of an impeccable mid-length leather coat. Whoaaaaaaa! This is what they want!

Thankfully, there the posing ends as style becomes subsumed by their charming musical hypnotism.

Taking Islands In Africa develops into pure modern funk courtesy of a bass guitarist and drummer. Sylvian has got every reason to have full confidence in. His own vocals also quietly seduce and though he sounds like Ferry on record, their restrained presentation live reduces all similarities.

The choice of material is ideal and its juxtaposition exemplary, the spritely 'Methods Of Dance' a perfect foil for the wistfully despairing 'Love's In Vain'. For once the fanatics at the front were justified in going over the top and the time they played prior to the power - cut was one of the fastest gig hours I've ever known.

It was unfortunate that when the band returned, they were unable to regain the same momentum, a boring chunk preceding the fine Moroder - encouraged 'Life In Tokyo' and the concluding 'Fall In Love Again'.

Yet all things considered, it was an unimpeachable show. Japan confirming that they aren't just a bunch of pretty faces and shameless plagiarists but a group of talented, maturing musicians who wed dance to romance in the most consummately stylish way.

## FRANK ZAPPA The Palladium, New York By Ira Meyer

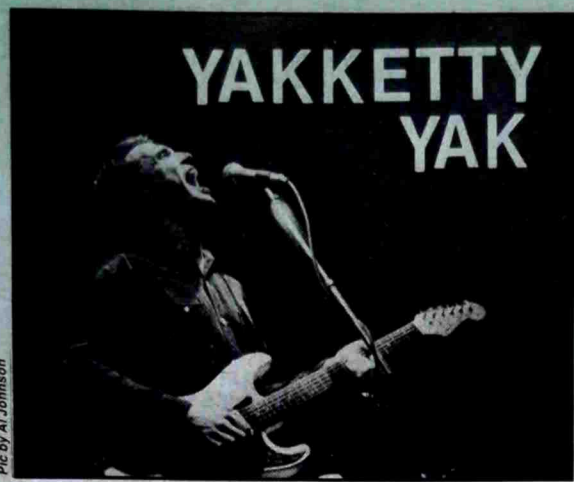
FRANK ZAPPA resumed his annual Halloween antics after a one year hiatus - taking to the Palladium stage with a six piece band that sounded brassier than Jimmy and Tommy Dorsey's big bands put together.

Yes, one of the keyboardists did lift a trumpet to his lips for a few brief moments. But most of the "blowing" was by of synthesizers. Add two black guitarist / singers with a lot of soul and sure enough Mr Z had yet another whole new attack.

Mr Z himself was pretty straightforward on this night. Black pants and yellow shirt, he sang / intoned his lyrics with just the right note of irony, picked up a guitar for a well - heeled solo here and there, and conducted his mini-orchestra with, well, aplomb.

The arrangements were much tighter than usual and there was less abstract rambling than is generally the case with Mr Z's outfits. And the brevity suited him well. Okay, it wasn't all that coherent. There was this rather absurd song (the lyrics read from a notebook) about kitchen utensils. Need I say more?

But this show worked better than most of Zappa's over, say, the last five years. Just off the wall enough to be quirkily unique he didn't go off to the deep end - which is what Zappa at his best has always been about.



Pic by Al Johnson

## TALKING HEADS David Byrne lets rip.

### TALKING HEADS Hammersmith Palais, London By Mike Nicholls

IT'S NO longer a case of being crept upon unawares. Stealth and strategy have been replaced by a firm grasp of the wrist and an invitation that this is the way, step inside. And how can you refuse? Nothing to lose!

Talking Heads have lost nothing by expanding into a nine - piece funk orchestra. David Byrne's impressionistic bleakness had reached its peak and it was time to travel on. That the journey should have taken us to the roots of tribal rhythm etc must have surprised nobody. They always were based in R&B street but covered their tracks pretty well.

With 'I Zimbra' the turning point, that was a suitable time for Funkadelic man Bernie Worrell to be brought on stage, along with Busta Jones in a loud - checked suit. But it was 'Psychokiller' that opened the show, sharply exorcising the past, the words 'say something once, why say it again' more loaded than ever.

Even this was radically different, softened by harmonies yet galvanised by Adrian Belew's ostentation. A second guitarist has been essential for this outfit and none of the other players were any more superfluous. Visually, the new

recruits were a scream, their grinning and apparent fooling around stood out like so many sore thumbs alongside Tina Weymouth's persistent intensity.

Musically they added no end of extra jabs and frills which in turn became layers of extra textures redefining the sound. Animals' was almost unrecognisable, incorporating a startling section of chants whilst the earlier 'Warning Sign' should have gone on half the night, so absorbed were they all in its abundant cross - rhythms.

Here percussionist Steve Scales played a vital role, repeatedly steering the songs away from their foundations into something less structured. Its significant that few of the 'Remain In Light' cuts have conventional beginnings or endings and live this is taken to the limit.

'Born Under Punches' and 'Cross - eyed And Painless' lapsed into ever - diminishing circles of controlled dementia and 'Once In A Lifetime' featured some engaging call - and - response battering between Tina and back - up vocalist Dolette McDonald.

Elsewhere - notably 'Life During Wartime' and 'Take Me To The River' - she tended to encourage too much of a gossipy direction but that's a small quibble in relation to the overall groove of the new band.

In reply to one joker, Talking Heads '80 didn't make me see God - but then I didn't hear anyone shout 'Judasi!' either.

'Visually our friend is no less bizarre, a bandaged visage and shades putting him somewhere between the Invisible Man and the Elephant Man. He can also play mandolin and you'll maybe recall that his last one - a rare custom job - got pinched during his support slot on the Gary Numan tour.

Nevertheless his new one sounds in order and 'Children Of The Night', the title of a forthcoming album, God help us, he makes it sound like a *sitar*. Elsewhere there are some inspired covers. The excruciatingly synthesised 'Smoke On The Water', needless to say, pisses all over the original whilst the use of strobe during the weepy bit of 'Dead Man's Curve' puts a whole new complexion on the word poignant.

Then there's a version of 'Baba O'Reilly' that would have even brought a smile to Pete Townshend's lips. He was probably in church though. Glad I wasn't.

More than Kiss or Cheap Trick, where the cartoon characterisations are created via sordid and sundry accoutrements, Zappa is himself a living, breathing and immensely musical cartoon character. And the level of musical development leaves you believing that the form doesn't matter much at all. Whatever he's decided to try, Frank Zappa would make it his.

### NASH THE SLASH Fulham Greyhound, London By Mike Nicholls

WHITE NOISE at its most delectable. Delightfully disciplined, dumb but deluxe, deliciously deliciously deranged, as my old pal John Cooper Clarke would say.

Actually, comparisons don't end there because like the JCC of the days of yore, Nash also uses a drum machine, not to mention a synthesiser and what sounded like a tape loop but which apparently isn't as that would provide less scope for making mistakes!

Is this man or machine? I hear you asking. Well, bearing in mind he's on his toddle, one sympathises with NTS's considerable battery of gadgetry and can only marvel that one man creates such an unholy row. This is enhanced by the gent carving and crashing away on an almighty violin.

What kind of way is this to spend a Sunday night?

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### KILLING JOKE / DISCHARGE / FAD GADGET The Lyceum, London By Bev Perry

BOUNCERS seem to get more and more obstreperous these days. It was a kind and helpful bunch of these bruisers that prevented me getting in where I should have been half an hour previously. Missing Fad Gadget was mistake number one.

Once through the turnstiles, it's like entering an arena full of the new tribalists. The Lyceum tonight's unusually jammed up with black leather and dog collar. Indeed, the words Adam and Crass have hardly had a long - term stay before their names are wiped from the backs of jackets and replaced with Discharge or, inevitably, Killing Joke.

First off from Discharge (four Vicious clones with exquisitely Brylcreemed spiked hair) was the hell - raising 'Realities Of War' Songs follow at a break - neck speed unequalled in The Guinness Book Of Records, resulting in a fuzzed - up, unintelligible sound.

'Fight Back', 'Society's Victim' and 'Tomorrow Is For Us' are much the same, all ridiculously fast, angry, anthem - and anaemic. Just like an impotent lover, they can't sustain it for more than a few minutes without falling short of their previous promises. A crazy form of youth cut - ure, perhaps - but at least the vocalist's mad - cap movements provoked humour in the audience.

Killing Joke are provoking in other, more subtle, ways. They gig rarely, aren't bothered about airplay and don't give a toss about the music press. Jaz, singer and keyboards, spins arm windmills between uttering tormented tones and pacing the stage excitedly.

From the first song, they go into 'It's So Dead', making for an awesome build - up of power sound with an insidious edge of mystery. Paul (no surname) on drums, is the catalyst behind the battalion: his aggressive, searing pace stays up throughout 'Taker'. During this frenzy, Jaz provokes the crowd into a deafening chorus of 'Take, take, TAKE!' and the response is as strong as the anger and frustration of today's repressed youth can give. 'Primitive Life' ensues, as jangling and uncompromising as ever, followed with encores of 'Tainted' and 'Complication'.

While Jaz and Paul are the instigators and most impressive in constituting the band's force, Youth

and Geordie remain relatively impassive and reticent, even though their fans dance savagely and shout out in hero worship. All this, and 14 - year - olds puking up after a solvent - sniffing session? Just another part of the Killing Joke, my dears.

This group have a strange, illiberal faculty, but there's also a cruel edge to the lyrics, verging on the disturbing and painful. How much influence it has over their fans, for the most part a very young and impressionable lot, is an apprehensive thought. After all, who needs yet another tribal war?

### THE FIX 101 Club, London By D W Charles

A MOBILE recording studio parked in the street outside doesn't always guarantee the quality of the sounds within. But when 101 Records decided to capture the Fix on tape in Clapham, quality was certainly the order of the day. Quality with a capital Q.

Remnants of the late lamented Portraits and Phil Rambow bands, the five man Fix were immediately impressive, even stunning, despite a bare handful of gigs to their credit. Blessed with one of the clearest sound mixes yet heard down the 101, the Fix cruised through arrangements that sparkled with wit and invention, offering a snappy and imaginative hybrid of all that's good about mainstream eighties rock.

As you might expect with such a young outfit the Fix's musical roots showed through occasionally with a flash of the Thin White Duke here and a glimpse of Bill Nelson's colour dreaming there. But once their precision - engineered rhythm section picked up the beat and Pete Greenall added dashes of shimmering synthesiser, the Fix took on an air of real distinction.

Singer Cy Curnin looked and sounded calm and collected, relying more on his richly textured voice rather than empty poses. And he turned songs like 'Acrobat', 'The Strain' and 'Dancing In The Dark' into such masterpieces of drama and dynamics he and his band must soon expect to join such as Split Enz and Fingerprutz on the airwaves.

Until then though you'll have to watch for them on the next 101 Club live album. I don't know who else will be on it, but they'll have to be mighty good to be better than the Fix.

## ROCK CHAMELEON

### B-52s/AU PAIRS/PEARL HARBOR

By Mark Cooper

A FAIR mixture this before a packed house bursting to dance, Pearl Harbor has reorganised the Explosions having left the old band in San Francisco. This must be one of their first performances - they sounded loud and overly traditional with Pearl as boisterous and inexhaustible as ever. Too early to judge them tonight, they were off well before nine o'clock.

The Au Pairs followed and offered the most exciting and challenging music of the evening as far as I'm concerned. Their songs are explicit and political but not didactic or pompous. The sound is dominated by a rock hard rhythm section, Paul Foad's choppy rhythm guitar located somewhere between the work of Wilko and Andy Gill of the Gang of Four and the sensuous vocals of Leslie Woods. These last two dominate the stage marching back and forth while exchanging guitar breaks. The music is an engaging mixture of choppy anger and Hynde-like lyricism, midway between commercialism and the stark dark political dance of the Leeds bands. The single 'It's Obvious' is repeated in the well-deserved encore and is a fair-

indication of their work so far. More to follow.

The B-52s are well-loved and they proceeded to be as charming and ironic as ever. They claim to be a party band - it must be exhausting partying every night and being kooky. The sound tonight was a little muffled and the band failed to grab at exhilaration. 'Wild Planet' is a weak album when compared with the first album and indicates a band who defined their sound so distinctly on their first outing that they'll probably never recover.

Stylistically they're in a corner, telling the same party joke over and over. Each song has its riff, strange raga-like guitar or organ phrases, followed by a chorus, a shriek or a throwaway line. The solid work of the band is done by Ricky Wilson on guitar and Keith Strickland on drums. The rest is a mad mixture of voices in harmony and discord, organs and maraccas, an inspired amateurish jumble that somehow coheres into a unique sound, a certain kind of party.

They open with 'Hot Lava' and take us on a ride through the kind of American kooky trash world that the English love to recognise as the old colony. At their best, on songs like 'Private Idaho' they succeed in being both obsessive and danceable, all 16 dances inclusive. 'Planet Claire' opens the four encores and is still their most definitive and distinctive number. Will they ever recover from it?

### THE NOLANS Conference Centre, Wembley By Alf Martin

SCHMALTZ, PURE, unadulterated schmaltz. It can easily be knocked, but what's the point?

# 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 just in it for the money. Cynical? You should have heard what Freddie had to say to the kids who'd mortgaged an arm and a leg to be there: "It's very nice to see you all in this shit-hole tonight. What the f- are we doing here?"

Indeed, Freddie, what? Your usual pre-gig 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 even rescue this distressing debacle.

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

Material like 'Killer Queen' and 'Another One Bites The Dust'

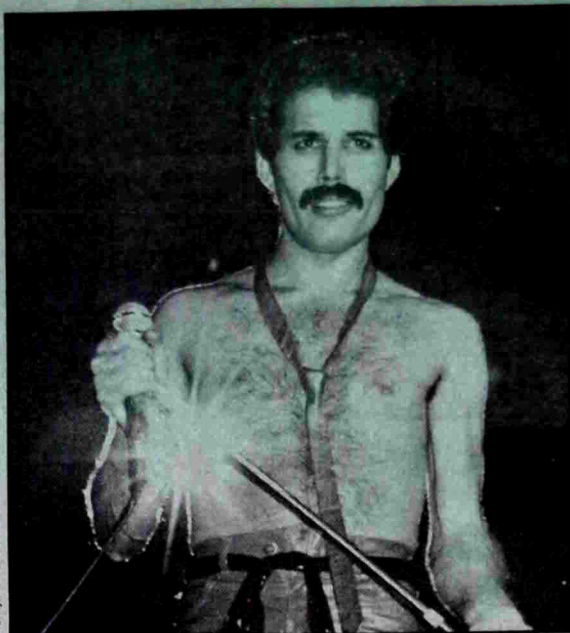
sounded reasonable but was ridiculously rushed. The pacing was appalling and when Mercury sussed the lack of feed-back from the bemused crowd, the result was that the erstwhile boredom would have been less embarrassing.

Sure they've always had a weakness for accompanying their grandiose 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 bang 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 twee, 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 terrific urge to wrench out the pre-recorded tapes during the relentless 'Gallileo / Mamma Mias'.

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



Pic by Rock Shots

**HMMM, now what did I do with my pocket calculator?**

**THE MOTELS**  
The Venue, London  
By Rosalind Russell

THREE WEEKS ago, during their Australian tour, Martha Davies of the Motels threatened to "rip the god-dam walls down" when they played again in the UK. The walls of the Venue are still standing, but they sure as hell must have a few cracks in them.

The band's performance was 50 per cent better than it was in Melbourne and gives them a much firmer footing in this country. The Venue was packed - the first time I've seen it so crowded - and enthusiastic. It helped that it wasn't entirely a seated audience, because the Motels' set needs a lot of move-

ment. The overall sound sometimes swamped Martha's vocals and a few of the endings were a bit sloppy, but all of that was offset by the abundance of excitement and apparent lack of nerves.

As before, Martha seemed to be a bit nailed down by her guitar, but once free of that she loosens up and lets rip.

'Careful', with its structured and dramatic build up of the keyboards, comes through with real inventiveness and class. The band didn't seem so stiff and stereotyped, and the cockiness I took for arrogance has neutralised into humour. Michael Goodroe, the bass player, is as laconic as ever, but guitarist Tim McGovern showed a more relaxed performance.

'Whose Problem Am I' is an ex-

cellent song and drew worthy appreciation, but the surprise for me was 'Total Control'. I didn't like it when they played it in Australia, but I've had to completely revise my opinion of the song and their handling of it. It comes over as a real cracker now. As does 'Danger', which was one of my favourites anyway. Martha overlays her sense of drama with a sensitive ability not to go over the top.

But she delighted and surprised everyone by leaving the stage during 'Cry Baby' and wandered around the audience singing and dancing. It's not the first time this has been done, but it works well. How long she'll be able to do it, I don't know. The Motels are getting bigger, and soon it won't be safe for her to throw herself into the crowd.

**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 their existence. Every song is approached with total commitment — after all, what is commitment if it isn't absolute? A phony stance? not in this case.

Okay, so the band's influences at times are so obvious they hurt but their use of the foregone often transcends their mentors. Song like 'Night Vs Day' and 'Hour Of Need' are incisive proof of this. The sound are rapidly developing their own unique approach and line of attack.

Singer / guitarist / lyricist Adrian Boorland 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 knife-edge dynamism makes for a compelling force which, surprisingly enough, is totally accessible!

The three other members, Graham Green (bass) Bi 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 'Jeopardy' is of course featured heavily along with some recent material. So all in all, another name to go with U2, Bunnymen, Wah! Heat, Resistance

T O M R O B I N S O N

**SECTOR 2**

THE ALBUM

PRODUCED BY STEVE LILLYWHITE

## LIGHTNING RAIDERS

### Music Machine, London

By Gill Pringle

DESPITE THEIR pedigree backgrounds, there's not a hint of complacency about the Lightning Raiders — a rock band in every complimentary sense of the word. It's true, they use all the rock 'n' roll clichés in the book, but put so much force and energy behind it, that no-one could dare complain. Least of all in front of the Raiders' unruly Hells Angels following.

After a dormant period the band are back in business again. Complete with new singer and rhythm guitarist, they are ready to knock any tired audience into lively dance form.

Sporting a persuasive Iggy Pop stance, singer Gass proved to be a worthy replacement, as he flung himself about the stage with anarchic abandon and desperate vocals. John Hodge continues to change his expensive collection of guitars with almost every number. But who cannot forgive such indulgence when the result is a marvellous array of guitar tricks, forming the backbone of the Raiders' own cult sound?

'Criminal World', 'Addiction' and 'Sweet Revenge' are all typical Raiders' material. The bitter-sweet sides of life tinged with a touch of psychedelia and more than a suggestion of crazy, not-caring rock 'n' roll. Yes, the Raiders legend lives on!

## THE METHOD ACTORS

### Beach Club, Manchester

By Alan Entwistle

WHEN YOU go to Manchester's Beach Club you won't just see a couple of bands. You'll see a movie too.

Tonight's cinematic offering is Hitchcock's 'The Birds'. And although many here have seen the film before, it's still a more worthwhile exercise viewing in the pre-gig waiting period than trying to compare the blankness of a venue's walls to the blankness on the punter's faces.

And after the film, as value for money becomes the key phrase, people begin making their way upstairs to see tonight's support act, Separate Fix run through a set of bleak songs. They're a band who've succumbed to 'Unknown Pleasures', but who are still young and ambitious enough to develop this sound into their own style and achieve a kind of perfection.

They leave to a warm reception from tonight's small audience and are followed soon after midnight by The Method Actors, from Athens, Georgia — the town that brought you The B 52's and Pylon.

The Method Actors employ only the basic elements of rock music: drums, guitar and vocals. But yet for a two-piece they somehow manage to construct a vivid musical format that is essentially their own. Vic Varney's thrashing guitar melodies are backed by Dave Gamble's well co-ordinated drum patterns, creating some of the finest modern rock music around. Entertainment for the soul and for the feet.

The song, 'Bleeding', and their single, 'The Method', are performed with both Vic and Dave on vocals. And as stunning guitar work is matched by imaginative, tight drumming, some of the audience are enticed into motion, proving the music's danceability.

The band finish tonight's set with 'Around The World', with Gamble hacking out a steady backbeat to Varney's rotating vocals and guitar.

## RESTAURANT FOR DOGS

### Moles Club, Bath

By Fred Williams

A BUSY man, this Barry Andrews. Since leaving XTC he's worked on the session circuit, become a Gentleman (that is, a fully paid-up member of Robert Fripp's League Of Gentlemen), and now grown his own band, Restaurant For Dogs. Restaurant will be supporting the League on their upcoming tour, so in spite of the MU rules on moonlighting, Barry will be playing in two bands on the same night, but this sort of thing is common these days — Restaurant's bassist, David Marx, brought along his own band, The Mix, as support, and played a rather hot lead guitar with them.

Considering the contrast between XTC's new wave leanings and Fripp's almost classical professionalism, speculation

abounds as to which direction Restaurant will steer: rock, rhythm or midway? Or any way? Even though the set commenced in a Fripp fashion, elegant riffs in slow-flow tempos, the answer's in the question — it was in XTC that he got noticed, and it's in rock that his roots lie strongest.

Marx and Andrews make a fine team, bass and keyboards interlocking in fast, intricate patterns that only dwell for moments exploring one theme before moving on. The feel is dynamic, while the material veers from the crass extremes of hi-speed electronic punk (all the vocals have punk intonations) to more 'serious', slower, pieces with throbbing, insistent surges which in mid-number turn incredibly funky. Andrews makes a virtue out of surprise, and thus makes intriguing music.

Restaurant For Dogs? Get the trough out, I'm hungry.

## IQ ZERO

### Yutick's Nest, Blackburn

By Alan Entwistle

ANY INITIAL doubts that IQ Zero might have had trouble pulling off such a stunt were soon assuaged.

The environment of a northern cabaret club seemed to pose few problems for Blackburn's fizziest pop group as they took on the Liquid Gold role for a night. But cabaret patter was all that punctuated tonight's riveting set of instant modern-rock classics.

Not long ago, easy comparisons between the band and ye olde XTC were drawn so often it became a stigma, and potential fans would take their money and their allegiance elsewhere. Times were hard.

But tonight IQ Zero are proving that the odd albino here and there can become a phoenix and rise up from the ashes of its past, and that a band can change their basic ideology and become more appealing than ever before. Tonight almost all the quirky pop numbers of old have been ditched; the new set offering only two glimpses of this history: 'She's So Rare' and 'Crazy Dolls' — the A and B sides of the band's last single. Otherwise the songs are all new, all written in a style that is the band's own.

From the opening controversial/commercial 'Cruise Missiles Over Europe', and through the more mellow ground of 'Soldier Of War' and 'Don't Explain', right up to the immediacy of such gems as 'Fireball' and 'Broken Man' IQ Zero shed a fresh light on mainstream pop music, approaching it in an interesting way, and producing class art typical of the better contemporary bands.

## EROGENOUS ZONES

### Newcastle University

By Aiden Cant

YEAH YEAH, another girl group. Superficially, Erogenous Zones are instant attraction. Their songs (courtesy of keyboardman Trevor Sewell) will hit upon nagging hooks at regular occurrences while they have the obvious focal ploy in a reet petite girlie singer called Sue Porter who, despite her size completely dominates the visual side of the Zones. Delve slightly deeper and instead of working a bunch of instant / disposable pop tunes, an Erogenous Zone number can be quite a complex arrangement with many a change of gear.

Sue's presence upfront is obviously going to be their major weapon. The rest of the Zones hang in the wings, though they do have fleeting moments of centre-stage glory, and leave Sue to engage herself in a series of synchronized dance-steps with short but intimate chatter in between songs.

The songs are smacked with a distinct keyboard flavour that ain't too far away from the Skids 'Wargames' being as close in subject matter as the swirling keyboards and melodramatic choruses. The strongest points in the Zones' music are contained in the opening three or four numbers — including 'Wargames', that breathe fire and are all very fine efforts. After that, the set tends to slip into their shadow and only during 'Tropic Of Cancer' do they return to what they're really capable of achieving. The other members — Richard Hart (guitar), Chick Ryder (bass) and John McKenna (drums) mainly adhere to a rock solid rhythm which emerges as the Zones overall strongpoint.

GARY NUMAN

# Gutless Gazza

GARY NUMAN  
Fox Warfield Theatre  
San Francisco

By Monica Gillham

NUMAN works in the same Genre as, but without the wacko humour of Devo, the pure-bred elegance of Bowie, or the alien perfection of Kraftwerk. What's left? A harmless brand (bland?) of soothing, 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 teenaged fans who turned out in force for this performance, all of whom seem satisfied with what Numan gave them. He is isolated on stage from his musicians, and spends his time looking dramatic and distant-hip thrust out, vaguely machine-like dancing, lips pursed.

For the last three numbers, the bass and guitar players come down off their pedestals and join Numan, who himself straps on an axe for the occasion. This attempt at conventional band camaraderie comes off badly, as the three seem uncomfortable and Numan shows himself a just-barely-adequate guitar player. For a band whose stock in trade is disaffection, this display of 'just-folks rock 'n' roll is embarrassing and pointless.

All the imagination that should have gone into the music was apparently taken up by set design and the result is stultifying. At least four times, what seemed to be the opening measures of 'Cars' were heard, but they were in fact different songs. The numbing beat of 4/4 time had exclusive dominion — this from a band whose strong suit is rhythm.

Other bands do the synth-pop better and TV game shows have more exotic sets. Numan's unsympathetic, distant persona is ultimately not enough — he bores rather than fascinates. When gutless Gazza plaintively sings 'Remember, I am human,' the response he's likely to get is "Who cares?"



BLACK SLATE

BLACK SLATE  
Top Rank, Birmingham

By Kevin Wilson

IN THE wake of certain disadvantageous circumstances, ie a poor disco, an indifferent set by the usually competent Wide Boys and a small, luke warm audience, Black Slate played a remarkable gig at Brum's Top Rank.

The place was probably too big for a band selling itself on the strength of one hit (!) single but they made the most of it. Starting with 'Reggae Music' the fusion of the standard reggae units (bass, guitar, drums, keyboards) was made and expounded to its fullest potential.

'Legalise Collie Herb' received a warm welcome, and 'Freedom Time' was played with ferocity and conviction. Then, unusually, Des Mahoney embarked on a short, but emotive, drum excursion leading into 'Amigo' — abysmal on vinyl but superb live. Keith Drummond's vocal coaxings won over the doubting audience and led into 'Boom Boom' with its chant 'say what you mean, mean what you say' and war cries of 'boom boom festival'.

'Reggae Music' provides a well deserved encore and Black Slate leave us wanting. They're rapidly becoming an MOR reggae band, just a little too safe for comfort.

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ODDS 'N' BODS

STEVIE WONDER, rather than 'Happy Birthday' or even Lately, has chosen 'I Ain't Gonna Stand For It' as his next single... 'I'm Back' by the Pointer Sisters...

LONDON'S 'N' world has been shaken by Falman Graham Carter leaving Mayfair Gullivers for Soho Le Bear Route... 'I'll Be a Star' by the Pointer Sisters...

WELL, we're getting ready for our first mad Christmas here at the Shack. I'm telling my best friend long and Jeff is trying to grow one... 'I'm Back' by the Pointer Sisters...

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DAVE BROWN of BBC Radio

Medway's soul show (he's the short furry one) takes time out from his busy round of the Thames estuary area's clubs to play pat-a-cake with Dartford Flicks' Colin Hudd. You can catch Dave tonight (Thursday 4th) at Strood Micawbers. Band: Freak To Freak / 'Love Munch' / 'We Do It All Day Long' / 'Hyper Space' / 'US Uncle Jam LP' / 'R's Latest Arrival' / 'Ultimate Masterpiece'...

DJ TOP TEN

- CRAIG DAWSON of Edinburgh's Road Runner mobiles (031 472 2611) has the usual appeal... RAO DULIPA... RIO DE JANEIRO, Vincent Edwards... I WANNA BE LIKE YOU / BARE NECESSITIES... TERRY BEARS' PICNIC, Henry Hall EMI 'Kids'... BOOGIE WOOGIE BUGLE BO, Andrews Sisters... FAMOUS TANGOS (LA CUMPAROSA), Francisco & Orch Embassy EP... HUCKLE BUCK, Royal Scots Band HMV... LONELY GOATEE, SO LONG FAREWELL, etc. Julie Andrews / Cast RCA 'Sound Of Music' LP

BREAKERS

BUBBLING UNDER the UK Disco 80 (part 46) with Steve Dennis support are Linda Gillard 'Shout Your Best Shot' (RSO 12in), Black State 'Boom Boom' (Ensign 12in), Coffee 'I Wanna Be With You' (De-Lite 12in), Sky 'Superlove' / 'Here's To You' / 'I Mouzo's Electric Band' / 'I Still Love You'... Everybody Get Down' (US Vanguard 12in), Paaches & Herb 'Fun Time' / 'One Child Of Love' (Polydora 12in), James Brown 'It's Too Funky In Here' / 'Get Up Offa That Thing' (Polydora LP), Massara 'Margarita' (Champagne / 12in), Sweet

UK NEWIES

PATRICIA RUSHEN: 'Never Gonna Give You Up (Won't Let You Be)' (Elektra K 124947). Beautifully recorded 12in coupling pairs this terrific sparkling happily swirring jaunty 'Emotions-type 118-117bpm strutter with the steadily snapping 106bpm 'Don't Blame Me' jittery jogger, her two best 12in cuts making excellent value. CHANGE: 'The Glow Of Love' (WEA K 781877). The Lover's Holiday-flipping original LP version has been on stop-gap 12in again until now finally the extended 119bpm 12in remix of the lovely creamily rolling Luther Vandross-sung modern soul classic is officially out, with the shrill chirping 128bpm 'It's A Girl's Affair' as flip. Check which version you're buying as this was the LP version's flip too. BT EXPRESS: 'Stretch' (Excalibur EXCP 503). Just to be difficult, the full length bass thudded 112-113bpm heavy funk smacker now appears also to be in limited 10,000 copy 3-track 12in edition featuring as flip their LP's 2 main attractions, the remixed 110(100)-108-109bpm 'Express' tinkling chugger and 107bpm 'Do It (Till You're Satisfied)' lurching jogger, leaving the 'old Gold', Future Gold LP (EXCLP 5001) somewhat barren unless you want the brooding 124(100)-126-123-127bpm 'Peace Pipe' and jerky 108(100)-110-111(outro)bpm 'Shout It Out' remixes or the newly recorded fast churning 130bpm 'Midnight Beal', plodding 112/160bpm 'Let Me Be A One' and slow 40bpm 'I Just Wanna Hold You'.

CAMEO: 'Throw It Down' (Casablanca CANL 216). Excellent buzzing and tumbling 117bpm 12in choppy funk rumble with brassy snabs and spurling bass synth under staccato vocals. SURFACE NOISE: 'Zero One' (WEA K 18395T). Bass and Latin percussion driven jazz 108-107bpm 12in instrumental jiggler with catchy melody naggingly carried by zipping synth, mellow sax and tinkling vibes, much better than the weak disco 118bpm 'Right Between The Eyes' original plus disc. EDIT POINT: (Help Yourself; Magnel 12MAG 200). Tunefully loping mellow UK jazz-funk 12in instrumental now in two newly edited versions at 115-114(bass)-116-117(a) and 115-116(bass) on bpm (THISMIX) and 118-114(bass)-116-117(vocal) on-118-117-116bpm (more vocal THATMIX), still a nice mix between George Benson and Moush's 'Electric Band'.

NARADA MICHAEL WALDEN: 'I Want You' (Atlantic K 116347T). Show-off funk stylized typically, lurching emphasis shifting well-oiled 117-115-117-115-118(bpm) of break-118bpm 12in smacker flipped by the noisily 'live' 123(100)-119-116bpm 'Get Up' jolter. THE JACKSONS: 'Heartbreak Hotel' (Epic EPC 9391). Sinister slow slinky pen-up jittery 0-87-118-107bpm jolter flipped by the 197-902ed strutting 0-130-0bpm 'Different Kind Of Lady' smacker.

JERMAINE JACKSON: 'Little Girl Don't You Worry' (Motown TGM 121). Brittle sparse smacking 118bpm 7in jittery swinger. DESI ROOTS: 'One In A Million You' (Hawkeye HD029, via 01-961 0866). Superb mellow 85/42bpm 12in reggae version infinitely superior to Larry Graham's original, with great electronic boing effects adding artistic appeal.

BLONDIÉ: 'Rapture' (LP 'Autamerican' CHRYSALIS CD 129B). The clever title gives away that this at first etherally sung purposeful 108bpm jogger suddenly becomes a full-blinded rapper - rapped by Debs herself!

IMPORTS

BLACKBYRDS: 'Love Don't Strike Twice' (LP 'Better Days' US Fantasy F-9602). George Duke-produced vocal set with a well defined tidy sound, this lovely soul singer having grabbed slow nagging 83bpm while the great sparse 118bpm title track bopper has Reddings-type tightness and Narada-style smack. 'Don't Know What To Say' being a steadily tripping smooth 119bpm swayer. 'What's On Your Mind' a synth-spired 122bpm jittery 118bpm smacker. 'Dancin'' a tripe jittery 118bpm smacker. 'Without Your Love' a functional 117bpm harmony jiggler. 'Do You Wanna Dance?' a frothy 140bpm racer, the 'What/43bpm 'Do It Girl' and 88/44bpm 'What We Have Is Right' being gentle soulies.

HEATWAVE: 'Jitterbuggin'' (LP 'Candles' US Epic FE 3887). The long awaited return set (not legally for sale in the UK until GTO release it in January) shares several supplementary musicians with the Blackbyrds, this Rod Temperton-penned subtle Give Me The Night-118 119bpm smooth chugger being dynamite, as are the subtly pushed and relaxed 105/60bpm 'Til Clostin' and 107bpm 'Where Did I Go Wrong' slower - however, other cuts although rhythmic are more radio rather than disco orientated, the 120bpm 'Dreamin' You', 117-112bpm 'Coin Crazy', 112bpm 'Turn Around', Suite and Smoother by Paul Co-perned All I Am a Smoother, while their 0-112bpm 'Gangsters Of The Groove' single is not here joined by its B-side. MICHAEL WYCOFF: 'Come To My World' (LP US RCA AF 1-3823). Classily produced beautiful soul set mainly for listening by an overly Stevie Wonder-like but accomplished youngster, the title track being a rhythmically racing 133bpm happy fast Latin-flavoured romper. 'Love Makes Me Sing' a lovely 'la la la'-ing infectious 0-91-92bpm swayer. 'Just As Long' a Merry Clayton-sung, long gentle 136-135bpm meandering slowly with jazzy luger horn finish, and 'Feel My Love' a slow starting spurring 25-52-105-105bpm comes-and-goes swinger.

CECIL PARKER: 'I've Been Missing Your Lovin'' (LP 'Chirpin'' US TEC TEC 1201). Back-backed soulful recorded steadily 112-113bpm smacker with 'Be Together Again'-type flow, tracing bass behind his soaring voice and nice piano building quite a bit of power as it progresses. 'Get On Up' being a sleazy steady slow 98-99bpm jogger with jazzy sax and keyboards behind the plodding 'What I Think I Am' an early swaying pleasant 111bpm singalong on cover, while the 'Ball Half' intro'd 'I Think It's Time' is a strange not particularly danceable shuffler and 'Love Is' a lovely mellow dead slow.

REMIX BY MACH: 'Funky Mix' (US Remix 12in). Not at all 'Bits & Pieces' but literally exploded for all who used it last weekend!), this instrumental snippets mixer starts with Sergio Mendes before kicking in to Funkytown and at 0-122-124bpm is certainly useable as several well-known intros are incorporated, the flip's 125-124-125bpm 'On the Beat' being fairly dull although it does multi-track the 'Funkytown' rhythm with the 'Bad Girl' 'fool too deep beep' ad infinitum Record Shack hit.

REMIX BY MACH: 'Disco Brake' (US Remix 12in). Similarly, an instrumental mixer 'disco brake' at around 120bpm to the Ring My Bell'syng ping, the flip's 0-132-132bpm having lots of Puerto Rican percussion. HARRY THUMANN: 'Underwater' (Canadian Uniwave W-12017). Ultra zingy though rather good pop-oriented 131bpm 12in instrumental driven by churning synthesizer with dramatic stereo orchestration and exciting effects. 'You're On Top' builds up like something from 'Star Wars' and has been big in US gay clubs.

FRED WESLEY: 'Still On The Loose' (US RSO RS 1054). Conversational relaxed loose 97bpm 7in heavy funk jogger, much more urgent than 'House Party' (LP LAKED). 'You Love Us On The One' (LP 'Fantastic Voyage' US Solar BXL1-3724). Well oiled quote-filling strictly formula set including the 12in-issued title track, this plodding jittery 106bpm smacker (mixable with Zapp) and the slick functional 115-116bpm 'Strung Out' smacker.

SHALAMAY: 'Hot On Fire' (US Solar XD-12153). Pop-oriented 12in jittery swinging 119bpm 12in smacker with shrill Nollins' Ashford & Simpson-type vocal intensity. BAR-KAYS: 'Bodyfever' (LP 'As One' Mercury SRM-13844). Not particularly incisive set, this greatly tripping steady slow 113-114-115-114bpm funk smacker with an unorthodox 'Fool On Top' builds up like chugging slaccato 120-121bpm 'Boogie Body Land' becomes a rapper halfway, 'Work It Out' is a chat intro'd confused 129-130bpm choppy jolter and the title track a boring jittery 115-113-98-115bpm thuddor.

CON FUNK SHUN: 'Touch' LP (US Mercury CMR-4082). Empty unoriginal set, 117bpm title track clapping snappy opener doesn't do much. 'Kidnapped' is a clippety-clop 120bpm romper, while the 121bpm 'Too Tight' and 112bpm 'Lady's Wild' are EWF-type staccato strutters. BOOTSY: 'Mug Push' LP 'Ultra Wave' US Warner Bros BSK 3433). Disappointingly set (including muddy 12in 13bpm 13bpm 13bpm issued Shortnin' Bread-intruded overly slow 92bpm slinky muddy being par for the purely specialist course.

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# INDEPENDENT

*Singles*

1	2	BEER DRINKERS AND HELL RAISERS (EP)	Motorhead	Beat
2	1	THE EARTH DIES SCREAMING / DREAM A LIE	UB40	Graduate
3	3	TELEGRAM SAM	Bauhaus	4AD
4	4	SEVEN MINUTES TO MIDNIGHT, Wah! Heat		Inevitable
5	7	ZEROX	Adam & The Ants	Do It
6	8	CARTROUBLE	Adam & The Ants	Do It
7	6	EXPLOITED BARMY ARMY	Exploited	Exploited
8	10	SECONDS TOO LATE	Cabaret Voltaire	Rough Trade
9	5	KILL THE POOR	Dead Kennedys	Cherry Red
10	—	DECONTROL	Discharge	Clay
11	8	ATMOSPHERE	Joy Division	Factory
12	15	FEEDING OF THE 5,000 (SECOND SITTING)	Crass	Crass
13	12	POLITICS 'N' IT'S FASHION	Girls At Our Best	Record/Rough Trade
14	16	BLOODY REVOLUTIONS / PERSONS UNKNOWN	Crass/Poison Girls	Crass
15	13	HOLIDAY IN CAMBODIA	Dead Kennedys	Cherry Red
16	—	ANIMAL SPACE	Sits	Human
17	17	CALIFORNIA UBER ALLES	Dead Kennedys	Cherry Red
18	11	REQUIEM	Killing Joke	Malicious Damage
19	21	TOTALLY WIRED	Fall	Rough Trade
20	18	LOVE WILL TEAR US APART	Joy Division	Factory
21	—	GUILTY	Honey Bane	HB
22	19	REALITY ASYLUM	Crass	Crass
23	25	MORE SHORT SONGS (EP)	Six Minute War	Dummy
24	14	FLIGHT	A Certain Ratio	Factory
25	29	REALITIES OF WAR	Discharge	Clay
26	20	ARMY LIFE	Exploited	Exploited
27	30	TRANSMISSION	Joy Division	Factory
28	23	TERROR COUPLE KILL COLONEL	Bauhaus	4AD
29	25	YOU CAN BE YOU (GIRL ON THE RUN)	Honey Bane	Crass
30	27	FIGHT BACK (EP)	Discharge	Clay
31	26	ADRENALIN	Throbbing Gristle	Industrial
32	22	FORMY COUNTRY	UK Decay	Fresh
33	24	SOMETHING'S COME OVER ME	Throbbing Gristle	Industrial
34	28	CAN'T CHEAT KARMA / WAR/SUBVERT	Zounds	Crass
35	39	BETTER SCREAM	Wah! Heat	Inevitable
36	46	EUGENE	Essential Logic	Rough Trade
37	31	THE ROBOTS DANCE	Classix Nouveaux	ESP
38	37	MOTORHEAD	Motorhead	Big Beat
39	33	DOUBLE HEART	Robert Rental	Mute
40	34	THE FRIEND CATCHER	Birthday Party	4AD
41	36	GATHERING DUST	Modern English	4AD
42	38	WE ARE ALL ANIMALS	Diagram Brothers	Construct
43	44	WARDANCE / PSYCHE	Killing Joke	Malicious Damage
44	42	TREASON (IT'S JUST A STORY)	The Teardrop Explodes	Zoo
45	40	THE BUNKER	The Bollock Brothers	Macdonald/Lydon
46	41	DRUG TRAIN	Cramps	Illegal
47	45	ALTERNATIVE ULSTER	Stiff Little Fingers	Rough Trade
48	43	WHERE'S CAPTAIN KIRK?	Spizz Energy!	Rough Trade
49	50	FINAL DAYS	Young Marble Giants	Rough Trade
50	—	IV SONGS (EP)	In Camera	4AD

*Albums*

1	8	GROTESQUE (AFTER THE GRAMME)	Fall	Rough Trade
2	1	IN THE FLAT FIELD	Bauhaus	4AD
3	2	DIRK WEARS WHITE SOX	Adam & The Ants	Do It
4	3	SIGNING OFF	UB40	Graduate
5	4	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys	Cherry Red
6	5	STATIONS OF THE CRASS	Crass	Crass
7	7	CHAPPAQUIDICK BRIDGE	Poison Girls	Crass
8	6	ARE YOU GLAD TO BE IN AMERICA	James Blood Ulmer	Rough Trade
9	9	CLOSER	Joy Division	Factory
10	10	UNKNOWN PLEASURES	Joy Division	Factory
11	14	COLOSSAL YOUTH	Young Marble Giants	Rough Trade
12	13	THE HITCH-HIKERS GUIDE TO THE GALAXY PART TWO	THE RESTAURANT AT THE END OF THE UNIVERSE	Original Cast
13	12	LIVE AT THE COUNTER EUROVISION '79	Misty In Roots	People Unite
14	7	TOTALE'S TURNS (IT'S NOW OR NEVER)	Fall	Rough Trade
15	11	FIRESIDE FAVOURITES	Fad Gadget	Mute
16	—	STAGE FRIGHT	Witchfynde	Rondelet
17	18	ALTERNATIVE HITS	Chelsea	Step Forward
18	—	THE VOICE OF AMERICA	Cabaret Voltaire	Rough Trade
19	15	PARANOID	Black Sabbath	NEMS
20	16	INFLAMMABLE MATERIAL	Stiff Little Fingers	Rough Trade

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# VIRGIN

1	SOUND EFFECTS	The Jam
2	SUPER TROUPER	Abba
3	GUILTY	Barbra Streisand
4	KINGS OF THE WILD FRONTIER	Adam & The Ants
5	AUTOGAMERICAN	Blondie
6	GREATEST HITS	Dr Hook
7	BARRY	Barry Manilow
8	THE RIVER	Bruce Springsteen
9	SIGNING OFF	UB40
10	HOTTER THAN JULY	Stevie Wonder
11	NOT THE 9 O'CLOCK NEWS	Various
12	SCARY MONSTERS & SUPER CREEPS	David Bowie
13	ZENYATTA MONDATTA	Police
14	GAUCHO	Steeley Dan
15	FOOLISH BEHAVIOUR	Rod Stewart
16	THE STRONG ARM OF THE LAW	Saxon
17	ORGANISATION	Orchestral Manoeuvres in the Dark
18	EAGLES LIVE	Eagles
19	NEVER FOREVER	Kate Bush
20	FACES	Earth Wind & Fire

CUT PRICE OFFERS AT MOST VIRGIN STORES THIS WEEK

# SONGWORDS



**AC/DC**  
**Rock And Roll**  
**Ain't Noise Pollution**  
**On WEA**

*W & M by Young, Young, Johnson*

**Shout:**  
 Hey now all you middle-men  
 Throw away your fancy cars  
 And why are you out there  
 Sitting on the fence  
 So get off your arse and come down here  
 Cos rock 'n' roll ain't no riddle man  
 To me it makes good sense  
 Good sense... let's go!

**Verse 1:**  
 Help me tell some friends of playing on my guitar  
 We got vibrations coming out from the floor  
 We're just listening to the record hearing  
 Too much noise are you deaf you wanna hear some more.

**Chorus:**  
 We'll just talk 'bout the future, forget about the past  
 Forget about the past  
 It'll always be with us  
 It's never gonna die

*Never gonna die rock 'n' roll  
 Ain't noise pollution  
 Rock 'n' roll — ain't gonna die  
 Rock 'n' roll — ain't noise pollution  
 Rock and rolling will survive  
 It's just rock and roll — rock and roll.*

**Verse 2:**  
 I took a look inside your bedroom door  
 You looked so good lying on your bed  
 Well I asked you if you wanted any rhythm in your  
 You said you wanted rock 'n' roll in-stead.

**Chorus:**  
 Rock and Roll ain't noise pollution

**Repeat to fade**

*AC/DC Fan Club  
 c/o Coral Browning,  
 KWE Records,  
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 London W1.*

**STRAY  
 CATS**  
**Runaway**  
**On Arista**



*W & M by Setzer / McDonnell. Produced by Dave Edmunds*

**Get kicked out for coming home at dawn  
 Mom and Dad curse the day you were born  
 Throw your clothes into a duffie bag  
 Shouting as you slam the door, the whole bits a drag**

**Who can I turn to  
 Where can I stay  
 I heard a place is open all nite and all day  
 There's a place you can go where the cops don't know  
 You can act real wild they don't treat you like a child**

**Runaway Boys...**  
 Your hair's all greasy and you feel like a slob  
 You're only 15 and you can't get a job  
 Ya run into the luncheonette to shoot a few games  
 Losing all your quarters man it's always the same

**Steal a couple of bucks to buy a new toy  
 Slip into the alley with the runaway boys**

**Running faster  
 Faster all the time**

*Your under age and God knows thats a crime*

**Get kicked out for coming home at dawn  
 Mom and Dad curse the day you were born  
 Throw your clothes into a duffie bag  
 Shouting as you slam the door the whole bits a drag**

**Who can I turn to  
 Where can I stay  
 I heard a place is open all nite and all day  
 There's a place you can go where the cops don't know  
 You can act real wild they don't treat you like a child**

**Runaway boys...**  
 Running faster  
 Faster all the time  
 You're under age and God knows thats a crime

**Runaway boys  
 Runaway boys  
 Runaway boys  
 Runaway boys**

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# VIDEO

- 1 THE OMEN (Magnetic Video)
  - 2 STRAW DOGS (Guild Home Video)
  - 3 DIRTY HARRY (Warners)
  - 4 THE EXORCIST (Warners)
  - 5 TURNING POINT (Magnetic Video)
  - 6 MURDER IN THE ORIENT EXPRESS (Thorn EMI)
  - 7 RETURN OF THE PINK PANTHER (Precision Video)
  - 8 THE WILD BUNCH (Warners)
  - 9 MEAN STREETS (Hikon Video)
  - 10 WOODSTOCK (Warners)
- Chart courtesy HMV, Oxford Street

# FILMS

- LONDON'S TOP TEN**
- 1 CALIGULA GTO — Prince Charles
  - 2 RAISE THE TITANIC, ITC — Leicester Square Theatre
  - 3 THE AWAKENING, Col - EMI - Warner 2 ABC 1 Bayswater, ABC 1 Edgware Road, ABC 2 Fulham Road, Classic 4 Oxford Street, Scene 4
  - 4 THE ELEPHANT MAN, Col - EMI - Warner — ABC 3 Bayswater, ABC 1 Fulham Road, ABC 1 Shaftesbury Avenue, Studio 4
  - 5 SNOW WHITE AND THE SEVEN DWARFS, Walt Disney — Classic 1 Haymarket
  - 6 THE BLUES BROTHERS, CIC — Empire, ABC 4 Fulham Road
  - 7 THE BLUE LAGOON, Col - EMI - Warner — Odeon Leicester Square, Marble Arch, Odeon 2 Kensington, Classic 3 Oxford Street
  - 8 AIRPLANE! CIC — Plaza 2 ABC 3 Fulham Road, Classic 5 Oxford Street
  - 10 BEING THERE, ITC — Odeons St Martin's Lane, Classic 1 Chelsea
- UK PROVINCIAL TOP FIVE**
- 1 THE BERMUDA TRIANGLE, Sun Classic
  - 2 DRESSED TO KILL, ITC
  - 3 AIRPLANE!, CIC
  - 4 THE ELEPHANT MAN, Col - EMI - Warner
  - 5 FRIDAY THE 13th, Col - EMI - Warner
- Compiled By Screen International

# BOOKS

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  - 4 POLICE, Songs By Sting (Printed Music) £3.50
  - 5 SEX PISTOLS FILE, Ray Stevenson £2.50
  - 6 BOWIE IN HIS OWN WORDS, Miles £2.95
  - 7 JAM FILE, Extra Special 75p
  - 8 BLONDIE, Fred Scheruers £1.25
  - 9 BLONDIE, Lester Bangs £3.95
  - 10 ROLLING STONES, In Their Own Words £2.95
- Compiled by MUSIC SALES, 78 Numan Street, London W1

# STAR CHOICE

- BRIAN SETZER SINGER / WRITER AND COMPOSER FOR STRAY CATS.**
- 1 BE-BOP-A-LULA Gene Vincent
  - 2 HONKY TONK WOMAN Rolling Stones
  - 3 ITCHY COO PARKE Small Faces
  - 4 UPTOWN TOPRANKING Althea & Donna
  - 5 CHICKEN SHACK BOOGIE Ames Millburn
  - 6 BORN TOO LATE The Pont-Tails
  - 7 TRYING TO GET TO YOU Elvis
  - 8 EDITIONS OF YOU Roxy Music
  - 9 SITTING IN THE BALCONY Eddie Cochran
  - 10 HEY GOOD LOOKIN Hank Williams