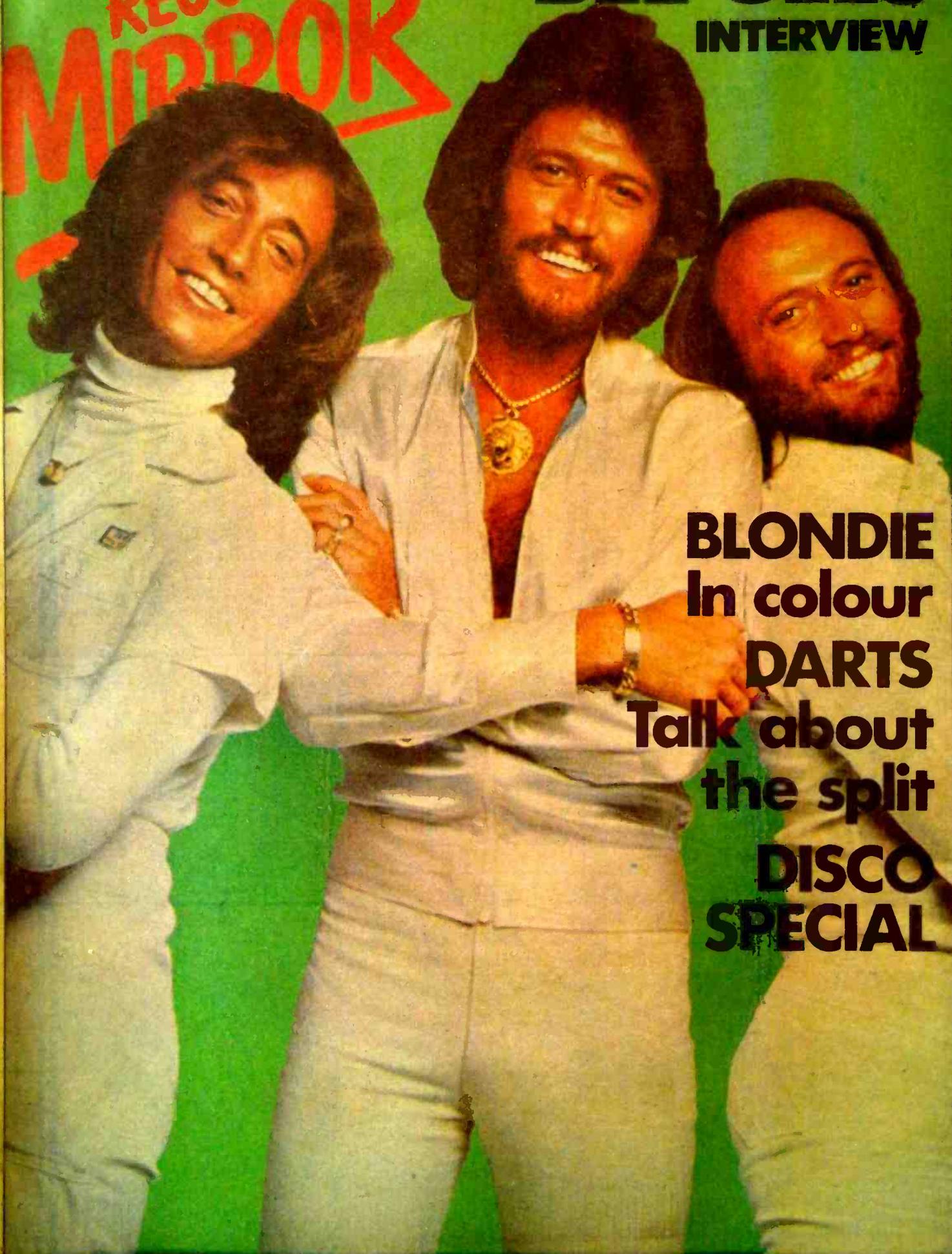


**RECORD  
MIRROR**

**BEE GEES**  
**INTERVIEW**



**BLONDIE**  
**In colour**  
**DARTS**  
**Talk about**  
**the split**  
**DISCO**  
**SPECIAL**

# RECORD MIRROR

## UK SINGLES

5	THREE TIMES A LADY, Commodores	Motown
2	THE ONE THAT I WANT, Travolta/Newton-John	RSD
2	SUBSTITUTE, Clout	Carrere
4	IT'S RAINING, Dairs	Magnet
6	BROWN GIRL IN THE RING, Boney M	Atlantic
7	FOREVER AUTUMN, Justin Hayward	CBS
3	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
12	5-7-0-5, Chy Boy	Vertigo
9	IF THE KIDS ARE UNITED, Sham 69	Polydor
11	NORTHERN LIGHTS, Renaissance	Warner Bros
23	SUPERNATURE, Cerrone	Atlantic
4	SMURF SONG, Father Abraham	Decca
21	BABY STOP CRYING, Bob Dylan	CBS
28	IT'S ONLY MAKE BELIEVE, Child	AMA
19	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
8	DANCING IN THE CITY, Marshall Hair	Harvest
20	LIFE'S BEEN GOOD, Joe Walsh	Asylum
54	DREADLOCK HOLIDAY, 10cc	Mercury
10	WILD WEST HERO, Electric Light Orchestra	Jet
26	WHO ARE YOU, The Who	Polydor
32	ANTHEM, New Seekers	CBS
13	STAY, Jackson Browne	Asylum
16	FROM EAST TO WEST, Voyage	GTO
24	IDENTITY, X-Ray Spex	EMI
37	JILTED JOHN, Jilted John	EMI
15	LIKE CLOCKWORK, Boomtown Rats	Ensign
27	WALK ON BY, Stranglers	UA
14	A LITTLE BIT OF SOAP, Showaddywaddy	Arista
17	RUN FOR HOME, Lindisfarne	Mercury
22	HOW CAN THIS BE LOVE, Andrew Gold	Asylum
41	BRITISH HUSTLE, Hi-Tension	Island
47	AN EVERLASTING LOVE, Andy Gibb	RSD
33	NO ONE IS INNOCENT, Sex Pistols	Virgin
64	TOP OF THE POPS, Realizos	Sire
25	USE TA BE MY GIRL, O'Jays	Phil Int
—	OH WHAT A CIRCUS, David Essex	Mercury
37	STUFF LIKE THAT, Quincy Jones	A&M
—	YOU MAKE ME FEEL, Sylvester	Fantasy
30	COLD AS ICE, Foreigner	Atlantic
42	RAININ' THROUGH MY SUNSHINE, Real Thing	Pye
48	SIGN OF THE TIMES, Bryan Ferry	Polydor
39	SHA LA LA LA LEE, Plastic Bertrand	Sire
42	SOMEWHERE IN THE NIGHT, Barry Manilow	Arista
29	AIRPORT, Motors	Virgin
31	DON'T BE CRUEL, Elvis Presley	RCA
27	IS THIS A LOVE THING, Raydio	Arista
38	COME ON DANCE DANCE, Saturday Night Band	CBS
—	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Epic/Cleveland
56	I DON'T NEED TO TELL HER, Lurkers	Beogars Banquet
46	YOU'RE ALL I NEED TO GET BY, Mathis/Williams	CBS
—	GALAXY OF LOVE, Crown Heights Affair	Philips
50	YOU LIGHT MY FIRE, Sheila B Devotion	EMI
60	LOVE YOU MORE, Buzzcocks	UA
—	HOT SHOT, Karen Young	Atlantic
56	MAGIC WIND, Earth Wind & Fire	CBS
53	ONLY YOU CAN ROCK ME, UFO	Chrysalis
—	FORGET ABOUT YOU, Motors	Virgin
62	IT'S THE SAME OLD SONG, KC & The Sunshine Band	TK
46	MISS YOU/FAR AWAY EYES, Rolling Stones	EMI
60	SHAME, Evelyn Champagne King	RCA
49	FM (NO STATIC AT ALL), Steely Dan	MCA
73	SLOW TRAIN TO PARADISE, Tavares	Capitol
—	LET THE MUSIC PLAY, Charles Earlard	Mercury
64	DON'T WANNA SAY GOODNIGHT, Kandidata	RAK
43	THE RACE IS ON, Suzi Quatro	RAK
—	KISS YOU ALL OVER, Exile	RAK
59	YOU AND I, Rick James	Motown
40	ANNIE'S SONG, James Galway	Red Seal
61	LOVIN' 'LVIN' AND GIVIN', Diana Ross	TMG
35	MAN WITH THE CHILD IN HIS EYES, Kate Bush	RSD
51	NIGHT FEVER, Bee Gees	EMI
—	PRIVILEGE (SET ME FREE), Patii Smith Group	Arista
61	DISCO INFERNO, Tramps	Atlantic
—	DON'T STOP NOW, Gene Farrow/G. F. Band	Magnet
59	(DON'T FEAR) THE REAPER, Blue Oyster Cult	CBS

## UK ALBUMS

1	SATURDAY NIGHT FEVER, Various	RSD
2	NIGHTFLIGHT TO VENUS, Boney M	Atlantic
3	20 GIANT HITS, Nolan Sisters	Target
2	20 GOLDEN GREATS, The Hollies	EMI
8	GREASE, Original Soundtrack	RSD
5	STREET LEGAL, Bob Dylan	CBS
10	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
6	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
7	THE KICK INSIDE, Kate Bush	EMI
22	EXPRESSIONS, Don Williams	K-Tel
18	NATURAL HIGH, Commodores	Motown
11	OUT OF THE BLUE, Electric Light Orchestra	Jei
12	SOME GIRLS, Rolling Stones	EMI
—	STAR PARTY, Various	K-Tel
25	CLASSIC ROCK, London Symphony Orchestra	K-Tel
23	NEW BOOTS AND PANTIES, Ian Dury	Stiff
16	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
15	THE ALBUM, Abba	Epic
13	OCTAVE, Moody Blues	Decca
9	HANDSWORTH REVOLUTION, Steel Pulse	Island
14	AND THEN THERE WERE THREE, Genesis	Charisma
19	RUMOURS, Fleetwood Mac	Warner Brothers
21	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
17	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
26	A NEW WORLD RECORD, Electric Light Orchestra	Jet
28	8 FOR BROTHERHOOD, Brotherhood Of Man	Pye
24	CAN'T STAND THE REZILLOS, The Rezillos	Sire
20	SHOOTING STAR, Elkie Brooks	A&M
4	ROCK RULES, Various	K-Tel
30	KAYA, Bob Marley & The Wailers	Island
46	THE SOUND OF BREAD, Bread	Elektra
43	BACK AND FOURTH, Lindisfarne	Mercury
—	CITY TO CITY, Gerry Rafferty	United Artists
34	20 GOLDEN GREATS, Beach Boys	Capitol
30	BLACK AND WHITE, Stranglers	United Artists
36	PASTICHE, Manhattan Transfer	Atlantic
47	THE STRANGER, Billy Joel	CBS
—	SHADOW DANCING, Andy Gibb	RSD
54	THE STUD, Various	Ronco
37	OBSESSIONS, UFO	Chrysalis
31	DARK SIDE OF THE MOON, Pink Floyd	Harvest
42	FM, Original Soundtrack	MCA
—	MAGIC FLUTE OF JAMES GALWAY, James Galway	Red Seal
28	YOU LIGHT UP MY LIFE, Johnny Mathis	CBS
38	I KNOW COS I WAS THERE, Max Boyce	EMI
—	VAN HALEN, Van Halen	Warner Brothers
59	20 GOLDEN GREATS, Nat King Cole	Capitol
50	GREATEST HITS, Abba	Epic
41	THANK GOD IT'S FRIDAY, Various	Casablanca
—	DIRE STRAITS, Dire Straits	Vertigo

## UK DISCO

1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol/12in LP
2	YOU AND I, Rick James	Motown/12in LP
3	STUFF LIKE THAT, Quincy Jones	A&M/12in LP
4	COME ON DANCE DANCE, Saturday Night Band	CBS LP/12in
5	YOU'RE THE ONE THAT I WANT, Travolta/Newton-John	12in LP
6	GALAXY OF LOVE, Crown Heights Affair	Mercury 12in/12in LP
7	HOT SHOT, Karen Young	Atlantic/12in/US West 6in LP
8	I THOUGHT IT WAS YOU, Herbie Hancock	CBS 12in/EP
9	THREE TIMES A LADY, Commodores	Motown LP
10	IS THIS A LOVE THING, Raydio	Arista/LP/12in promo
11	FROM EAST TO WEST/POINT ZERO/SCOTS MACHINE/LADY AMERICA, Voyage	GTO AP
12	YOU MAKE ME FEEL (MIGHTY REAL)/DANCE (DISCO HEAT), Sylvester	Fantasy/12in/US 12in
13	SHAME, Evelyn 'Champagne' King	RCA/12in
14	USE TA BE MY GIRL, O'Jays	Phil Int
15	LET'S START THE DANCE, Hamilton Bohannon	Mercury 12in/US LP
16	NIGHT FEVER, Carol Douglas	Gulf/12in
17	EVERYBODY'S SINGIN' LOVE SONGS, Sweet Thunder	US Fantasy WMOT 12in
18	LET THE MUSIC PLAY/OVER AND OVER LIKE IT, Charles Earlard	Mercury 12in/US LP
19	BRITISH HUSTLE, Hi-Tension	Island/12in
20	HI-TENSION, Hi-Tension	Island/12in

## STAR CHOICE



NICK CASH 999

1	RESPECT	One Recording Ltd/12in
2	HOLY COW	One Recording Ltd/12in
3	SITTING ON THE DOCK OF THE BAY	One Recording Ltd/12in
4	ROADRUNNER	One Recording Ltd/12in
5	PAIN IN MY HEART	David Essex/12in
6	REBEL REBEL	Rolling Stones/12in
7	19TH NERVOUS BREAKDOWN	Rolling Stones/12in
8	SUMMER IN THE CITY	London/12in
9	I CAN DETECT YOU FOR 100,000 MILES	Andy Taylor/12in
10	I'M A BOY	The Top

## US SINGLES

1	THREE TIMES A LADY, Commodores	Motown
2	GREASE, Frankie Valli	RSD
3	LAST DANCE, Donna Summer	Casablanca
4	MISS YOU, Rolling Stones	Rolling Stones
5	HOT BLOODED, Foreigner	Atlantic
6	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
7	LOVE WILL FIND A WAY, Pablo Cruise	A&M
8	COPACABANA, Barry Manilow	Arista
9	MAGNET AND STEEL, Walter Egan	Columbia
10	AN EVERLASTING LOVE, Andy Gibb	RSD
11	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSD
12	LIFE'S BEEN GOOD, Joe Walsh	Asylum
13	MY ANGEL BABY, Toby Beau	RCA
14	I'M NOT GONNA LET IT, Atlantic Rhythm Section	Polydor
15	SHAME, Evelyn 'Champagne' King	RCA
16	KISS YOU ALL OVER, Exile	Warner/Curb
17	KING TUT, Steve Martin	Warner Bros
18	FOOL IF YOU THINK IT'S OVER, Chris Rea	Magnet
19	GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire	Columbia
20	STAY/LOAD OUT, Jackson Browne	Asylum
21	HOT CHILD IN THE CITY, Nick Gilder	Chrysalis
22	YOU AND I, Rick James	Gordy
23	STUFF LIKE THAT, Quincy Jones	A&M
24	LOVE IS IN THE AIR, John Paul Young	Scotti Brothers
25	YOU, Rita Coolidge	A&M
26	TWO TICKETS TO PARADISE, Eddie Money	Columbia
27	MACHO MAN, Village People	Casablanca
28	REMINISCING, Little River Band	Harvest
29	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSD
30	SHADOW DANCING, Andy Gibb	RSD
31	RIVERS OF BABYLON, Boney M	Sire/Hansa
32	CLOSE THE DOOR, Teddy Pendergrass	Phil Int
33	BAKER STREET, Gerry Rafferty	United Artists
34	JUST WHAT I NEEDED, Cars	Elektra
35	YOU NEEDED ME, Anne Murray	Capitol
36	YOU'RE A PARTY, Gene Cotton with Kim Carnes	Arista
37	ROCK & ROLL FANTASY, Kings	Arista
38	HOLLYWOOD NIGHTS, Bob Seger	Capitol
39	WHENEVER I CALL YOU "FRIEND", Kenny Loggins	Columbia
40	OH DARLIN', Robin Gibb	RSD
41	THINK IT OVER, Cheryl Ladd	Capitol
42	USE TA BE MY GIRL, O'Jays	Phil Int
43	GET OFF, Foxy	Dash
44	EYES OF LAURA MARS, Barbra Streisand	Columbia
45	AIN'T NOTHIN' GONNA KEEP ME, Teri De Sario	Casablanca
46	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
47	STILL THE SAME, Bob Seger	Capitol
48	TALKING IN YOUR SLEEP, Crystal Gayle	United Artists
49	STEPPIN' IN A SLIDE ZONE, Moody Blues	London
50	COME TOGETHER, Aerosmith	Columbia

## US ALBUMS

1	GREASE, Soundtrack	RSD
2	SOME GIRLS, Rolling Stones	Rolling Stone
3	NATURAL HIGH, Commodores	Motown
4	DOUBLE VISION, Foreigner	Atlantic
5	SGT PEPPER'S LONELY HEARTS BAND, Soundtrack	RSD
6	STRANGER IN TOWN, Bob Seger	Capitol
7	WORLDS AWAY, Pablo Cruise	A&M
8	SHADOW DANCING, Andy Gibb	RSD
9	BUT SERIOUSLY, FOLKS, Joe Walsh	Asylum
10	SATURDAY NIGHT FEVER, Soundtrack	RSD
11	LIFE IS A SONG WORTH SINGING, Teddy Pendergrass	Phil Int
12	DARKNESS AT THE EDGE, Bruce Springsteen	Columbia
13	OCTAVE, Moody Blues	London
14	THE STRANGER, Billy Joel	Columbia
15	STREET LEGAL, Bob Dylan	Columbia
16	A TASTE OF HONEY, A Taste Of Honey	Capitol
17	CITY TO CITY, Gerry Rafferty	United Artists
18	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
19	EVEN NOW, Barry Manilow	Arista
20	SOUNDS AND STUFF LIKE THAT, Quincy Jones	A&M
21	THANK GOD IT'S FRIDAY, Soundtrack	Casablanca
22	COME GET IT, Rick James	Gordy
23	WHAT FRIENDS ARE FOR, Mathis & Williams	Columbia
24	TOGETHERNESS, LTD	A&M
25	SMOOTH TALK, Evelyn 'Champagne' King	RCA
26	PYRAMID, Alan Parson's Project	Arista
27	BLAM, Brothers Johnson	A&M
28	MACHO MAN, Village People	Casablanca
29	NIGHTWATCH, Kenny Loggins	Columbia
30	DAVID GILMORE, David Gilmore	Columbia
31	AJA, Steely Dan	ABC
32	BOYS IN THE TREES, Carly Simon	Elektra
33	JEFFERSON STARSHIP EARTH, Jefferson Starship	Grunt
34	THE ALBUM, Abba	Atlantic
35	LOVE SHINES, Con Funk Shun	Mercury
36	NATALIE LIVE, Natalie Cole	Capitol
37	IMAGES, Crusaders	Blue Thumb
38	FEELS SO GOOD, Chuck Mangione	A&M
39	SONGBIRD, Barbra Streisand	Columbia
40	YOU'RE GONNA GET IT, Tom Petty	Shelter/ABC
41	MARIPOSA DO ORA, Dave Mason	Columbia
42	GET OFF, Foxy	Dash
43	LONDON TOWN, Wings	Capitol
44	SLEEPER CATCHER, Little River Band	Capitol
45	SLOWHAND, Eric Clapton	RO
46	FM, Soundtrack	MCA
47	PETER GABRIEL, Peter Gabriel	Atlantic
48	TOBY BEAU, Toby Beau	RCA
49	LOVE ME AGAIN, Rita Coolidge	A&M
50	SO FULL OF LOVE, O'Jays	Phil Int

## OTHER CHART

1	JAPANESE DOUBLE, David Bowie	Import
2	TEDDY BEAR, Elvis Presley	7in Green Vinyl
3	AMERICAN EP, Stranglers	7in Pink Vinyl
4	DO WHAT YOU WANNA DO, T Connection	12in
5	THE WINKER'S SONG, Ivor Biggan	7in
6	GREEN, Steve Hillage	Green Vinyl LP
7	PETER AND THE WOLF, David Bowie	Green Vinyl LP
8	HIGH TENSION, High Tension	12in Import
9	BLACK AND WHITE, Stranglers	Import LP Grey Vinyl
10	TIGHTS, Simon Dupree	7in
11	NEON, Neon	EP Limited Edition
12	WHOOOPS-A DAISY, Humphrey Ocean	In 5 different colours
13	MOODY BLUE, Elvis Presley	Import Blue Vinyl LP
14	SWEET TALKING WOMAN, ELO	Import 7in
15	DAVID WATTS, The Jam	7in
16	DISCO INFERNO, Tramps	12in Extended Version
17	SUPERNATURE, Cerrone	12in Extended Version
18	YOU MAKE ME FEEL MIGHTY REAL, Sylvester	12in Extended Version
19	NO-ONE IS INNOCENT, Sex Pistols	12in With Interview
20	STUFF LIKE THAT, Quincy Jones	12in Extended Version

## YESTERYEAR

5 Years Ago (18th August 1973)		
1	I'M THE LEADER OF THE GANG (I AM)	Gary Glitter
2	YESTERDAY ONCE MORE	The Carpenters
3	48 CRASH	Suzi Quatro
4	WELCOME HOME	Peters & Lee
5	SPANISH EYES	Al Martino
6	ALRIGHT ALRIGHT ALRIGHT	Mungo Jerry
7	YOU CAN DO MAGIC	Ummie and The Family Cookin'
8	DANCING ON A SATURDAY NIGHT	Barry Blue
9	YING TONG SONG	The Goons
10	GOING HOME	The Osmonds
10 Years Ago (17th August 1968)		
1	FIRE	The Crazy World of Arthur Brown
2	MONEY MONEY	Tommy James and The Shondells
3	THIS GUY'S IN LOVE	Herb Alpert
4	I CLOSE MY EYES AND COUNT TO TEN	Dusty Springfield
5	I PRETEND	Des O'Connor
6	MRS ROBINSON	Simon and Garfunkel
7	DANCE TO THE MUSIC	Sly and The Family Stone
8	SUNSHINE GIRL	Herman's Hermits
9	HELP YOURSELF	Tom Jones
10	LAST NIGHT IN SOHO	Dave Dee
15 Years Ago (17th August 1963)		
1	SWEET'S FOR MY SWEET	The Searchers
2	CONFESSIN'	Frank Ifield
3	BAD TO ME	Billy J. Kramer and The Dakotas
4	TWIST AND SHOUT	Brian Poole and The Tremeloes
5	DEVIL IN DISGUISE	Elvis Presley
6	IN SUMMER	Billy Fury
7	THEME FROM THE LEGION'S LAST PATROL	Kant Thorne Orch
8	DA DOO RON RDN	The Crystals
9	SUKI YAKI	Kyu Sakamoto
10	WIPEOUT	The Surfers

## US DISCO

1	2 YOU MAKE ME FEEL (MIGHTY REAL) Sylvester	Fantasy
2	1 HOT SHOT, Karen Young	West End
3	DO OR DIE/PRIDE/FAME, Grace Jones	Island
4	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
5	LAST DANCE/AFTER DARK Various Artists	Casablanca
6	15 KEEP ON JUMPIN', Musique	Prelude
7	13 THINK IT OVER, Cissy Houston	Private Stock
8	6 MISS YOU, The Rolling Stones	Atlantic
9	10 I DON'T KNOW WHAT I'D DO, Sweet Cream	Shadybrook
10	14 LET'S START THE DANCE, Bohannon	Mercury
11	11 SATURDAY/SORCERER/LIKE LOVE, Norma Jean	Bearsville
12	12 DANCING IN PARADISE/LOVE IN YOUR LIFE, El Coco	AVI
13	8 I LOVE AMERICA, Patrice Juvert	Casablanca
14	7 YOU AND I, Rick James	Motown
15	9 WAR DANCE/MIRAGE, Kebek elektrik	Salsoul
16	17 LET THEM DANCE, D. C. LaRue	Casablanca
17	18 GET ON UP (GET ON DOWN), Roundtree	Omni
18	16 PERFECT LOVE AFFAIR Constellation Orchestra	Prelude
19	19 AMERICAN GENERATION The Ritchie Family	TK
20	20 MELLOW LOVIN', Judy Cheeka	Salsoul

## US SOUL

1	1 THREE TIMES A LADY, Commodores	Motown
2	2 BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
3	3 YOU AND I, Rick James	Gordy
4	4 GET OFF, Foxy	Dash
5	6 SHAKE AND DANCE, Con Funk Shun	Mercury
6	4 CLOSE THE DOOR, Teddy Pendergrass	Phil Int
7	13 HOLDING ON, L. T. D.	A&M
8	14 GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire	Columbia
9	10 I LIKE GIRLS, Fatback Band	Spring
10	12 YOU'RE ALL I NEED TO GET BY, Mathis & Williams	Columbia
11	15 TAKE ME IN YOURS, Michael Henderson	Buddah
12	5 STUFF LIKE THAT, Quincy Jones	A&M
13	— WHAT YOU WAITIN' FOR, Stargard	MCA
14	9 SHAME, Evelyn Champagne King	RCA
15	8 LAST DANCE, Donna Summer	Casablanca
16	— SMILE, Emotions	Columbia
17	— IF YOU WANNA DO A DANCE ALL NIGHT, Spinners	Atlantic
18	19 SUN IS HERE, Sun	Capitol
19	20 NEVER MAKE A MOVE TOO SOON, B. B. King	ABC
20	— YOU, McCrary	Portrait

# DIRTY BERTY

# Sore Throat's got nothing on this

**HULLO MY name's Bertie.**  
But you can call me **Dirty** like they do at my public school. We all sleep in dorms and you soon get to know your chums habits.

Anyway, my Aunt Lucy is on holiday this week. Actually she's gone to a health farm to have her face lifted by Precious Mackenzie. All these parties and receptions are certainly tiring on the poor girl. So she's asked me to stand in seeing as I'm on my bolts and things.

Yolks, you people in the music business are a rum old lot hawhawhaw. I know I'm called Dirty, and for good reason, but the little tale that follows is more gut clutching than the time we tied Donkey Dick up to a leper from Crewe. Oh, I don't know though.

The vastly unsuccessful Wilko Johnson (partially would be more appropriate, Ed) was relaxing in the salubrious backstage dressing room of The Marquee with his Solid Senders after a recent gig when the door flung open and a complete stranger ran in, grabbed Wilko around the neck, and covered his face with kisses.

● I always knew tourists were dumb paying £12 for ice cream cornets and things but this takes the cake. The Marshall Main album 'Free Ride' is advertised on the back of myriad London buses and, yes that's right, these stupid foreigners have taken it literally. One corpulent Arab said he'd rather buy the bus when asked for the fare - but the Pakistani conductor couldn't speak his language... or English come to that.

After the man, yes he was a man, retrieved his tongue from the throat of a by now deathly white Wilko he screamed "Would you like to see my scabs?" and before anyone could say "well..." he proceeded to drop his trousers, revealing a multitude of running sores.

Unfortunately they were only on his legs, but don't lose interest because it gets better.

So appalled was a member of the band that he dashed out to find a bottle of disinfectant to throw over the stranger who had everyone looking on in frozen horror while he merrily picked away.

The member luckily found one and rushed back into the dressing room. But our hero was quick. He grabbed the bottle, swallowed half of it, pulled up his trousers and ran off into the night!

Police are looking for a man with very clean insides but very dirty outides. Wilko, meanwhile, is seriously considering having his throat cut.

And who would blame him? Certainly not cuddly Keith Levine who must be contemplating a similar

fate after his run in with Johnny Rotten.

Keith, who has been known to occasionally strum guitar with the malevolent one's combo Public Image, made his way to the Revolver studio in Birmingham after being assured by the other members of the band that they were due to make their first public appearance.

However, Rotten and Co neglected to tell him they were going to that fair city via the seaside - Hastings. Keith waited in vain. In fact, he was heard to mutter obscenities from time to time over his canteen coffee with Mickie Most. Even the ace producer's shades couldn't hide his obvious worry.

Meanwhile young Johnny in his 'Kiss Me Quick' cowboy hat happily padded obliviously to Keith's embarrassing dilemma and wrote objectionable postcards to Virgin accusing them of not giving him artistic freedom by booking Public Image to appear on that awful Revolver.

Oh, and he never did turn up. The Rich Kids were called in as emergency replacements - they'll do anything to work those boys, even sell their grandmothers (Hullo, I'm a Rich Kid's Grandmother - buy me). Now I think Rotten's a boundah after that. It's just not cricket sir. I mean, what will poor Keith do now? (Look for another job? Ed).

That objectionable Sid Vicious - who has just been offered the role of a corpse in a re-make of the movie 'Going My Way' - still thinks he's a star. So much so in fact that he formed a band for a one off gig at the Electric Ballroom, Camden Town this week. Co-members were Glen Matlock and Steve New of The Rich Kids (They're running out of grandmothers) and Rat Scabies (Yuechh) of White Cats fame. Name... wait for it, the Vicious White Kids.

At this point I would like to make it clear that public schoolboys are not all rampant homosexuals. Rampant is entirely the wrong word.

And talking of rampant, poor Auntie Lulcy certainly put her foot in it the other week. Remember when she said the Tubes' promoter lost a lot of money he'd put up front when Fee Waybill broke his leg and had to cancel part of the Tubes tour? Well, the silly bitch got it wrong because I've been told that no money was put upfront. My Aunt apologies to the promoter for the mis-statement previously made and any unfortunate reflection on the promoter. If the promoter would like to come round and chastise her she would be pleased to see him (but wait till she's had her face lifted please).

Now, as you all know, rugger takes the place of cold showers at any good school. A fine, clean healthy pursuit and not half as dangerous as soccer - Status Quo style.

We all know what a rough lot Aussies are - all Fosters and criminal heritage. Well Quo decided



**DEBBIE HARRY** caught unawares at the opening of the Blondie exhibition in... hold on, something's wrong here. Isn't that John Orway relaxing at home after a drag night in Hammersmith's doomed Red Cow?

to disprove this theory by challenging some to a football match after their last gig in Perth.

During the ensuing debate Bob Young broke his foot after falling foul of a tackle. As he lay writhing on the floor he was accompanied by the chorus of 'Poms Don't Wash!' Bob protested that he did and limped to the goal where he proceeded to let three in - through his legs.

Keyboardist Andy Bown broke a rib. Rick Parfitt was heavily concussed and Francis Rossi received a sprained finger and a

badly scraped thigh.

The final score was 5-4 to the Aussies after Quo rolled over, laid down and didn't do it again. Ron Greenwood has decided to leave them out of his final 22.

The Motors' tour manager has lost his... motor! It was stolen from outside his Bromley home on Sunday night. So, if you see a Blue Rover reg. No. SBW 389G don't ring us, ring Virgin on 727 8070. There might be something in it for you.

Don't The Who look positively ancient on the cover of their new album. But I can assure you they still act like little boys. Why, only the other day at the launching of the record in LA Roger Daltrey jumped on stage and did an awful high pitched impression of the Bee Gees' 'Stayin' Alive'. He also said he would be playing the part of Jimmy's dad in the film Quadrophenia. Now that's more like it.

At the same reception John Entwistle (whose always looked old anyway) said he might be touring with Joe Walsh and Pete Townshend pleaded guilty to writing part of the score for a new film about John McVicar. They all admitted... but why not wait till next week when you can read an entire interview with the band conducted at a post office on pension day, only in RECORD MIRROR.

● The Boyfriends are looking for a young girl singer but then again... aren't we all? (Speak for yourself. Donkey Dick)

Derwood of Generation X is going deaf (what?) GOING DEAF! His doctor told him the two Marshall

stacks he uses would paralyse his ears in a matter of months. Derwood's comment after the shock news - "I'm going to use four stacks in future and change doctors." Always was a witty lad - not for much longer though hawhawhawhaw.

It is with great regret that I announce the final, irrevocable, split of the band that shook the world - The Ruties. It came as no surprise when Dirk told reporters the four were no more. "I've just finished recording my second solo album 'Ham' and the only people in my life now are Martin and our 14 kids," he said.

Meanwhile Ron is in the studio with his Drastic Mono Band, Sig is being produced by Phil Nectar and hopes to release a triple album and single 'Oh My Gawd' shortly. And Barry still sings badly.

The Ruties' record company Warners deny all knowledge of the split. "If any records are brought out on another label they will only be illegal Hamburg bootlegs," said a spokesman. Let it rot.

I came out of the tuck shop the other day and merrily gobbled my buns and pop as I walked along when I noticed a commotion outside the Mirandy Art Gallery. There were three limousines and crowds of gasping, uncouth teenagers trying to fight their way in. On closer examination I saw they were holding an exhibition of Blondie photographs.

But why all the fuss over a bunch of arty shots I thought. Then all was revealed. The adorable dyed blonde Debbie Harry had made a personal appearance. Framed by the perspiring crowd, she resembled an exquisite work of art herself. What a shame she's a Yank. Still, you can see some of those arty pics in colour if you turn to the centre spread.

● It must be time for a Jet Harris comeback (What. Speak up, Derwood) The ex-bus conductor and caravan freak is due for... but wait, he is back. Mr Harris has joined Vintage, a band specialising in Cliff and The Shadows numbers. Jet Propels yet again.

Hold it, the phone's going. Hullo. "Hullo my dear. It's your Auntie Lulcy here. How are things going Bertie?" Just fine Auntie. "Oh how wonderful darling. But don't get too clever you little pipsqueak, just remember I'm the boss and I'll be back very soon. I sincerely hope you haven't mentioned the health farm." Oh no Auntie.

"Oh, and before I go I've heard those obnoxious little creatures The Clash are soon off to New York and San Francisco to finish recording their long awaited second album with producer Sandy Pearlman. Now I must dash otherwise my carrot juice will get cold. Bye-bye."

Well, I'm off to be Dirty again. Good Riddance.



**QUESTIONS**—which one of these two is Minnesota Fats? Answer—they BOTH are. Tim Lott, the blonde dwarf on the left and smiling midget Alf Martin took time out from their jobs as garden gnome stuntmen to wipe the floor with the opposition at a Rock Stars v Journalists Pool competition organised by Colt 45 in the Rock Garden. Timmy won through to the final after beating members of Tanz Der Youth and The Boyfriends. Unfortunately he lost when the box he had to stand on to reach the table collapsed. Alf beat the Brakes while Steel Pulse looked on but he was forced to retire when his corset snapped.

# SNIPPS



OUR FIRST LITTLE MONSTER, COMING SOON.



# ROXY REFORM

ROXY MUSIC are back together again! Bryan Ferry, Phil Manzanera, Andy Mackay and Paul Thompson have been secretly writing and playing for the last week and there is a "strong possibility" they will start recording soon.

A spokesman for the band told RECORD MIRROR "they all thought it might be interesting to work together again after pursuing solo careers for so long. "It is still in the experimental stage but there is a strong possibility that something will come out of it all."

The band underwent a trial separation two and half years ago after releasing their last album 'Siren'. So far, there are no plans for bassist Eddie Jobson to join the working unit but "anything is possible," said the spokesman.

Meanwhile Ferry releases a solo album 'Bride Stripped Bare' at the end of the month and both Mackay and Manzanera have albums out shortly.

# Stranglers WILL play

DESPITE RUMOURS of a lay off the Stranglers are set to do a major tour in the Autumn. No dates have as yet been confirmed but the tour is due to start in Belfast on September 8.

The 20 date tour is designed to take in areas where they haven't appeared for a long time, but it is hoped that they will be able to play at least one London date before winding up in Sunderland on September 30.

# So will Emmy

EMMYLOU HARRIS and the Hot Band, Guy Clarke and Rodney Crowell appear in a package called 'Warner Bros Country' at the Hammersmith Odeon on September 18. Rod will be playing with the Hot Band while Guy will be bringing his own band over. Tickets go on sale at the box office this Friday and are £4.5 and £2.

Emmylou's last appearance over here was at the Royal Albert Hall in February. She was due to play with Roy Orbison at the London Palladium but that was cancelled.



FEELGOODS: 'Private Practise' album

# Feelgoods album and tour

CANVEY CAVALIERS Doctor Feelgood release a new album and go out on the road next month. The new album is called 'Private Practice' and it's their first LP since the Nick Lowe produced 'Be Seeing You' released in September last year.

Tour dates are: Plymouth Top Rank Suite September 22, Torquay Town Hall 23, Taunton Odeon 24, Malvern Winter Gardens 25, Derby Assembly Rooms 26, Norwich St Andrews Hall 27, Chelmsford Odeon 28, Cambridge Corn Exchange 29, Coventry Theatre 30, Leicester De Montfort Hall October 1, Manchester Free Trade Hall 3, Aberdeen Capitol Theatre 5, Dundee Caird Hall 6, Edinburgh Odeon 7, Newcastle City Hall 8, Liverpool Empire 9, Sheffield City Hall 10, Bradford St Georges Hall 11, Brighton Top Rank Suite 13, Hastings Pier Pavilion 14, Hemel Hempstead Pavilion 15, Reading Top Rank Suite 16, Bournemouth Winter Gardens 18, Portsmouth Guildhall 19, Canterbury Odeon 20, Birmingham Odeon 21, Bristol Colston Hall 22, Cardiff Top Rank Suite 24, Swansea Top Rank Suite 25, Oxford New Theatre 26, Ilford Odeon 27, Hammersmith Odeon 28, Hammersmith Odeon 29.

# TRB autumn tour

AS EXCLUSIVELY revealed in RECORD MIRROR earlier this month the Tom Robinson Band are set for a major tour in the autumn.

The 'Out Of The Darkness' tour opens in Bournemouth on September 21 before visiting all parts of the United Kingdom including the band's first Irish appearances in Coleraine, Belfast and Dublin.

This will be the band's most comprehensive tour and for all the dates they'll be bringing along keyboard player Ian Parker.

TRB have just returned from a short American tour and are now recording at Rockfield Studios in Wales.

Support band on the tour will be Third World who haven't toured Britain since their appearances with Bob Marley in 1975. They release a new single 'Now That We've Found Love' this week and an album 'Journey To Addis' on September 8.

Tour dates are: Bournemouth Village Bowl September 21, Bristol Colston Hall 22, Oxford New Theatre 23, Cardiff Top Rank 24, Birmingham Odeon 25, Leicester De Montfort Hall 26, Newcastle City Hall 27, Edinburgh Odeon 28, Glasgow Eglinton Toll Odeon 29, Bradford St Georges Hall 30, Middlesbrough Town Hall October 1, Stoke Victoria Hall 3, Sheffield City Hall 4, Manchester Apollo 6, Liverpool Empire 6, London Hammersmith Odeon 8, Reading University 10, Colchester Essex University 11, Aylesbury Friars 12, Aberystwyth University 13, Dublin University 14, Belfast University 15, Coleraine University 16, Coventry Warwick University 18, Exeter University 19, Brighton Top Rank 20, Canterbury Kent University 21.

# Devo's Men

DEVO RELEASE their first album on Virgin on September 1.

It's called 'Q. Are We Not Men? A. We Are Devo', produced by Brian Eno in Germany. Side one is titled 'Are We Not Men?' and tracks are 'Uncontrollable Urge', 'Satisfaction (I Can't Get Me No)', 'Praying Hands', 'Space Junk', 'Mongoloid' and 'Jocko Homo'. Side two is called 'A. We Are Devo' and tracks are 'Too Much Paranoia', 'Out Feeling' (Slap Your Marmy), 'Come Back Jones', 'Sloppy (I Saw My Baby Gettin)' and 'Shrivel Up'.

# Boyfriends support Blondie

THE BOYFRIENDS whose second single 'Jenny's Gone Out Tonight' is released on September 1 support Blondie on their forthcoming tour. The Boyfriends also appear at the Marquee on August 17 and the Hammersmith Red Cow on 19 and 20.

# Adverts split from Anchor

AFTER ONE album and three singles the Adverts have split with Anchor Records.

Future releases from the group — including a single in the near future — will be on the Bright label; now also independent from Anchor.

# Old Bee Gees re-released

VINTAGE BEE Gees material is showcased in an album released by Pickwick. The two-record set contains 24 tracks recorded between 1963-66. Songs include 'I Was A Lover' and 'Follow The Wind'.

# Art delays Radio Stars

RADIO STARS have delayed the release of their album to September 1 because of colour art changes. An extended track taken from the album will be released in the third week of September. They've also added a date to their tour, Carlisle Market Hall on October 23.

THE VIBRATORS headline a Rock Against Racism Concert as part of the Brent Carnival on August 20.

FORMER RSO singer Barbara Dickson has been signed to CBS for a long term worldwide contract. She'll be recording a new album soon and planning a tour later this year.

THE THREE Degrees release a new single 'Giving Up Giving In' on Arloia on August 25.

SMALL WONDER Records present two of their artists Punishment of Luxury, and the Leighton Buzzards in concert at the Camden Music Machine on August 23.

COSMIC FRENCH band Atoll release an album 'Tertio' this week.

# Step inside The Kingdom Of Madness

'Kingdom Of Madness' is a debut album from a forceful new contemporary band called Magnum. Their music and lyrics become a master stroke of melodic yet powerful imagery. This album is one to be remembered.

The cool selection for a hot month

'KINGDOM OF MADNESS' THE NEW ALBUM FROM MAGNUM, ON JET RECORDS. Featuring the single 'Kingdom Of Madness' JETLP 210. Also on cassette.



# A GAME OF DARTS

Are you the next Den Hegarty? Could you fit into the band? Answer the questions and find out.

YOU WON'T find any quotes from the text blown up into big letters decorating this interview. In fact you won't find many quotes at all.

Test question: what does this imply?

(Lapse of 30 seconds).  
Correct. The Darts are one of them. The ones we all get pressganged into doing from time to time. The sensible, honest, heads-screwed-on-right, bright, friendly, good, successful, nice groups. In other words, they're boring.

The only mildly interesting interview to explore is the split which turns out to be about as uncontroversial as a split can be.

"It is no big deal," says Bob Fish, who, along with Rita Ray, is acting spokesman. "Well it is a big deal that there is no big row. And it is not only Den that is leaving. Hammy, our pianist, is going to college.

"We are not going to try and replace Den with an extrovert, or to find somebody with his clothes size. We are just looking for a stronger band. The only similarity to Den will be that he would sing bass. It's no good trying to have another Dennis in the band, because he is unique".

The reason for Dennis leaving is as confirmed.

"Den did not like touring. And it did not agree with Hammy either, so they left. It's as simple as that."

Den's omission will doubtless affect the band very little from a musical point of view, but the band are bound to suffer. But the Darts aren't losing any sleep about it.

"We're not bothered about a focal point," says Rita. "There's so much going on on stage anyway with the band of our size. We're just going to concentrate on the musical side. There is so much we can do and so many fields we can merge with what we are doing. We're not a fifties band, we're a 1980's band."

Tedius. What?

Still it's an occupational hazard. They make great records, and that's enough. Yet, there is a job to be done here. Getting you to read lots of self-evident verbal glurp.

Shall I attack them without quarter? Vitriol is always fascinating. But there's nothing to vilify. Could you be scathing about a glass of milk or a can of beans?

No, no. What we need here is a quiz. The "how inoffensive are you" Quiz. This is how it works.

Pretend you are a member of The Darts. Then, study the alternate answers to the questions listed below and mark A, B, C or D. Check the answer that you would make, then check it against the answer Rita Ray and Bob Fish of the Darts actually did make at the end of the feature. The more answers you have corresponding, the more inoffensive you are. All 10 right and you get an audition with the group.

1. Why did Den Hegarty leave the group?

- (a) Because he committed suicide.
- (b) Because he bit his tongue off during an epileptic fit.
- (c) Because he was addicted to

heroin, opium and Optrex.  
(d) Because touring didn't agree with him.

2. Why did Hammy Howell leave The Darts?

- (a) Because He felt embarrassed about his name.
- (b) Because the piano lid fell on his hands during the set and he has since had both arms amputated.
- (c) Because he was in love with Rita Ray and couldn't bear the pain of his unrequited passions.
- (d) Because touring didn't agree with him.

3. The replacement for Den will be:

- (a) Marty Feldman.
- (b) A Hegarty clone who will be introduced into the group as soon as he learns to say "begorrah".
- (c) Jeremy Thorpe.
- (d) Don't know yet.

4. What is the worst drawback of having such a large group?

- (a) We hate each other venomously and are constantly plotting against one another.
- (b) We're all stunningly poor and will be doing the next European tour on bicycles.
- (c) We're all jockeying for the star position and tend to hit each other onstage.
- (d) There aren't any.

5. Are you going to tell me that you always knew you were going to be big?

- (a) No.
- (b) Maybe.
- (c) There is no (c).
- (d) Yes.

6. The next album will be:

- (a) A collaboration between Darts, Pere Ubu and Eno.
- (b) Really terrible.
- (c) Pressed in mohair.
- (d) The best one so far.

7. How has success affected you?

- (a) We can all afford more expensive drugs now.
- (b) We take baths in champagne every day.

- (c) We can buy more records into the charts.
- (d) Hasn't really affected us at all.

8. The thing you will miss most about Hammy is:

- (a) His dynamic stage presence.
- (b) Nothing. Couldn't stand him.
- (c) The cute way he bit his toenails.
- (d) His left handed piano technique.

9. Over the next six months The Darts will:

- (a) Disband due to rampant baldness.
- (b) Embark on a 30 date tour of the Cayman Islands.
- (c) Go punk.
- (d) Look to the future and consolidate their present position.

10. We called the band The Darts Because:

- (a) Auschwitz - A - Go - Go didn't wash with the record company.
- (b) Three of the group are world champion darts players.
- (c) Our early stage act involved throwing darts at the first three rows of the audience.
- (d) Liked the name.

The more (d)s you got, the more predictable you are. If you happen to sing bass, doo-wop or play good left hand piano, then you got yourself a job.

ANNE DER PRESSURE.



Departing member Don urges staying member on to greater eloquence while answering questions

# SNIPS



OUR FIRST LITTLE MONSTER, COMING SOON.

# Blondie



## *Picture This* THE NEW SINGLE

Limited Edition  
Blonde Vinyl  
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CHS 2242



Watch Out For Blondie's New  
Album 'Parallel Lines' CDL 1192.

# A LIFE IN THE DAY OF

Barry, Maurice and Robin, collectively the Bee Gees.

The first in a two part interview by Greg Mitchell who talks to them about the past, present and future,

"IT GOT to be where we were in danger of being physically injured," recalls Barry Gibb, tugging nervously at the rusty beard which shadows his radiant face. "Heavies would appear late at night, banging on the door, saying, 'Sell . . . your . . . shares.' One night I was lying in the hallway with a gun, pointing at the front door . . ."

In the nine years since subterranean financial pressures helped break up the band, the Bee Gees have bounced back, collapsed, recovered, and finally, on the wings of Saturday Night Fever, soared to heights unimagined. The impact of SNF, for which they wrote and performed the only original music, is unprecedented, and apparently inexhaustible: the film (produced by their manager, Robert Stigwood) has grossed over 100 million dollars; since last November, the sound-track album, the largest grossing album of all time, has sold over ten million copies and spawned three No. 1 Bee Gees singles. During this period the brothers Gibb have also composed hit singles for Yvonne Elliman, Tavares, Samantha Sang, Frankie Valli and brother Andy Gibb; completed starring roles in Stigwood's 12 million dollar production of Sgt. Pepper; conceived the most ambitious multimedia charity project since The Concert for Bangladesh, completed Spiritus, their first studio album in two years, and announced a fall tour (their last live shows for at least four years).

For the first time, people are taking the trouble to find out which Bee Gee is which.

The creative force behind all these developments has been Barry Gibb, 31, the oldest, tallest and indisputably most talented member of the Bee Gees. Barry writes most of the material (though he shares co-writing credits with his 28-year-old

twin brothers Robin and Maurice), produces it (with help from two non-family members), and supplies the chart-topping falsetto. By virtue of his age, he is group spokesman; because of his shaggy, Hollywood looks, he is resident sex symbol.

But despite staggering good fortune, Barry Gibb claims he hasn't the faintest idea what to do with his riches ("I'm not a gambler"). Wary of public scrutiny, he surrounds himself with family, friends and electric protection in a Gibb enclave on Miami's Biscayne Bay. And in spite of overdue critical approval, he remains unconvinced of the Bee Gees' access to success. "We're scared of the next album," Barry admits. "We're scared of whatever we do. We're the same desperate, worried, insecure songwriters we've always been."

**THE CAVERNOUS** lobby of the United Nations General Assembly Building hasn't absorbed such shrill expectancy since the last time Jack Kennedy paid a visit. When they scream, several pubescent Bee Gee girls reveal smiles broken by orthodontic punctuation. As the brothers Gibb follow Robert Stigwood and David Frost to their press conference seats for their first public appearance in almost two years.

Under the bright lights, the rewards of recent achievement embrace the brothers like long-lost friends. The three Gibbs are dressed in stylish three-piece suits that reflect their personalities: Maurice in gaudy blue, Barry in matinee-idol cream, Robin in corporate grey. Flash bulbs celebrate the amazed self-satisfaction apparent on their tanned, beaming faces.

When Barry turns to bum a light from Maurice, Robin adjusts his amber-tinted sunglasses and displays an angelic grin. Success seems to have erased from his face the shiver his voice once placed there.

"We've made a lot of money in the past two years," Barry Gibb explains, "and now we'd like to give some of it back." Frost had suggested as beneficiary UNICEF, which appeals to the brothers because of its scope (it reaches 104 countries), its political bias (none) and because it is, according to Barry, "highly respectable." The brothers, who admit they are "not very political people," consider children in need "the most defenseless people on Earth." Asked by the press if they have children themselves, Barry replies, "We're working all the time."

Asked what his interest in the project is, Stigwood remarks: "My usual 25 per cent."

After the conference closes to more applause and screams, Barry rejects the notion that "Music for UNICEF" is just another Stigwood tax write-off by explaining to one reporter that "the money has to go straight to the kids. Seven years later, the Bangladesh money is still tied up. The system is wrong. You can't give to charity directly without a lot of hassle — like there's something suspicious going on."

The Bee Gees don't like to talk about how much money they're accumulating; they think this will encourage kidnapers. By the end of the year, RSO Records President Al Coury has predicted, the SNF album will sell between 25 and 30 million copies around the world, for a gross revenue of some 300 million dollars. The Bee Gees, Coury said, will earn 15-20 million dollars alone on album sales, plus comparable income from single releases, writers' royalties and stock in Stigwood's company. "We don't need that kind of money," Barry says. But after a decade of seeing "a lot of broke stars and a lot of rich managers," the boys are keeping nearly all of their capital in the bank. They think steady interest rather than risky investment will guarantee a tidy nest egg for their children.

Barry has sunk half a million dollars into his Spanish mansion, but Bee Gees manager Dick Ashby recently had to talk Maurice into buying a car (he'd been driving his brother-in-law's broken-down Chevy Vega). Maurice responded with a 13,000 dollar Cadillac Seville—but made sure it was on sale.

The only thing in the world Barry wants to buy is a new boat. He hasn't bought one yet because every time he goes to pick one out he thinks twice

before he spends the money; just habit, he guesses. Because in America "it can be irrational on the road," Barry doesn't even drive an automobile anymore. Ten years ago he walked outside his house in England and observed that every car on the street belonged to him. Now he thinks, "That's crazy."

As he signs an autograph (such a familiar ritual lately that on one occasion he signed his American Express receipt, "Love, Barry Gibb"), Barry recalls a harrowing traffic accident in Australia when the Gibbs hit a cow grazing in the middle of the road. The animal proceeded to relieve itself all over the automobile. "You see," explains Barry, heading for safety, "we've been shit on by the best."

WHEN BARRY Gibb says, "Our life has been an education," he means their 22-year career has provided the kind of alternating approval and rejection that often accounts for guarded behaviour in maturing adults.

When Barry was nine years old, and Robin and Maurice six, they sensed their gift for harmony and vowed they were going to be in showbiz their entire lives. Living in Manchester, England (they were born on the Isle of Man), they wanted to make enough money so they'd never have to worry about working. This became increasingly appealing to Barry, who would be fired from every job he ever held.

After scoring with a hit record in Australia, their manager/father Hugh Gibb, an admirer of America's Mills Brothers, moved his family back to England, seeking greener pastures. The Bee Gees were immediately signed by native Australian Robert Stigwood, manager of Cream and an associate of the Beatles' boss, Brian Epstein. In 1967, their first single, "New York Mining Disaster 1941," evoked the early Beatles and was followed by a string of melodically quirky hits ("To Love Somebody," "Massachusetts," "Words").

By 1969, the hits had stopped. Tax men and thugs were pursuing the brothers in an effort to acquire the shares they owned in the Robert Stigwood Organisation, which was going public. At the same time, Robin was agitating to go solo; in an escapist mood, the brothers went their separate ways for 18 months.

When they returned with a couple of hits ("Lonely Days," "How Can You Mend a Broken Heart"), it looked like they would regain their stride. But they were doing a lot of amphetamines, and between 1972 and 1974 hit rock bottom. To stay busy, they played exotic places like Djakarta, during a monsoon. Friends

deserted them but they clung to the belief that there was more to the Bee Gees than critics and record buyers would acknowledge.

It wasn't until Atlantic Records (which at the time distributed RSO Records) rejected an album recorded in 1974 that the Bee Gees were forced to consider either quitting or changing direction. "After all those years of producing themselves," recalls Dick Ashby, "to send an album to the office and have them say, 'Sorry lads, it's not good enough' . . ."

Stigwood, who had meanwhile produced the film versions of "Jesus Christ Superstar" and "Tommy", advised the Gibbs to open their ears to contemporary sounds. At the same time, he recruited Arif Mardin, who had produced many of Atlantic's R&B greats. The group fled the "phoniness" of Los Angeles for Miami's sturdy Criteria Studios, and under Mardin's guidance delivered a shocking single, "Jive Talkin'." That song became a staple on the early disco scene, and in so doing saved the Bee Gees' career. The "Main Course" LP even earned the group some grudging critical respect.

When, on the eve of recording a follow-up, the Gibbs discovered that Mardin was no longer contractually available, panic ensued. After two wasted days with Richard "You're So Vain" Perry, they returned in desperation to their engineer, Karl Richardson and a friend of his named Alby Galuten. Barry Gibb, Richardson and Galuten combined layers of sound they termed "California top, New York bottom and Miami middle," and came up with the album "Children of The World" and another hit single, "You Should Be Dancing".

In the dead of winter, 1977, Stigwood, who is called "Robert" by the Gibbs and "Stiggy" by practically everyone else (but not to his face), phoned the brothers in France, where they were mixing a live album. He told them he was creating a film for which he needed four or five new songs. When he gave them a plot outline, the Gibbs decided they would easily turn out the material for such an unassuming project, and they did — in two weeks.

Stigwood's request for "three minutes of wild frenzy" became a song called "Saturday Night", which the brothers later convinced him to retitile "Stayin' Alive".

"We had no idea 'Saturday Night Fever' was any big deal until the album sales passed two million," Dick Ashby says. "When we saw the film the first time, the initial reaction especially from some of the wigs was, 'What awful language.' You know, swear words."

By mid-May, "SNF" saturation reached such a point that people began throwing "Bee Gee-free" parties, a New York radio station offered the weary public a "No-Bee Gees" weekend. ("Between midnight Friday and 10 . . . Sunday" the station promised. "There will be no Bee Gee album giveaways . . .")





'Fanny'... no 'More Than a Woman'... no 'New York Mining Disaster'...")

Although they felt equally vindicated, celebrityhood affected the brothers in different ways. Barry started noticing new bicycles in his driveway and unfamiliar faces walking around his property on Biscayne Bay. "Not everybody's harmless," he says. "We're living in an environment where there's radicals and strange people. And when magazines print figures like 120 million dollars that the Bee Gees alone made, it starts making people feel they have a right to something, and your house will do for a start." In response, he installed cameras, built fences and distributed buttons to his in-laws so they could open the electric gates. Unforeseen fame would give him "an abnormal sense of living, an irrational sense."

When the brothers refused an interview with the Miami Herald, the newspapers printed a picture of Barry's front gate, with address intact. Ashby convinced the mayor and police chief of Miami Beach to call the paper and suggest they airbrush the numerals. When someone does make it as far as the intercom and asks "Is Barry Gibb there?" Barry will pick up the phone and say: "He's out of town — I'm only taking care of the house."

Despite the fraternal cohesiveness, the brothers "have never been socially compatible," according to Ashby. Robin has chosen to remain in England (costing himself hundreds of thousands of dollars due to the severe British tax system) and Maurice is likely to return in a couple of years. But Barry Gibb seems devoted to Miami, which reminds him of Australia and offers an opportunity to work hard but as a comfortable clip.

The pace, however, is not so much relaxed as routine. Barry rises at 11 am every weekday, gets some sun, meets his parents at 1 pm, then spends exactly nine hours in the studio, with Robin and Maurice dropping in from time to time to provide critical commentary. Until 'SNF', the group recorded all night; now, Barry wants everyone in bed by 1.30 am.

While Barry sits "in the hole," and Maurice fiddles with his tape machines, Robin follows the Bee Gee action on every radio station in America. Barry calls him a "chart fiend." Often called "the sensitive Bee Gee," Robin keeps in constant touch with RSO Records President Al Coury, who says, "Robin knows more about our business than some of us do." Robin has what Barry terms an "idiosyncrasy" — he takes a lot of baths. Whenever something good happens to the group, Robin jumps in the tub to soak in the significance. At one point last spring, the Bee Gees were No. 1 in Billboard, Andy Gibb ruled Record World and Samantha Sang topped Cashbox. "That week," Barry recalls, "Robin was clean as a whistle."

FOUR HOURS after quitting the U.N., the Bee Gees are bathed in another David Frost spotlight, his news NBC television programme, 'Headliners'. Pasty-faced and sloppy, Frost introduces the group to thunderous studio applause. Less than an objective interviewer (this fall he will host another network special, "At Home" with the Bee

Gees, as a warmup to the UNICEF event), Frost asks the kind of questions that encourage the sibling bantering the brothers not only savour but use as a shield.

When Frost wonders if 'SNF' has changed their life, Barry responds, "Our friends don't treat us the same."

"What friends?" Maurice asks, poker-faced. "We're very lonely..."

"When we were down last time," Barry inserts quickly, "the people who hung around because of our original success took off. We immediately found out who our real friends are. When you get into the wilderness, you're in trouble."

Barry Gibb is the cloth of the Bee Gees, and Robin the embroidery, Maurice is the lunatic fringe. Always the most social Gibb brother, Maurice was once married to pop singer Lulu, lived next door to Ringo Starr and had a serious drinking problem. In recent years his Bee Gee role, never crucial, has become truly marginal: occasional harmony, perfunctory bass, advisory songwriting. Often referred to as "the balding Bee Gee" (he "used to get all the girls when he had hair," Barry says), Maurice satirizes his subordinate status in this partnership of equals by pretending he's falling asleep onstage, or by mimicking his brothers while they're being interviewed. Barry and Robin let him kid them for a moment, then, under their breaths, mutter: "That's enough," or "Hang on, now."

His bizarre behaviour has been tempered somewhat by manifest fortune and remarriage. ("If his wife wasn't around," comments Dick Ashby, "I hate to think what Maurice would be like right now.") But if there's always some truth in "only kidding," then perhaps there's a method to Maurice's madness. When Frost asks if they'd have the same kind of rapport if they weren't brothers, Maurice responds, "No, but we'd probably hate each other just as much."

When Frost wonders about their Dad's influence on their career, Maurice offers, "We were born at the age of 12 so we could start singing right away."

As the 15-minute segment grinds to a close, Frost informs the audience that while the brothers would not be performing for his show, they would sing a couple of numbers, despite a tight schedule, just for their fans.

Barry produces an acoustic guitar, takes off his tie, and, sitting on the pure white sofa like Pierre Cardin choirboys, they sing 'New York Mining Disaster 1941' and 'Massachusetts'.

Whenever Barry's face fills a studio monitor in close-ups, an NBC secretary standing nearby moans, "Oh my God... I'm gonna faint."

Bonded by genetic glue, the voices of the Gibb brothers kiss notes like three suitors seeking the same set of lips. Somehow they still seem in touch with — indeed, touched by — their old material. As Robin, who must miss the days when his was the voice of the Bee Gees, closes his eyes to reach an emotional epiphany, Barry strikes a sympathetic chord — and Maurice pulls up his sleeve and looks at his wristwatch.

Raymond Froggatt

# SOUTHERN FRIED FROG

"It's finger pickin' good!"



Wipe the grease off your turntable and slap on a heaped up helping of 'Southern Fried Frog' — an appetising blend of catchy toons and tasty guitar from Raymond Froggatt, cooked up in Nashville, Tennessee.

Special Mouthwatering offer!

Every copy of Southern Fried Frog contains a 25p voucher which will save you 25p when you spend £1 or more at any branch of Kennedy Road Cheesecake.

The cool selection for a month

Raymond Froggatt 'Southern Fried Frog'



ON JET RECORDS JETLP 209 Also on cassette

CONTINUED NEXT WEEK

# OFF CENTRE

Edited by **TIM LOTT**

**ABBA** by Harry Edgington (Magnum 85p)

AFTER Abba by Abba. Abba by press cuttings, Abba by hand-held cameras and Abba by numbers comes Abba by a former Hollywood gossip columnist!

Could this be, at last, the real story? The removal of the candyfloss shell that surrounds the world's biggest musical enterprise! The probing of the heartaches behind the hits! The sadness behind the success!

Well, you can hope. When it comes down to fresh and exciting new revelations about the world's most famous musical foursome this tale of "the lovers who conquered the world" or (the "New Beatles") by a vastly experienced journalist and a sometime confidante of Abba's manager (Peter Himmelstrand, of Sweden, come in please) is not a great deal different from the "official" story, the "story behind the story" or, come to that, a crackling good read of the record company biography.

But at least the approach is different.

Edgington's Abba, as we shall refer to it, is a taut and gripping tale of two couples — and the "shadowy" figure of manager Stikkan Andersson who brought them together. Each chapter is a further advancement of the love square. Two girls are born, two boys are born. Boy meets boy, boys meet girls. Couples meet manager. Everyone finds happiness after they realise that this unique arrangement enables

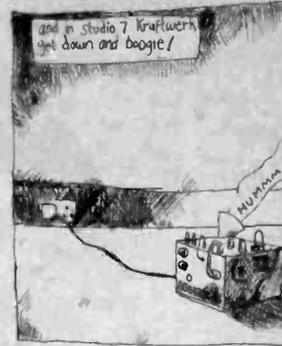


them to sell a staggering 40 million records and live a life of luxurious isolation without actually saying a great deal to anybody who is in a position to write about such matters.

Edgington and Himmelstrand being no exception. Here are the facts that you know already, the secrets that have already been shared — all presented in a skilful manner that might well have you believing otherwise. And since its similar rivals, 'Abba — By Abba' and 'Abba — The Ultimate Pop Group', both seem to have disappeared (pending a reprint?) it has a clear field.

This reliable but unexciting volume has two more advantages. The photographs, although not in breathtaking colour, are refreshingly different (candid, even) to those normally glimpsed by Abba devotees. And I notice that the back of the book contains the following recommendation: "A fabulous book". This piece of fearless criticism, it may surprise you to learn, comes from Record Mirror. With regard to this 'con' text I can only concur. **JOHN SHEAR-LAW**

## Sporadic Incidents from a Recording Studio



## That's no youth club, that's a recording studio

MY ADOLESCENT recollection of the local youth club is not a particularly fond one. Located on the fringes of grubby Southall, it was a too-bright lump of plastic and concrete, inhabited by burly skinheads, torpid social workers and endless snake lines of gormless girls wending towards the toilet / conference room.

There was precious little to do except eat Mars bars and pick one's pubescent nose. No doubt youth clubs have changed little since, judging by the number of kids that still spend their time shuffling around on street corners.

But somewhere out there in teenage wilderness there's a glimmer, nay, a beacon of light. To be geographically precise in Uxbridge, Middlesex. Unit One in Whitehall Road, with any luck, is the first of a new wave of youth clubs. In many respects it's like a lot of other council financed teenage institutions — table tennis, pool, coffee bar et al — but it has one amenity that makes it unique, its own recording studio.

The club, intended for 16-25 year olds, has its own music co-op that operates under the title of 'One Productions'. It has a soundproof studio which can be hired for practice or to record demo tapes. And recently a control room has been completed featuring a modest four-track tape recorder and a

home made mixing deck. The cost of making a demo tape at Unit One — £1 an hour — is minuscule compared with professional studio costs. And recording personnel to produce the tape are available at about £2 an hour. The total cost of a demo tape usually adds up to the bargain price of about £25.

Unit One don't stop at just producing records. They intend to market them as well. They hope to set up their own label, Tyger Records, producing singles from groups within the Co-op.

The first 1,000 pressings to come out of Studio will have cost about £236. Distribution will be through local record shops.

Finance is a problem, but by no means an

insoluble one. The local Hillingdon Council pay for the upkeep of the premises and staff wages. Functions at Unit One — discos, live concerts — are self-financing and the profits go towards the Tyger label.

"The studio didn't cost a lot to get together," says Bob Jones the assistant manager. "All the work on it was done by musicians and members of the youth club. The recording equipment is all second hand, so it's quite cheap."

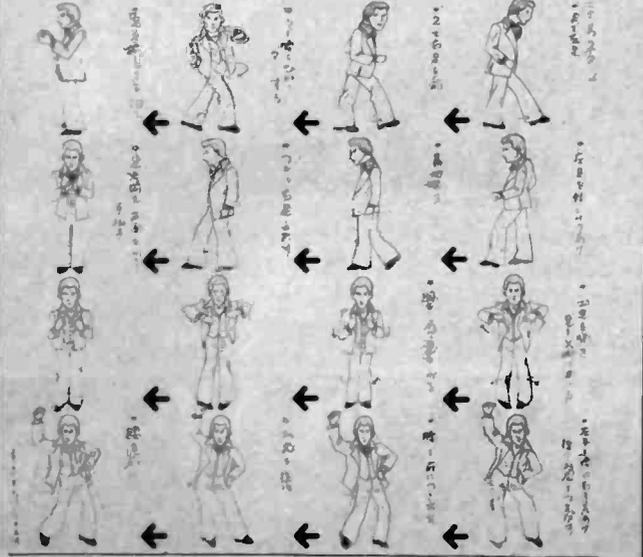
Not content with operating two of the major processes of the music industry, recording and marketing, the youth club is working as an agency for placing bands with gigs.

"We're almost an employment agency for local musicians," says Peter Kent, manager of Unit One.

The studio is a very recent development and Unit One as a musical centre has not been established for any great length of time. But already they have a claim to fame; Whirlwind, the rockabilly band now signed to Ted Carroll's Chiswick label played their first few gigs at Unit One and practised regularly in the studio.

I can only hope that other local authorities take note of the example of Peter Kent and Bob Jones' and look at the possibilities of setting up a music co-op somewhere in their area. Who knows, they might even get a bit record into the bargain.

**RICK CORDING**



SAVE your pennies and watch Arthur Murray's Dance School see red as we proudly present the inspiration behind hunky John Travolta's moves, courtesy of Rock Show magazine of Japan.

Imagine that you spend too much on clothes. Brut and your hair to afford a car. Also imagine that the transport system strands you miles from home after the bewitching hour of eleven, and you possess an eye-catching white suit.

Now reading from right to left (it's Japanese).

1st line: Put best foot forward and keep looking behind for a car and pray.

2nd line: Repeat.

3rd line: Desperation sets in. Flap arms and hope to defy gravity. (Also has the added bonus of airing those sweaty armpits).

4th line: Degradation. Thumb lift and try to deceive short-sighted driver that you are a tasty female.

## £100 for a scrap of Lennon

ONE-TIME Beatle John Lennon's first marriage certificate, recording the legendary but short-lived nuptials of Lennon and his first wife Cynthia, nee Powell, continues its chequered and somewhat capitalistic career. Last sold in January this year for a mere £75 (and cheap at the price?) it's on offer to all-comers with the bread and dedication to spare, once again.

Current owner, Keef R, lead guitarist / vocalist with virtually unknown suburban band Scarab, from Addlestone, Surrey, who bought the certificate from a Cheshire greengrocer earlier this

year, isn't willing to let it go for under £100. Keef is also selling individual photocopies at £1 a throw. Ironically enough, at the time of issue 16 years ago, the value of this much-desired document was only 3s 9d — the price of a bellyfull of beer.

Dated August 23rd, 1962, Lennon's inadvertent collectors' item reveals his espousment as a simple musician / guitarist, at the tender age of 21 years to Cynthia, 22-year-old "spinster" of the parish, then an art student living at Garmoyle Road, Liverpool 5. And, as an added extra, John "Winston" made his

best man one James Paul McCartney, co-creator of the best of the Beatles repertoire.

"I had intended to keep the certificate for many years, if not forever," says Keef R. "But I play lead guitar and sing in a group and can't scrape together enough money to get my equipment around. At the moment I have to cadge lifts to rehearsals. I also need a new PA.

"Plus, I've got a sickness — I collect rare records and that takes up all my money!"

**SUZANNE GARRETT**

WD 672522

CERTIFIED COPY of an ENTRY OF MARRIAGE Pursuant to the Marriage Act, 1949

Registration District: **LIVERPOOL SOUTH**

Marriage celebrated at: **the Register Office**

Surname	Christian Name	Age	Rank or Profession	Religion	Usual Residence	Signature
John	Winston	21	Bookbinder	Anglican	25, Adelphi Terrace, Liverpool 5	[Signature]
Cynthia	Marie	22	Student	Anglican	25, Adelphi Terrace, Liverpool 5	[Signature]
James Paul	McCartney	23	Musician	Anglican	25, Adelphi Terrace, Liverpool 5	[Signature]

MARRIED in the presence of: **James Paul McCartney**

This marriage was solemnized between us: **John Winston Lennon** and **Cynthia Marie McCartney**

By: **James Paul McCartney**

Witnessed by: **James Paul McCartney**

Approved for the Registrar: **James Paul McCartney**

At the Registrar's Office, **LIVERPOOL SOUTH**, on the 23rd day of August, 1962.

# The GREATEST rock and roll swindle!!

I HAVE uncovered some astonishing facts about the controversial German group, Kraftwerk.

Despite an extensive cover up by Kraftwerk's red shirted propaganda corps, I have discovered conclusive photographic evidence — reprinted here — that the fanatical Dusseldorf technocrats were once a successful English group.

Performing under the collective name of "The Shadows" they enjoyed several hits with their musical Fuhrer, Her Gustav Von Panzer (known to his fans as "Cliff Richard").

Von Panzer jettisoned "The Shadows" in 1967 in order to follow through his mad plan for world domination through the sinister quasi-religious cult, the so called "Christians".

Dispirited and disillusioned, "The Shadows" returned to their Fatherland to lick their wounds and nurture their plan for a dastardly comeback.

Record Mirror understands that part of their scheme is to flood Britain with living replicas of Von Panzer, thus destroying his career. The way will then be clear for them to invade with their frightening technological revolution.

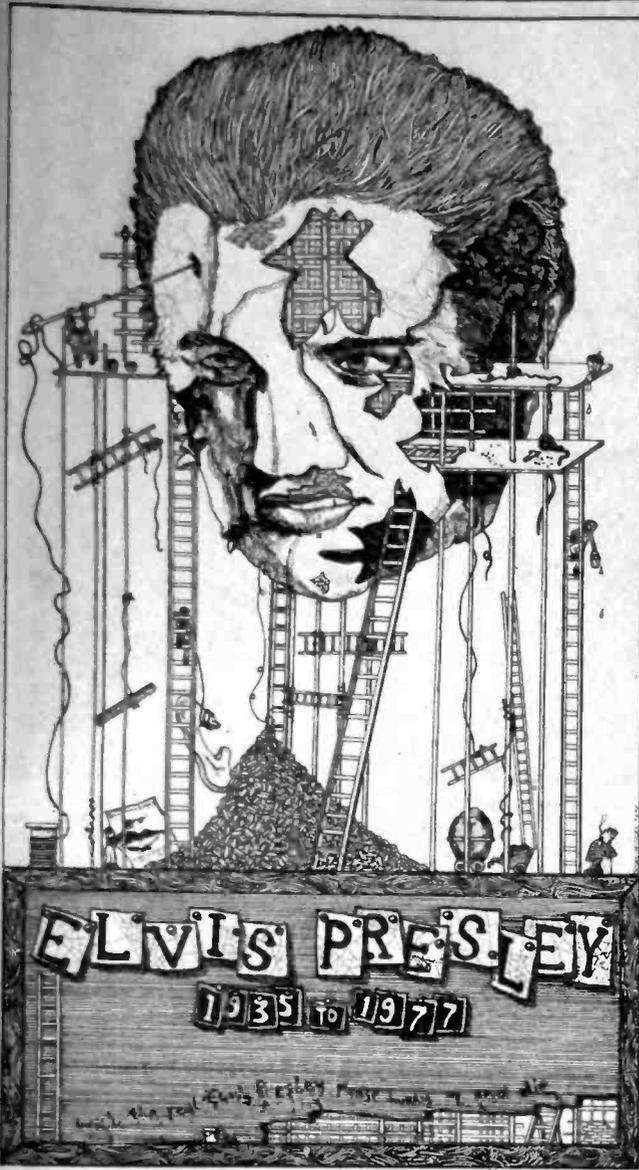
This evil putsch must be avoided at all costs. 20,000 Cliff Richard clones would result in the disorganisation and eventual madness of the populace. Act now. A police inspector today advised the public to "kill anyone looking remotely like Mr Richard."



"The Shadows"



Kraftwerk



Susan M. Coles of Newcastle-upon-Tyne sent us this illustration of Elvis over a year ago. We're not sure whether we agree with the sentiment but is this what would have happened to him if he had lived? — ALF MARTIN

## Baby you're so hipgnosis

**WALK AWAY RENE — THE WORK OF HIPGNOSIS:** by Storm Thorgerson (Paper Tiger £4.75)  
HIPGNOSIS are the album cover what Michelangelo was to the Sistine Chapel, Leonardo Da Vinci to the Mona Lisa and Constable to the Countryside.

Their designs and illustrations have been used by Led Zeppelin, Yes, Pink Floyd, Black Sabbath, Genesis, Wishbone Ash and many others. 'Walk Away Rene' is both a technical guide and a coffee table book to impress your friends. Pages of glowing colour with amusing anecdotes about how the sleeves were conceived.

The three founder-members of Hipgnosis are Storm Thorgerson, Aubrey Powell, nicknamed Po, and Peter Christopherson. The story began in 1968 when Storm procured some book cover work, but the real break came when Pink Floyd's agent Bryan Morrison secured them some work. Hipgnosis operated from Po's bathroom before they moved into more spacious premises. Peter Christ-



opherson joined in 1974 and they've also built up a team of staff.

The book is written in a rambling but very readable style. Despite the excellence of their work, Hipgnosis don't surround themselves with a 'god you we're great artists' tag. They've made the odd slip up here and there. For an album cover by The Nice (ah happy days) they dreamt up the idea of photographing coloured balls in the desert in Morocco but they forget to bring any brooms with them to brush away the footprints after placing the balls in the right position. As the sun was going down they searched for places where footprints wouldn't show up. Eventually they found a convenient spot.

For Argent's 'In Deep' cover they wanted to

photograph the group diving into a swimming pool. One of the members couldn't swim too well and ended up nearly drowning. Silly boy never mentioned he couldn't swim before the dive!

Some of the covers have also been controversial. Catholic factory workers objected to the 'Birth Control' cover and threatened not to pack them and Zeppelin's 'Houses Of The Holy' cover was considered to be a depraved piece of art in Kansas.

But of course, the cover reproductions make this book. Being unable to wield a paint-brush myself I can't really tell you why Hipgnosis are so good — I just know what I like. The visual impact is immense whether it's the intriguing use of human bodies or clever and immaculate use of colour. Page after page of covers are laid out for your delight and they're all excellent. My favourite must be the cover of 'Argus' by Wishbone Ash depicting a Greek warrior watching a flying saucer in the distance.

Save up your pennies for this book — you hear?

ROBIN SMITH

# CALENDAR

## TOP DISCO DEMAND

# DOUBLE ACTION

b/w

# MAGIC MANDRAKE

## SARR BAND

AVAILABLE IN 7" & 12" DISCOVERSIONS — DAY 115 — LIMITED EDITION

# DISCO PLAY

DAY 118

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8



# EQUIPMENT



reggae sound systems.

The main realisation through SNF has been related to how much club lighting can be employed to stimulate and create atmosphere. After all, sound equipment has been quite sophisticated for a while now and some clubs and mobile DJs have systems that would be hard to improve. Lighting on the other hand is developing at an alarming rate with lasers and the like being made more readily available.

While talking to various people involved with the disco scene I found The (New) Embassy Club, 6, Old Bond Street, London, W1, was the place most often referred to with a degree of respect.

The sound equipment and lighting were designed and put together by Gregory James who is also the club's DJ. An American, previously involved with the Stateside disco boom, he designed and supplied complete systems using high quality components for many clubs before being asked to bring a sound system to London for the Embassy.

There he ran his own company Discotheque Consultants International for some two years prior to the Embassy tie-up. He is now very much in demand, currently supervising and designing several club installations.

The club opened earlier this year and now has a closed membership. However they will be re-opening the membership in August but applicants must be proposed by two members and must expect to be interviewed by the management.

All this sounds pretty elitist but in fact that is far from the atmosphere that prevails. All the dancing customers seem intent on just having a good time in a good humoured atmosphere. £65 per year for membership sounds expensive but not when you consider you



LLOYDIE COXON at the controls of his Sir Lloydie Coxon Sound System which he takes out on the road bringing top reggae sounds to clubs six nights a week.



CAPITAL RADIO'S Mike Alan combined his own system with Capital Radio equipment which gives him about 4,000 watts at his fingertips.

win a week or 10 days of the releases over there. That can at Umca account for 99 per cent of what I play.

"The music that people react to and like is what I play. If I keep throwing new releases at them all the time they do get a little bored and don't hoot and howl as much as usual. People want at least some stuff they're familiar with."

Finally, if having your drinks served to you by young guys in satin boxer shorts turns you on, check out the Embassy. Gregory can be contacted in writing at 21, Montagu Place, W1, on matters relating to club installations.

ONE OF the best known mobile playing reggae music in Britain is the Sir Coxon Sound System. Lloydie Coxon has been involved in presenting reggae music in this country since 1962. He has run his own club, Columbo's, in Carnaby Street, W1, for the past two years. Previous to that he was a DJ there when it was known as The Roaring Twenties.

As well as running Columbo's he still works at the turntables alternating with two other DJs, Dennis and Byron. The bad news is that the mobile Sir Coxon Sound System is on the road with top reggae DJ, Sestos. Lloydie joins him for some gigs which take them all over the country up to six nights a week. Over to Lloydie.

"Sestos is the best DJ in the country for reggae, in entire Europe in fact. He takes my No 1 system around the country and I go with him sometimes."

"There are a lot of people all over the country who don't have the money or the opportunity to come to London so we take them a reggae sound but we play to entertain whoever comes to listen. If the crowd is dancin' and they want some soul, we give it to them."

"We are not just playing the sound system for money. We want the people hear music they can't hear on the radio. And also we have a constructive educational programme that we put over the microphone. We encourage the youth to learn a trade, constructive work you understand."

"You hear the latest reggae sounds on our sound system. My ambition at the moment is to have my own radio show and I'm willing to back that with my own money. I haven't got a lot but I'd put all I've got into a radio programme."

I wish Lloydie luck with his ambition, but as things stand, mobile systems like his present the best and possibly most authoritative selections of reggae to be heard in Britain. The Sir Coxon No 1 system has a total possible power of just under 3,000 watts, the amount of amp specification being adjusted to suit each venue.

ROGER SQUIRE'S Disco Centres can supply the mobile DJ with just about any item of equipment. They have been retailing equipment for around six years, starting from their 178, Junction Road, London, N17, premises. Now they have expanded with Disco Centres in Bristol and Manchester, the latter being the most fertile area for discos in the country. By the end of the year they'll have another centre in Glasgow.

Another move which combined with their show-rooms must place the company at the top of the league of suppliers, was the starting of a 24-hour mail

order service. They admit to initial teething problems with the project at first, but all when you offer a variety of equipment that requires a 70-page catalogue problems are to be expected.

New order centre carries between £70,000 and £100,000 worth of stock with a back-up of around £40,000 worth at the sales centres. Ian Levine, the London Showroom Sales Manager, says because of 'Saturday Night Fever' jocks are tending to extend their lighting as opposed to sound equipment. "If a mobile DJ spends £100 on an improvement to his sound equipment, the reaction from the listener may be limited to thinking the sound is a bit better. If he spends the same money on lighting he can have a completely new effect that people will notice and that is what is important to a DJ."

"We are now going into acting as consultants on club installation work and certainly there the tendency towards the very high capital investment necessary for a first class sound and lighting system."

"All that stuff comes across from the States. You can only go so far with the mobile situation, that kind of thing really is an installation work. Also there is no way the average mobile DJ is ever going to make back say a £2,000 investment on a club standard of laser. He's probably doing about one disc a week for between £20 and £40. We do a small sound activated laser from around £370 but the club type of job is a different matter."

Ian says they are finding that the mobiles are showing more interest in lighting which is not as expensive as some might think. If you take £500 as the basic budget required for a sound system, in the past DJs have tended to add on a couple of lights, and settle for that. Nowadays for a further £200 to £500 investment the DJ can have a mobile lighting set-up that will place him in the Road Show league.

MY LAST port of call was The Lyceum, Wellington Street, Strand, WC2, where every Friday, Capital Radio presents The Best Disco In Town (sic) from 8 pm until 1 am. The disco is broadcast live on Capital between midnight and 1 am.

I'd heard the show on the radio and I was interested in lighting which had in no way prepared me for the atmosphere generated between the DJs and the audience.

That night they had Mike Smith, Peter Young and Mike Alan at the turntables, the latter taking proceedings through the broadcast segment. By 9.30 pm the 'house full' signs were up and around 2,500 kids were inside each having paid over the 11.50. Bar prices are around the standard Mecca charges.

The disco is presented as a show with each DJ in turn as the focal point. The Lyceum stage lighting is used along with many of the club's effects. The most impressive point as far as I was concerned was the contest between the jocks and the kids. Mike Alan frequently went to the front of the stage accepting messages, requests, handshakes, whistles, giving away albums, T-shirts etc. A couple of days later I asked Graham Dennis how he felt about the show.

"I've done the Best Disco about four times now and the point is it's a chance for our listening audience to see the face behind the voice."

"One of the best moments

## DISCO SPECIAL

Ralph Denyer checks out the gear. Gregory James of the Embassy Club, Sir Lloydie Coxon, Roger Squires and Mike Alan of Capital Radio.

THE CLOSER you look at the disco scene the more interesting it becomes. We've already heard all about the 'huge disco boom' created by 'Saturday Night

Fever' and New York's Studio 54.

However many people involved with disco will quickly point out that they've been doing quite nicely since long before the movie arrived. Also there are other areas of discoland that have been virtually unaffected, though they tend to be specialists such as the

# The Commodores

have more up their sleeve than you think.



It's the measure of a great album that its tracks win instant acclaim as singles. The soaring excitement of "Flying High" catapulted the Commodores into the charts. And the delight of a tender sentiment perfectly expressed shot their current single, "Three Times A Lady," straight to No. 1. But like all great albums, "Natural High" is greater by far than the sum of its parts. The Commodores' "Natural High." Pure magic from Motown.

can visit the club as many times as you wish without spending another penny, providing you stay away from the bar.

If you can get a membership and use the club just about every night except Sundays and it could cost you a little over 20 pence a night!

Gregory claims that Studio 54 was not the inspiration for the design but the similarities are there, though the Embassy is much smaller.

The superb sound and light system is all American bar the Japanese turntables. The Amps are BGW, speakers JBL and Electrovoice. Powerwise they have two channels at three-hundred watts each plus a further one-hundred watts going to a pair of tweeters directly above the dance floor to give the sizzling percussion sound.

The main sound is played through four cabinets in opposite corners of the main dance area, each mounted on a gantry. Gregory generally uses GLI mixers because of the additional audio and visual meter cueing facilities.

What about the actual sounds Gregory plays? "It's virtually all pre-British release material. I get the American copies



GREGORY JAMES, right, at the Embassy Club. He designed both the sound and lighting equipment and is the club's resident DJ.

# STUDIO

## 54 Do we really need it?

**EVERY NIGHT** of the week, you'll find a crowd outside Studio 54, New York.

A strangely mixed crowd in a city where people mostly do not mix: the efforlessly chic and the not-so-chic, hopelessly overdressed in an attempt to get themselves noticed; the white middle class kids with all the trappings of wealth and the poor Puerto Ricans who've saved for weeks to get here; the people who could well be famous, and the people who're hoping to rub shoulders with the famous.

Every night they stand there, pushing and jostling towards the door, and every night, half of them are doomed to return home disappointed.

The man on the door has the ultimate power. Perched on his pedestal on the sidewalk, he looks down his nose at the masses and selects the favoured few. "You can come in," he tells one guy, "but I don't like that girl you're with - she can push off."

A native New Yorker tells me she has driven past at midnight and seen people down on their hands and knees, begging to be allowed in. She has a friend, a hairdresser, who goes to Studio 54 every week. The first time she was refused entry, she spent days pondering her social inadequacy, asking her friends, "What's wrong with me? Is it my clothes? My hair? Me?"

My name is on the guest list (a complicated procedure which involved the club's own publicity person inspecting me and my credentials to see if I was suitable) but even this is not guarantee of admittance. If they don't like the look of you, they just deny that your name is on the list. Simple.

To my own surprise, I pass the entrance test. "Get your people and come in," says the guy. A girl grabs me by the shoulder, and asks if she can come in with me. "Please," she pleads. But she is stopped at the door.

So we're in. We've entered the holy of holies. Inside, Studio 54 is - a very average disco. Lots of mirrors, silver deco, moving coloured lights - and wall to wall posers. A lady in a leopard-skin leotard.



*WILL THEY* won't they be allowed to join the dance? Some hopefuls never get past the door.

A young man in nothing but khaki shorts and knee-length cowboy boots with whips sticking out of them.

The ladies' toilet - sorry, rest room (Americans think going to the toilet is vulgar, so they never actually mention them by name, and they never have enough of the wretched things - everywhere you go there are queues to the door) contains more gentlemen than ladies, all busily engaged in getting their eye make up just right.

The waiters, nubile young lads clad only in shorts (plain shorts though: one up for London's ridiculous Embassy Club, where the shorts are sequinned) perform Travolta dance steps as they sweep up dog ends and broken glass.

I have a good squint round amongst the dancers, but honest to God, I can't spot any celebrities.

After half an hour, the amusement is beginning to wear off, and a sort of bemused frustration is setting in. I set off to find our photographer, and find her close to tears. It seems she has just been attacked by Steve Rubell, the 'whizz kid' owner of the club.

Apparently he spotted her taking pictures, yanked the camera from her neck, snatched the film and destroyed it, and then threatened her that if she took any more photos, he'd smash her camera and have her thrown out. Her protests that she had in fact got a photo-pass were in vain: apparently there was an all-important celebrity there who did not want to be

photographed. (Who was it? Who knows? Who cares?)

Another guy suggests helpfully that if she hangs around for a couple of hours, she may be able to take some snaps on the quiet. Well, screw that. I make my token protest to Rubell: "Excuse me, I'd like to complain about the way you treated my photographer." To which he replies charmingly, "If you don't like it, you can f--- off outta my club."

We go. Not that anybody cares, or even notices - in this chromium jungle, people are too busy looking after number one to worry about anyone else.

Outside, there are still crowds of hopefuls, desperate to gain acceptance. I want to tell them not to bother, it isn't worth it. But I know that nothing I say will make any difference, for these people have been blinded by publicity, conned into thinking that Studio 54 is a magic place - and that being there will somehow cause some of that magic to rub off on their lives. It isn't, and it won't.

Steve Rubell is a vulture, feeding off people's insecurities, using their neuroses for his own ends. A devious - and particularly degrading - form of manipulation.

Rubell is planning to open up a British Studio 54 in London sometime soon. Could the same scenes of humiliation happen here? 'Course they couldn't. After all, we're British - we've got more sense. Haven't we? SHEILA PROPHET

In my life, was when we had our Help A London Child Appeal there. I'd asked them to get on their backs and put their legs in the air I'm sure they would have."

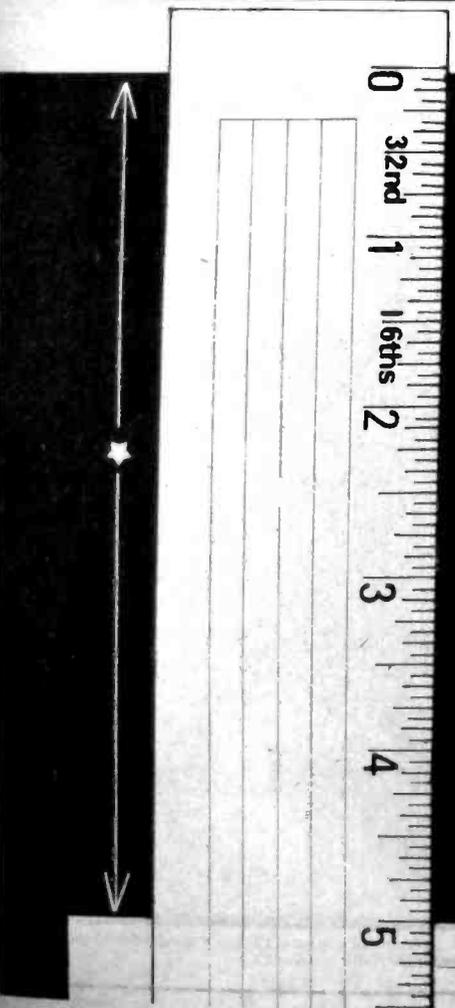
I pointed out to Capital's Adrian Love that if he had at a rock concert tried to pass a note to one of the musicians on stage he or she would probably be beaten up or thrown out.

That says something about Capital, rather than just the Best Disco. Unlike any other radio station I've ever worked for, there is more rapport between the listener and the DJ and this can be said about everything we do. At the Best Disco we have security for one reason only, to give us enough room to move around backstage. The stage is live and if too many people got up on the stage the turntables would bounce and throw the cartridges off the records.

The Best Disco is unlike anything I've ever done before from a performance point of view because the back-up we get on stage is as good as a rock band gets on the road. Our crew make life so much easier for us DJs because they give us total radio support in a disco situation. A five-man team takes care of the sound and lighting. Needless to say the sound equipment is of a high quality and vastly complicated.

Like Alan's own system is combined with Capital Radio equipment to give a four bass bin set-up of around 4,000 watts plus 400 watts of on-stage monitoring. The turntables are National Technics SP 10s mounted in shock absorbing units specially designed for the job by Capital's own engineers. The stage sound mixer is a Hi-Watt 16 channel into 4. There is then the vast amount of equipment that is used to get the sound on the air, plus various back-up systems including a second mono disco.

A final note to DJs, don't miss Roger Square's first London Disco Fair to be held at Global Village on September 10, 11 and 12. If they live up to their advance publicity the event is a must.



# Barry Manilow's new single is getting bigger.

Due to overwhelming demand  
Barry Manilow's sensational new single  
is now available in a 12 version.

## COPACABANA/SOMEWHERE IN THE NIGHT

ARIST 12196  
Taken from his latest album 'EVEN NOW'  
SPART 1047/CASS. TC ART 1047  
It's in your record shop now!





Here is a guide to the facilities, times and kind of music played at each venue. The list runs as follows: Name and address of venue / capacity / regular DJs / kind of music played and special nights / dress restrictions / opening / closing times / drinks / food / club sound system / other attractions. If no details are mentioned, ie: dress restrictions — there's no mention of it if they're not worried about what you wear. Same applies to regular DJs, age restrictions, bar and food.

**ANCHOR NITESPOT**, Harwich, Essex / 250 / Sam Harvey, Mick Miles, Gus Carmichael, Al Martin / Soul / Reggae / Funk / Chart / New Wave / Cabaret on special days / Open membership / Over 18 / Smart / 8.00-2.00 / Full bar / Steak bar / basket meals / Chronic and H.M. customised / Lighting, custom built, Pulsar controllers.

**BARRY RUGBY CLUB**, Merthyr Tydfil, Barry, South Glam. / 350 / Steve Wiggins / Soul / Funk / Reggae / Occasionally on Sat / 50p-£1.00 / 16+ / 7.30-12.30 / Bar prices / Chronic.

**BIRCHWOOD HOTEL**, Ipswich Road, Dedham, Colchester / 200 / Gary Soul, Nick, DJ Diamond, Blue Well / Tues / Oldies, Soul — Wed / Fri & Sat — Local Groups / after 10.00, 50p (Ladies free) / 18+ / Smart / 6.30-1.00 Thur, Fri, Sat — 2.00 / Free House + Real Ale / Basket Meals / Daudi / Go Go Dancers, Taxi Service.

**BOGARTS**, New Street, Birmingham / 600 / Mart Roy / Heavy / Progressive Rock / Twice a week / Free, 30p some live nights / 18+ / 8.00-10.30 / Pub facilities / 200 W stereo / Occasional cartoons, comedy features.

**BUTTERY BAR**, Regent Hotel, Leamington Spa / 200 / John Canty / Soul & Reggae, Golden Oldies night / Free / 18+ / Reasonable / 8.00-11.00 / Anything & Everything / Available / 400 W / Light show.

**CEDAR CLUB**, Constitution Hill, Birmingham / 600 / Paul Anthony, Paul Bech / All music except punk / Occasionally / £1.25 weekends, 50p weekday / 18+ / Casual / 9.00-2.00 / 2 Bars / Grill Bar / 600 Watt WEM stereo.

**CHEVRON CLUB**, 4 Neville St, Aberystwyth, Glam / 250 / Steve Barry / Soul / Funk, Punk

Nights, Rock & Roll nights / Punk Bands / 70p-£1.25 / 18+ / 9.00-2.00 / Licensed Bar / Snacks.

**CHICAGO CLUB**, Regent Road, Yarmouth / 400 / Rick Shaw, Barry Austin, Pat Henderson / Soul / Funk / Yes / 50p-£1.00 / 18+ / Casual / 8.00-2.00 / Bar Price + Cocktails / Snacks / Promotion Nights.

**EMMALINES**, High Street, Rugby, Warwickshire / 350 / Simon Brown and Dave Grey / Disco, Charts, Funk and Soul every night except Wednesday Rock 'n' Roll and Rock / Wednesday and Friday / 50p-£1.50 but reductions with £2 membership / 18+ / No punk gear / 9.2 (Incl Sunday) / Whitbread Club prices / Basket meals, special gits / 200 watt custom built system / Sundays free for members / Occasional name DJs.

**GRIFFIN**, Cornhill, Bury St Edmunds, Suffolk / 200 / Albatross Music Show / Disco / Rock / Oldies / Fri & Sat / Free / 18+ / 7.30-11.00 / Licensed Bar + Real Ale / Snacks.

**HEDLEY HOUSE**, Carlton Colville, Lowestoft, Suffolk / 240 / Bob Cheek / Funk / Soul / 50p-£1.20 / 18+ / 9.00-12.30 / Open House.

**KING ALFRED'S HEAD**, Market Place, Wrentham, Dorset / 100 / Cliff Ashwin / Disco / Funk / Oldies / 50p / 18+ / Tidy / 8.00-11.00 / Pub Prices / Snacks / Chronic.

**MAP DISCO**, Quinton, Birmingham / 300 / Mark Tyson / Disco / Chart / Non alcoholic / F&A.

**MARCH HARE PUB**, Carlton Road, Nottingham / 50 / Bob Fly / Soul / Reggae, N/Soul / Free / 18+ / 6.30-10.30 / Bar.

**NIGHT OWL**, 170 High St, Cheltenham / 275 / Mike

Williams / Soul / Funk, Tues — Rock / 80p-£1.50 / 18+ / Smart / 9.00-2.00 / Wetney Beer & All Spirits / Snacks / Chronic.

**OUTLOOK CLUB**, 36 Seán St, Hinchin, Herts / 300 / Chris Purcell / Soul / Funk / Charts / 75p-£1.00 / 18+ / 8.00-1.00 / 2.00 / Licensed Bar.

**PAINTED LADY**, Kirby Bellars, Melton, Leicestershire / 600 / Jon Kay, Derrick Fahn / Soul / Pop / Charts / Thurs, Fri & Sat / 50p-£2.00 / 18+ / No Jeans / 8.30-2.00 / 3 Bars / Restaurant.

**PAVILION CLUB**, Montpellier Gdns, Cheltenham / 320 / Soul / Funk, Special Nights for New Wave & Heavy Rock / Fridays / 50p-£1.00 / 18+ / 8.00-12.00 / Licensed Bar.

**PEACHES**, Brunel Centre, Bletchley / 500 (approx) / Robbie Stewart / + Whole Musical Spectrum / Tues, Wed — 50p, Th, Fri, £1, Sat, £1.25 / 20 / No denims / 9.2.00 / Various inc. Cocktails / Restaurant (French Chef) / Opus & Elm.

**PELICAN DISCO**, Paget Road, Barry Island / 400 / Phil Black / Soul / Funk / MOR / 50p / 18+ / Licensed Bar / Snacks.

**PINES COUNTRY CLUB**, Treboeth, Glamorgan Arms, Pontcain / 120-200 / Lighton Davies / Soul / Oldies R & R / None / 50p & Free / No Jeans & Leathers / 7.00-12.00 / Yes / SA1 MK VIIS.

**PIPPIN INN**, Rothley, Leicestershire / 400 / Malcolm Anderson, Gary Garner / Soul / Pop / Rock / Tues, Fri, Sat / 30p-£1.00 / 18+ / 8.00-11.00 / Free House / Bar Snacks / Chronic / F&A.

**PLAYTIME**, Sandford St, Lichfield / 350 / Mark Ashley / Funk / Soul / Charts / 25p-£1.00 / 18+ / Smart Casual / 9.00-2.00 / Licensed Bar / Meals available / Soundout.

**QUEENS HOTEL**, Porthmadoc, N.

Wales / 100-150 / Tony Hembrow / Jazz, Reggae, Disco, Funk Imports, Northern / Occasionally / 18+ / 6-11 / Normal Bar / On Request / Akwell / Random Dance Companies & Record Give Aways.

**QUINTON PARISH HALL**, W. Midlands / 200 / Phil Chapp, Mark Tyson / General / 20p / Under 18 / 7pm-10pm / No Alcohol / Various (Mons).

**RUE DE PARIS**, St James St, City Centre, Leicester / 200 / Paul Garry / Saturday Party / No Jeans / T shirts / 9.00-2.00 / Licensed Bar / Snacks / Private Parties catered for.

**RUM RUNNER**, Broad St, Birmingham / 600 / Paul Anthony / Funk / Soul etc, No punk / Occasionally / £1 guest, 90p members / 18+ / No denims, T shirts / 9.00-2.00 / 3 Bars / Burgers, pizzas, etc. / Stems custom built / Sat night games, grooves, etc. & Go-Go dancers.

**ST GERMAN'S YOUTH CLUB DISCO**, Cardiff, S. Wales / 200 / Funk, Charts, Reggae imports / Occasionally / 20p / 15-21 / 8.10-30 / TUC shop provided / Non-Lumens / Table Tennis, Snooker, light show.

**SAVOY BISTRO**, West Parade, Rhyl, North Wales / 400 / Coffey Hughes, H. Turner / Funk / Soul / Reggae / 40p Sat, Fri — 50p / 29+ / Casual but smart / 8.00-1.00 / 2 Bars / Snacks / Roger Soult, Chronic.

**SCAMPS DISCOTHEQUE**, Anglia Sq, Magdalen St, Norwich, Norfolk / 700 / Wally Webb / Soul / Funk / Imports / Mon & Wed / Free — £1.40 / 19+ / Casual / 8.30-2.00 / Variety of draught — spirits & wines / Buffet Bar / Sound Systems Ltd.

**SENETOR**, Manne Parade, Gt Yarmouth / 550 / Barry Austin, Pete Henderson / Soul / Funk / 50p-£1.00 / 18+ / 8.00-2.00 / Pub prices / Bar Snacks.

**SHADES**, 8 Stamford St, Nottingham / 600 / Tom Stokes / Funk / Euro Disco, Reggae / Every Wednesday / Weekend / 75p to £1 / 18+ / 9.30-2.00 am / Usual Drinks + Cocktails / Steak / Chicken / Burgers / Chips / Chronic / Free drinks

before 10.30, SMARTY 2, Love St, Chester / 450 / Peter Mass, Phil Reeco / Disco / Funk, Mon — New Wave / New Wave / Rock Bands / 75p-£1.50 / 18+ / Smart tonight / Mon / 8.30-2.00 / Licensed Bars / Pizzas / SA1.

**TIFFANYS**, Babington Lane, Derby / 1200 / Stevie Gae / Pop, Soul, MOR / Resident Band / £1-£1.25 / Over 20s / Casual but smart / 8pm-2am / Large variety of spirits, draught & bottles / Restaurant and bar / meals service / Caribbeo.

**TIFFANYS**, Marine Parade, Gt Yarmouth / 550 / Paul Booker / Charts / Soul / Funk / Mon, Thur & Sat / 70p-£1.20 / 18+ / Smart / 8.00-2.00 / Licensed Bars / Basket Meals / Chronic / Summer — Name Bands & Radio DJs.

**TIFFANYS**, Smithford Way, Coventry / 1,975 / Spider Watson / Mon — Thurs — All sorts / Fri — Funky Soul / Resident Band & Group / 50p before 10.30, after, £1.20 / 18+ / Wed — Over 25 / Shirt, Jacket & Trousers / 8.2 Mon — 7.30 / 11.00 / Bar / Restaurant / Audio Visual.

**TIFFANYS**, The Precinct, Merthyr Tydfil / 1000 / Smiffy / Commercial / Resident Band / Varies / 18+ / No Jeans / 9.00-2.00 / Licensed Bar + Wine Bar / Hot & Cold Snacks / Cabaret on certain nights.

**TWISTED WHEEL**, West Walls, Cardiff / 500 / Soul / Funk / Groups 3 nights / 50p-75p / 18+ / 9.00-2.00 / Lager Beer, Spirits / Basket Meals / SA1 Stereo.

**VICTORIA CENTRE**, Mansfield Rd, Nottingham / 1,300 / Mike Lloyd, John Christian / Funk / Soul / Oldies / occasionally / 50p-£1.40 / 18+ / No Denims / 9.00-2.00 / Licensed Bar / Restaurant / Dynachord Malbank.

**VIKING CLUB**, Newland, Pembroke, S. Wales / 250 / Tash's Mobile Roadshow / Soul / Funk / 60p / 18+ / 7.00-1.00 / Licensed Bar / Basket Meals / H.M.

**WHEELS NIGHT CLUB**, Ambley Rd, Gt Yarmouth, Norfolk / 450 / Malcolm McGrovy & Bob Cheek / Funk / Soul / Groups Sun, Tues, Wed / £1.25 inc. Meal voucher / 18+ / 9.00-2.00 / Open House / Grills / Chronic.

**DEVA 79 CLUB**  
DEVA RESTAURANT  
HARWICH, ESSEX  
REGULAR  
DISCO NIGHTS  
Friday Soul + Funk  
Sunday Charts  
+ Rock  
7.30-12.00  
Music by Ultra-Froid  
Discotheques  
Resident DJ's  
Sam Harvey  
Al Martin  
Gus Carmichael  
Tel: Harwich (02755) 2684

A guide to British Discos:  
This week: Midlands, Wales and East Anglia

**FREEDOM FESTIVAL HAMMERSMITH PALAIS**  
August 20th '78 6.30p.m.-9.30p.m.  
STARRING  
**LULU**  
with Capital Radio D.J.  
**MIKE ALLEN and DISCO**  
plus  
**OTHER ATTRACTIONS**  
TICKETS £2.00 at door or in advance  
from Harvey Thomas Tel: 01-889 6466

# Three New Babies from Motown.



Album STML 12089 Cassette TC-STML 12089

**Smooth Soul** from Junior Walker. Everything you ever wanted to know about sax, here on one smooth as silk album. Junior's natural and fluid flow takes in several of his favourite classics, including "What Becomes of The Broken Hearted"; "I Can See Clearly Now" and "Walk In The Night".



Album STML 12088 Cassette TC-STML 12088

**Three Ounces of Love** from Three Ounces of Love. And pounds of spontaneous personality from soul sisters Elaine, Ann and Regina Alexander, hot from Detroit. Another exciting new girl group who are making it with Motown.



Album STML 12090 Cassette TC-STML 12090

**Steppin' Out** from High Energy. A potent brew of soul, rock and pop, including "We Are The Future" (from the Motown-produced film "Almost Summer"). And if this is the future, you want to be there with them. Steppin' up the charts.



Now's the time to add these three new babies to your Motown family at home.



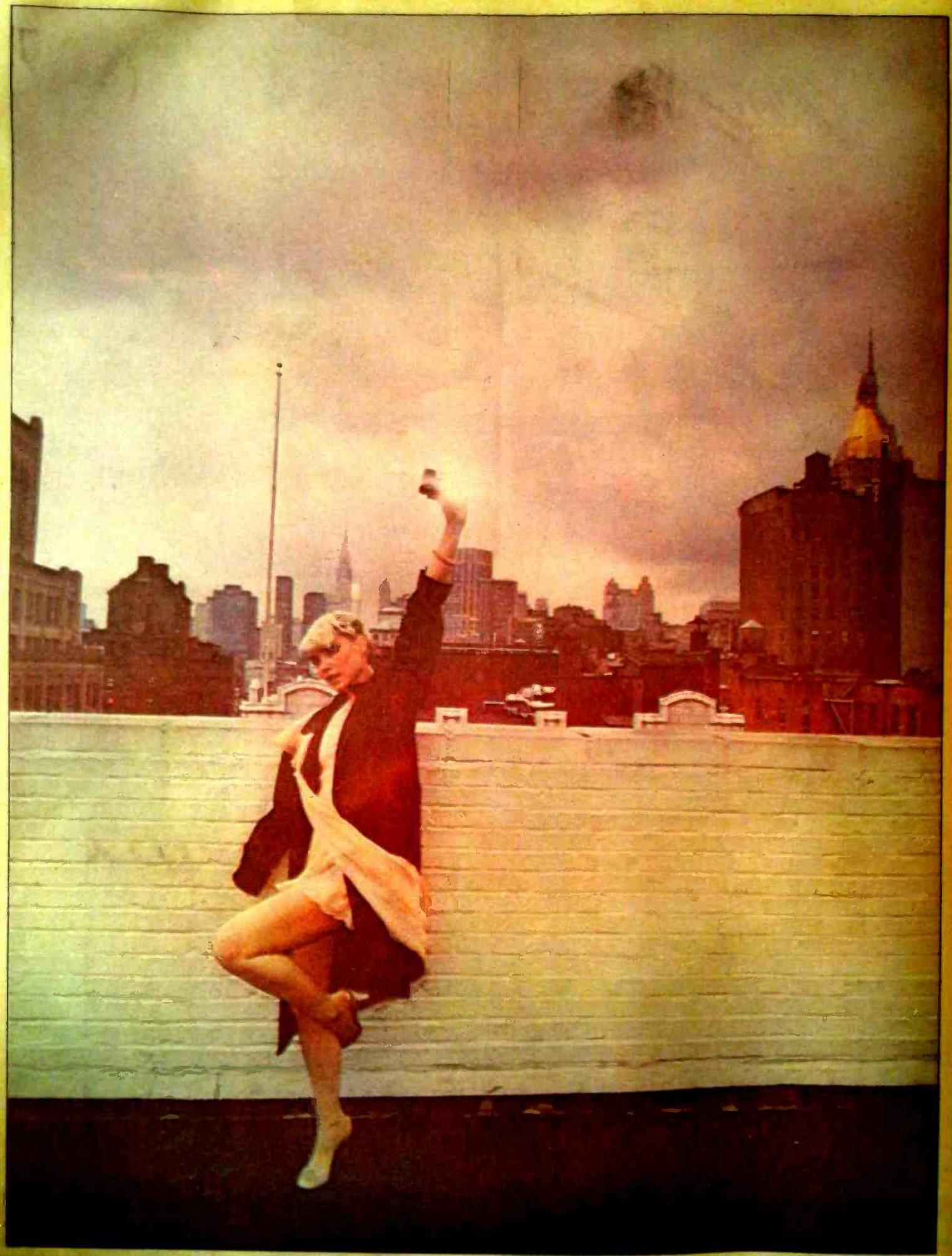
***Their New Disco Smash***  
***12 inch***  
***Limited Edition***

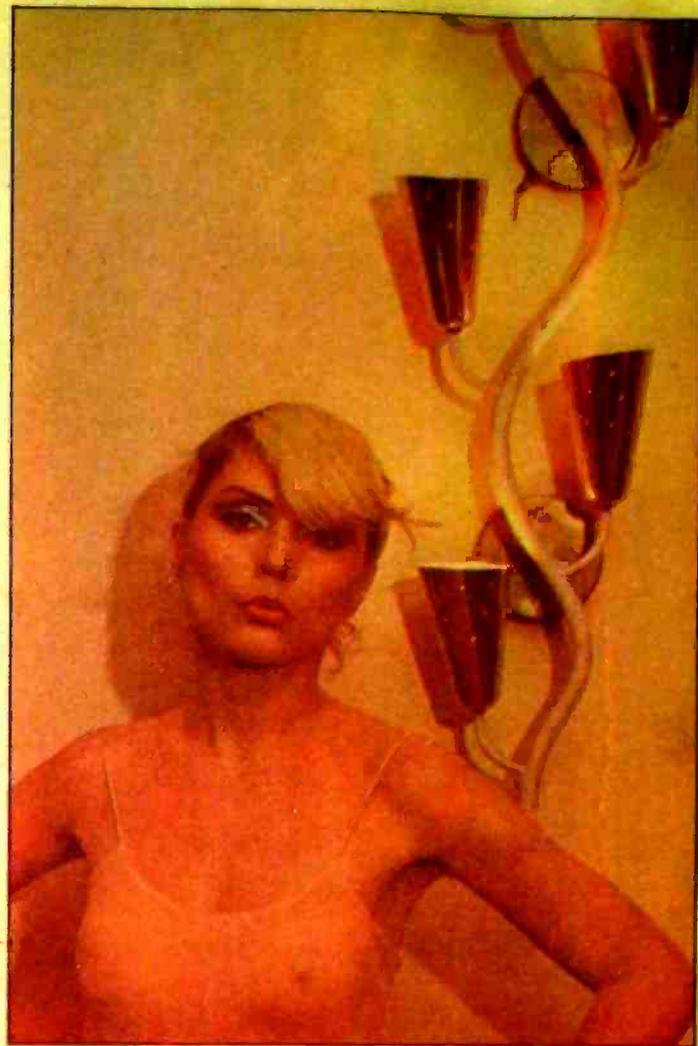
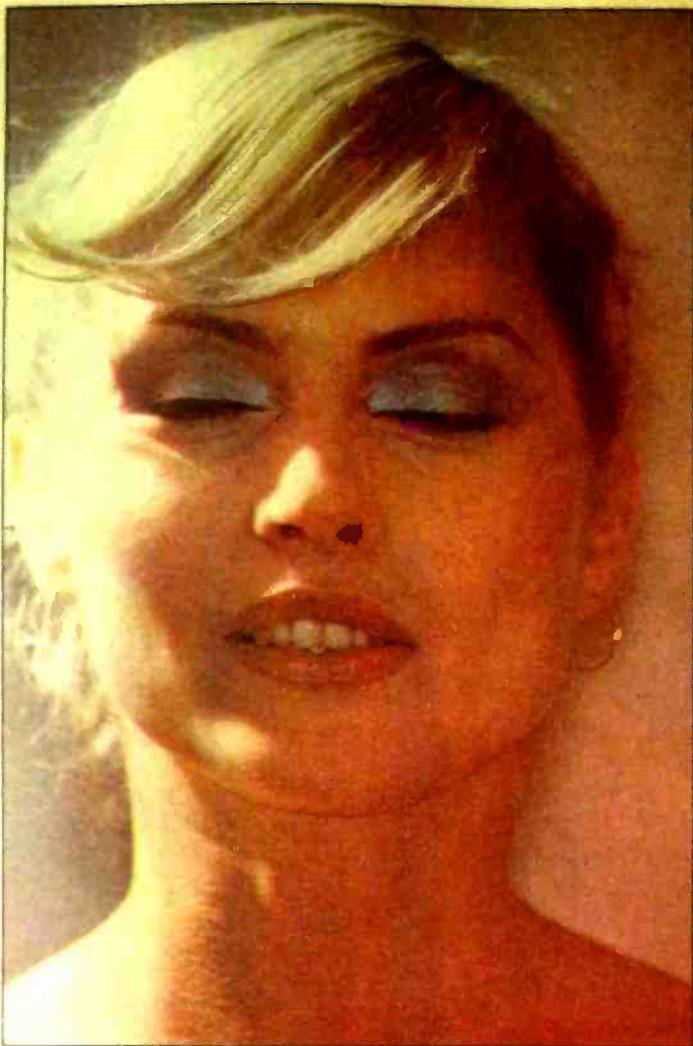
# **HIGH TENSION**

## **BRITISH HUSTLE** 12 WIP 6446

*c/w*  
***Peace On Earth***  
*Produced by Kofi Ayivor & Alex Sadkin*



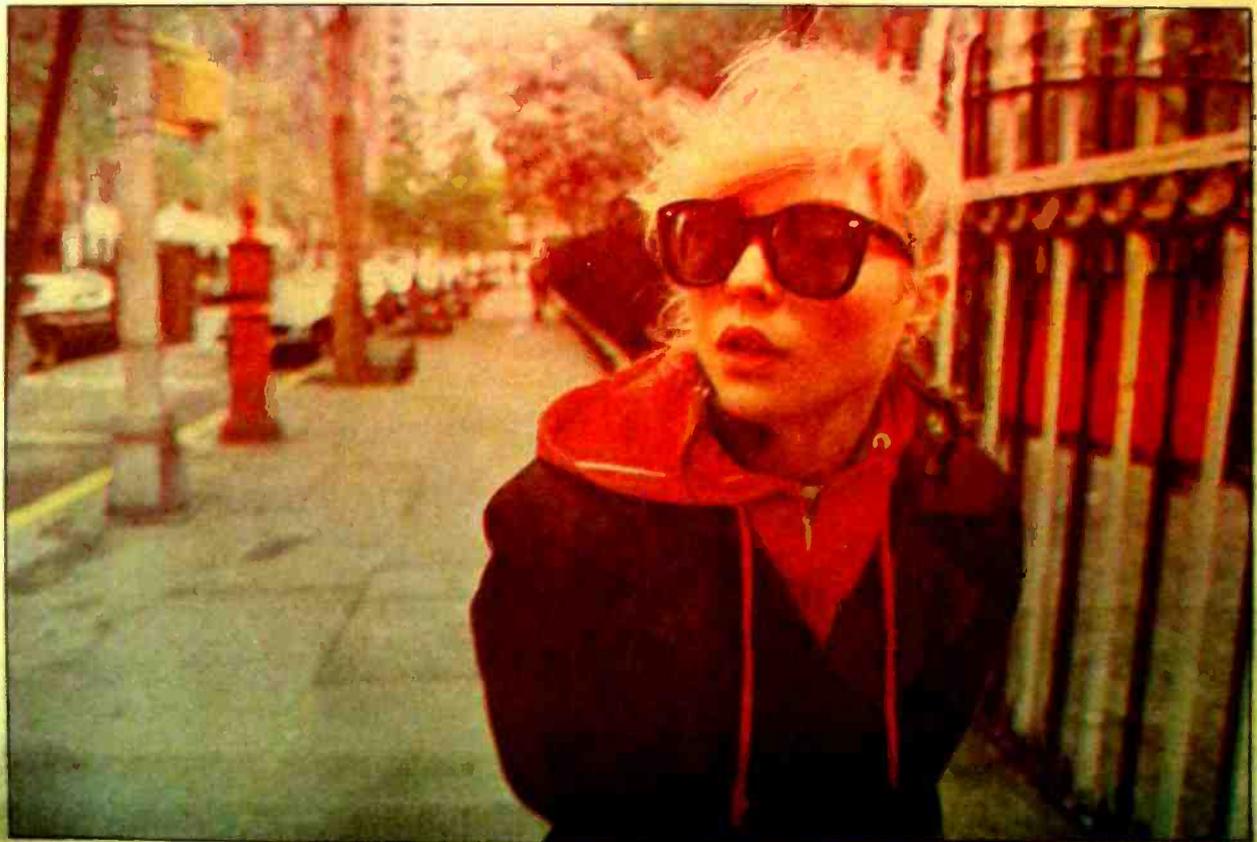




A selection of photographs by Martin Goddard

# BLONDIE

From "Blondie In Camera" at the Mirandy Gallery



# THE OASIS OF DISCO SOUNDS



**GIORGIO & CHRIS**  
'Love's In You, Love's In Me'



**ROBERTA KELLY**  
'Gettin' The Spirit'



**MUNICH MACHINE**  
Introducing Chris Bennett  
'A Whiter Shade Of Pale'

OASIS

# DISCO SCENE

by JAMES HAMILTON

## DISCO DATES

**THURSDAY (17)** Kid Jensen is Radio One DJ at Bournemouth Village, Mick Ames funks Stevenga Bo Jangles, Robbie Vincent funks Bexley Black Prince, EMI LRD Disco Dance at Coudon Eclipse. **FRIDAY (18)** Robbie Vincent funks Swinton Brunel Rooms, Tony Prince hits Great Yarmouth Tiffany, Caroline Roadshow plays Dover Castle Hall, Jason West shows Mildenhall CC. **SATURDAY (19)** Exmouth's Roger Payne and Darrin's Brian Lee are Luxembourg Celebrity DJs, Robbie Vincent funks Lower Sydenham's Saxon Tavern in Southend Lane, Froggy's Roadshow funks Southgate Royalty, Caroline Roadshow plays Hertford Castle Hall, Keith Black hits New Cabington Rugby Tavern. **SUNDAY (20)** Mick Ames funks Royston Ball, **TUESDAY (22)** Jim Keeshaw goes to Lincoln Silvergate Ballroom, Pete Hallett pops Gosport John Peel, John DeSade funks Laysdown-On-Sea King Henry's for two nights. **WEDNESDAY (23)** Adrian Love is Capital DJ at Southgate Royalty.

## UK DISCO TOP 90

- CONTINUING the positions from page two
- 21 23 NIGHT FEVER, Bee Gees RSO/PA/12in promo
  - 22 34 BROWN GIRL IN THE RING/RIVERS OF BABYLON, Boney M Atlantic/12in/RSO LP
  - 23 29 DISCO INFERNNO, Trammps Atlantic/12in/RSO LP
  - 24 20 ONE NIGHT AFFAIR, Samona Cooke Mercury/12in promo
  - 25 22 AIN'T WE FUNKIN' NOW/RIDE-O-ROCKET/MISTA COOL/STREETWAVE, Brothers Johnson A&M LP
  - 26 21 ONLY YOU/CLOSE THE DOOR/LIFE IS A SONG WORTH SINGING, Teddy Pendergrass Phil Int LP
  - 27 26 IT'S THE SAME OLD SONG, KC & The Sunshine Band TSC LP
  - 28 27 WHISTLE BUMP, Emuk Doodsta/Wamer Bros/12in/US 12in promo
  - 29 31 ME AND MYSELF, Ronnie Jones Lollipop/12in promo
  - 30 52 COPACABANA (AT THE COPA), Barry Manilow ABC LP
  - 31 28 YOU GOT ME RUNNING/AIDNIGHT GIRL/CAUSE I LOVE YOU/STILL REACH OUT, Lenny Williams ABC LP
  - 32 30 LOVIN' LIVIN' AND GIVIN', Diane Ross Motown/Casablanca LP
  - 33 61 SUPERNATURE, Cerrone Atlantic/12in/ALP
  - 34 36 THINK IT OVER, Cissy Houston Private Stock/12in
  - 35 38 SATURDAY, Norma Jean Beasville/US/12in
  - 36 35 YOUNG GOOD VIBE, US Polydor LP
  - 37 82 CAN'T YOU SEE ME/GET ON UP GET ON DOWN/WAY SEND ME, Roy Ayers US Polydor LP
  - 38 32 RUNAWAY LOVE/IF MY FRIENDS COULD SEE ME NOW/GYPSY LADY, Linda Clifford/Curtom/12in/ALP/US 12in
  - 39 24 JUST LET ME DO MY THING, Sine CBS/12in/ALP
  - 40 47 SUBSTITUTE, Clout Carame
  - 41 41 MAGIC MIRROR, Earth Wind & Fire
  - 42 39 GOT TO HAVE LOVING, Don Ray Polydor/ALP
  - 43 53 GET OFF, Foxy CBS
  - 44 57 BLACK IS THE COLOUR/LOVELY DAY, Wilbert Longmire US Columbia/Tappan Zee LP
  - 45 37 MELLOW OUT/TIME OF THE SEASON/SISTER JO, Gap Mangione US A&M LP
  - 46 43 COSMIC REIGN/SNOWFLAKE/FAIRY TALES, Crusaders US A&M LP
  - 47 51 HOLDING ON/JAM/YOU MUST HAVE KNOWN I NEEDED LOVE/IT'S TIME TO BE REAL, L T D A&M LP
  - 48 42 DANCING IN THE CITY, Marshall Hair Harvest
  - 49 35 HOW DO YOU DO/SPREAD LOVE/DANCE GET DOWN, Al Hudson US ABC LP
  - 50 49 BETTER THINGS TO COME, Nigel Martinez State/12in/2in promo
  - 51 72 MUSIC FEVER, Michael Zager Private Stock/12in
  - 52 84 LOVE WON'T BE DENIED, Lam Boone/Chrysalis 12in/US 12in
  - 53 56 RASPUTIN/PAINTER MAN/NIGHT FLIGHT TO VENUS, Boney M Atlantic LP
  - 54 33 FLYING HIGH, Commodores Motown/12in
  - 55 46 BOOGIE TO THE TOP, Idris Muhammad/Kudu/ALP/12in promo
  - 56 45 MIND BLOWING DECISIONS, Heatwave GTO
  - 57 60 COME BACK AND FINISH WHAT YOU STARTED, Gladys Knight Buddah
  - 58 59 I LOVE AMERICA/GOT A FEELING, Patrick Juvet Casablanca LP
  - 59 48 CAPTAIN CONNORS, Norman Connors Buddah/ALP
  - 60 44 HEADLIGHTS/ALL THE WAY, Whispers RCA/12in
  - 61 58 SATURDAY NIGHT FEVER (LP), Bee Gees/etc RSO LP/12in promo
  - 62 66 GET READY FOR THE FUTURE/GET ON UP AND DO IT, Winners US Roadshow/12in
  - 63 - STAND UP/WHERE THERE'S SMOKE THERE'S FIRE, Atlantic Start US A&M LP
  - 64 - NO GOODBYES/DO IT ALL NIGHT/YOU ARE YOU ARE, Curtis Mayfield US Curtom LP
  - 65 67 BAMA BOOGIE WOOGIE, Cleveland Eaton US Ovation
  - 66 88 MIND BLOWING DECISIONS, Tyrone David D-Roy/12in
  - 67 - JASS-AY-LAY-DEE/FUNK-O-NOTS, Ohio Players Mercury LP
  - 68 62 SLOW TRAIN TO PARADISE, Tavares Capitol/12in
  - 69 69 DANCE ACROSS THE FLOOR, Jimmy Bo' Home TK/12in
  - 70 - RAININ' THROUGH MY SUNSHINE, Real Thing/Pye/12in promo
  - 71 77 SUN'S HERE, Sun Capitol/12in
  - 72 65 GET UP (LET YOURSELF GO), JALN Band/Magne/12in
  - 73 - COME ON DOWN BOOGIE PEOPLE, David Williams US AVI LP/12in
  - 74 54 LAST DANCE, Donna Summer Casablanca/12in/ALP
  - 75 63 BEND ME SHAPE ME, Gilla Arista/Hansa/12in
  - 76 50 I'M FIRED UP/LIKE GIRLS, Fatback Spring LP
  - 77 68 THANK GOD IT'S FRIDAY, Love & Kisses Casablanca/12in/ALP
  - 78 75 JUST AS LONG AS WE'RE TOGETHER/SOFT AND WET, Prince US Warner Bros LP
  - 79 - SLIPPIN' AWAY, Independent Movement US Polydor LP
  - 80 - BOOGIE FUND, Solar Flare US RCA 12in
  - 81 - POCIANCINA, Gato Barbieri A&M LP
  - 82 - JUST A GIGOLO/KEY WEST, Village People DJM
  - 83 - RISKY CHANGES/BOOGIE BOO, Bionic Boogie/Polydor LP
  - 84 - I CAN HEAR MUSIC, California RSO/US 12in promo
  - 85 - STRAWBERRY LETTER 23/FREE, Phil Upchurch TK LP
  - 86 - PRODIGAL SON, Stiv Pules Island
  - 87 - DON'T WANA SAY GOODNIGHT, Candidate Rak/12in
  - 88 64 YOU LIGHT MY FIRE, Sheila B. Devotion
  - 89 69 BALTIMORE, Nina Simone Carere
  - 90 JUST WANT TO MAKE A DREAM COME TRUE, Mike Allard CTLP
- Production  
Coulton LP

**GATO BARRIERE** 'Poinciana' (Song Of The Tree) (LP 'Tropica' A&M AMLH 04710). Superb slow 7-48 instrumental funk-jazz jagger builds through snappy bass bumps into his braying sax sound and some chanting choir.

**CALVIN DAVIES** 'Train Ride To Nowhere' (Bulldog BD 13, via President). Frantic funky flier gets a bit zingy but should work with EWF/Martinez.

**MICHAEL HENDERSON** 'Take Me To Your Room' (Buddah BDA 477). Strong smoochy slow soul jagger for funk fans.

**DEXTER WANNFL** 'I'm In Love' (Solutions) (Phil Int PR 0002). Nice enough soul, slow, but the well-crafted funkier flip's the rhythmic swaying 3.31 central chunk (musical sound effects) of an already hot LP track.

**777 EUROPEAN MUSIC** (Warner Bros K 17212). Boz Scaggs' very cool soul-rock jiggler with funk-jazz appeal too.

**JR WALKER** 'I Need You Right Now' (LP 'Sooth Soul' Motown SFML 12048).

**MARC JORDAN** 'Survival' (Warner Bros K 17212). Boz Scaggs' very cool soul-rock jiggler with funk-jazz appeal too.

**FRANKLIN MICARE** 'I Can't Help Myself' (Private Stock PVT 159). Four Tops

# NEW SPINS

the Whispers' 'All The Way' His left Motown, hence compilation.

**PHIL UPCHURCH** 'Strawberry Letter 23' / 'Free' (LP 'Phil Upchurch' TK TMR 82342). Shuggie Otis-penned Bros Johnson swayer with a bumpy walking bass pattern, and Denise's smoocher, in instrumental funk-jazz guitar treatments.

**EARL KLUCH** 'Made In Your Eyes' LP (UA UAG 30171). Delicately pretty title track jazz guitar swayer.

**GEORGE DUKE** 'Duke's Slick' (LP 'Don't Let Go' Epic EPC 82821). Heavy slow 6:00 P-funker, not the US 12in mix, plus the more exciting fast synthesizer fliers 'We Give Our Love' and 'Yeah We Going'.

**MIAMI ZAPP** 'Mama Gas' (GTO GT 232). Witch Queen Of New Orleans-inspired gruffly growled Euro-type chugger.

**FRANKLIN MICARE** 'I Can't Help Myself' (Private Stock PVT 159). Four Tops

classic rhymer in useful pop remake for KC fans.

**GIDEA PARK** 'Beach Boy Gold' (Stone SON 2162). Adrain Baker's amazingly accurate Beach Boys copy medleys 10 old surfers into just 4:22.

**RITA COOLIDGE** 'You' (A&M AMS 7375). Brightly jittery pop hustler could crossover from radio.

**CLIMAX ANTHEM** 'Rockers' Arena' (Bruno 12BR 56). Perky reggae chugger on 6:00 12in or 3:27 7in.

**CIMARONS** 'Mother Earth' (Polydor 263047). Subdued slow reggae throbber, on green vinyl.

**ASWAVE** 'It's Not Our Wish' (Grove Music GMDM 9, via 01-989 2824). Good jaunty green vinyl reggae 12 in ends up as a dub.

**POET & THE ROOTS** 'I Dread Inna Ingle' (Virgin VOLE 8). George Lindo in innocent, OK? Political reggae 12in, strong rhythm.

**REVOLUTIONARIES** 'Headache' / 'Bellyache' / 'Toothache' / 'Heartache' (Island IPR 2034). Four-track 12 in of good reggae instrumentals.

**ALESSI BROTHERS** 'Driftin' (A&M AMS 7372). Bee Gees-type joggling swayer combines several current cliches.

**DAVID BYRON** 'African Breeze' (Arista ARST 200). 'Umbie hairy goes disco with Giorgio-type electronics and afrochanting, on longer 12 in.

**MINICH MACHINE** 'INTRODUCING CHRIS BENNETT' 'A White Shade Of Pale' (Oasis 5). Typical but surprisingly boring Giorgio electronics, edited to 4:12 from the LP's 8:36 (OASLP 804).

**SPOOKY** 'Mama's Little Girl' (Decca F 13786). Pleasant soul-pop swayer with Chi-Lites touches.

**100 PER CENT WHOLE** 'What's Hot, Fire And Desire' (Pye TN 25789). Bee Gees-type slow joggling swayer.

# HOT VINYL

OTHER IMPORTS getting action include Jean Carr 'You Can't Come Back Now' / 'Don't Let It Go To Your Head' (Phil Int LP), Wayne Henderson 'Hot Stuff' (Polydor), People Choice 'Gas A Feelin' / 'Turn Me Loose' (Phil Int LP), Maurice Hunt 'The Other Side Of Midnight' (Atlantic 12in), Eddie Daniels 'Preparation F' (Mercury LP), Sylvers 'Don't Stop Get Off' (Casablanca LP), Dennis Coffey 'Gimme That Funk' (Westbound LP), Heatwave 'Groove Line' (Island 12in), El Coco 'Dancing In Paradise' (AVI 12in), Con Funk Shun 'Shake And Dance With Me' (Mercury), Stargard 'What You Waitin' For' (MCA), Kebeketele 'We Dance' (Island 12in), Symbol 8 'I Thought You Wanted To Dance' (Shock), La Bionda 'Sendstom' (Polydor), John Davis 'Disco Fever' (Sam LP), Phil Hunt 'Giving It Back' (Fantasy 12in), Special Delivery 'Get On Up Express Yourself' (Shindig), Sweet Promise 'I'm A Music Man' (A&A), Brand New Funk '78 Lovelorn' (Vibration LP), Mtume 'Just Funnin' / 'Funky Constellation' (Epic LP), Luv You Madly Orchestra 'Rocket Rock' (Island LP).

## DJ TOP 10

- ANDREW HAMPTON locks every Thursday on the rock nights at Tiffanys in Halesowen, near Birmingham, where (as well as the live groups) these are the biggest hits. Aah, memories...
- 1 FREEBIRD, Lynryd Skywyrd MCA LP
  - 2 BROWN SUGAR, Rolling Stones R. Stones Atlantic LP
  - 3 ROCK AND ROLL, Led Zepplin Vertigo
  - 4 MYSTERY SOUND, Status Quo CBS
  - 5 DON'T FEAR THE REAPER, Blue Oyster Cult Vertigo
  - 6 PARANOID, Black Sabbath Vertigo
  - 7 WILD SIDE OF LIFE, Status Quo Vertigo
  - 8 ALL RIGHT NOW, Free Atlantic LP
  - 9 SUFFRAGETTE CITY, David Bowie RCA
  - 10 LET THERE BE ROCK, AC/DC Atlantic
- Nothing much modern, is there?

## DISCO NEWS

THAMES VALLEY DJ Assn, truly flourishing, now has over 100 members - making it the country's largest (yet youngest!) They meet again this Sunday (20) at noon in Newbury's Henwick on Ashmore Green Road, Timcharon, where legal advice will be given about setting up in business. Membership details from Mark Anthony on Bourne End 24171. ... Sylvester 'You Make Me Feel' and Nigel Martinez 'Better Things To Come' have been included, the latter also on extended remix 12in promo. ... Constellation Orchestra, Wayne Henderson and Kebeketele imports are all due out here early September, and remember that the special CBS 12.99 offer on certain disco LPs expires August 31st. ... Charly Records are launching a new "Double Headed Monsters" series of back-to-back oldies next week, coupling the likes of Shantelias, Ad Libs, Hank Mizell, Warren Smith, Jerry Lee Lewis, Warren Smith and Curtis Lee, Toy Orbison, all titles of interest to oldies jocks. ... Southgate Playlets are promoting a funk all-star at Edmontan Playlets Lock on Friday, October 6th, with Mick James live on stage plus Chris Hilli, Robbie Vincent, Froggy and more - now that DOES sound hot!

# What You Waitin' For?

Only 15,000 copies of the newly recorded single from Stargard are available as a 6 minute U.S. disco mix on 12" pressings. And they won't be around for long. 12 MCA 382.



new single  
"Baby Face" MCA 383  
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**NOT EVERYONE** entertains fantasies of a night on the wild side, but for those whose sensibilities yearn for something a bit over the top of an evening there are a growing number of discos all over Britain which cater — with varying degrees of exclusiveness — for gay men and women.

Gay, in this context means homosexual, of course. Most gay discos are clubs. Some of them allow members to take up to two guests each. This means that almost anyone, gay or straight, can get into these clubs if they really want to — providing, of course, they don't act like drunks or louts at the door. I have seen people being turned away simply because their "gay sensibility" looked or sounded in need of improvement. What follows are random impressions of one of London's most popular gay discos.



**DISCO SPECIAL**

**And now for something completely different**

THINGS don't start happening at Bang (157 Charing Cross Road, opposite Centrepoint) till the pubs close though the doors open at 9pm and close around 2am. It's open only on Monday and Thursday. The company hires the premises from The Sundown, which operates the place as a straight disco every other night. Entrance is 80p for members, dearer for guests. The first things most strangers are hit by at Bang are the spaciousness, freedom of movement and the overwhelming ratio of men to women. Then it's the dance floor packed with guys dressed in a most curious array of gear from American disco chic (baseball caps and silk shorts) through to army fatigues and parachute jump suits. There's a lot of ordinary street gear too. Jeans, leather and T-shirts. The women's dress is equally varied. Punk, princess and amazonian aviatrix boogie side by side. Contrary to my first impressions,

Bang is not a poseurs' paradise. For one thing there's too much activity: i.e. lots of cruising going on (most out of sheer curiosity), quite a lot of drinking (three long bars: pint of lager costs 60p) and

plenty of conversation in spite of the excellent (but LOUD) sound system. It's not odd to see a couple of guys embracing heavily in a corner or on the dance floor. It's about the only large, accessible London club where the saying "anything goes" comes close to reality. But if your taste does not run to sniffing army nitrate, or seeing others sniff, various stimulants while dancing, you may initially experience something bordering on revulsion. The smell alone is pretty foul. Incidentally the management claim to be completely opposed to the practice and have a notice on the door which threatens membership cancellation and expulsion for those caught sniffing. Fortunately the sniffers are clearly in the minority. Most guys come to boogie, sometimes dancing alone. Others are content to watch.

And if the dancers aren't quite to one's fancy, there's a fairly constant slide show above the DJ featuring men posing in Y-fronts. These coy interludes are interrupted with puzzling movie footage of Concorde taking off, stock car racing, a guy riding backwards on a motorcycle, and most impressive of all, the gay disco chart stars Village People miming to their tongue in cheek hits 'Macho Man' and 'Just A Gigolo'. Nothing very camp in any of that, you may be thinking. Well it so happens that the pendulum of gay fashion (as dictated by New York, San Francisco and LA) currently favours the 'Me Tarzan, You Tarzan' fantasy. This leads to

some pretty hilarious sights on the dance floor with Jimmy Hunk trying to out-ape Johnny Hunk. It's a regular field day for exhibitionist body builders who like to strut their stuff. Torsoes glisten with sweat but bodies rarely touch unless by accident. It all seems to be a very private ritual on public show. Bang hold "special nights" occasionally where the campery gets a bit out of hand, such as the recent "cowboys and indians" night. I gather that more than a few feathers were ruffled and some chaps (geddit) got a bit beer stained that evening. And drag shows, a small concession to British taste, are not unheard of, but seem to be rare. As for the music, it's the usual disco fare (except for the long running popularity of Village People and rare camp revamps like 'Lullaby Of Broadway'). The DJ keeps pretty quiet most of the night and organises some really effective mixes. He can't fall with the energy level at such a high pitch. The dance floor never seems to clear; the frenetic pace never really lets up (slow numbers are very rare) and lots of people give the impression of having a good time. I estimated the crowd to be about 1000 strong. Strange to think that Tom Robinson prophesies that the right wing backlash will sweep much of this harmless fun under the mat by 1979. It seems to me that shows like Bang will be around for much longer than that.

JOHN WISHART

NB. A full list of gay clubs and discos can be found in Gay News.



VILLAGE PEOPLE: all-American boys bent on success

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# MAILMAN

Write to Mailman, Record Mirror,  
40 Long Acre, London, WC2E 9JT.

## Just keep on gunning

A MAN must be queer to make David Essex's bash at songs from 'Evita' single of the week and then to rave on about disco singles being better than singles like Dave Goodman and friends 'Justifiable Homicide'.

Your reviewer, one John Wishart, seems to prefer total fantasy to reality.

Who really gives a f--- about Eva Peron and her scramble for fame anyway? At least Dave Goodman and pals have come up with something that actually touches all of us in Britain today: the issue of police immunity to charges of victimisation or worse, as in the case of Liddle Towers.

Tom Robinson knows what he's talking about when he says the British music business is run by a gay mafia. The quicker John Wishart learns that there's more to life than boogieing round the disco floor the easier he will find meaning in other forms of music.

Carole Broadstreet, Streetford, Manchester

As someone once said, it takes one to know one. But that aside, you clearly worry too much about other people's taste in music. May we remind you, and other like thinking readers, that it's only rock and roll (or near equivalents). Even Dave Goodman knows that. And Tom Robinson wasn't referring to the music press when he made that statement.

### Some girls love to bite

OK, so who else noticed the love-bite on Jimmy Pursey's neck on last week's Top Of The Pops? Does this mean it's all over between us Jim? Miss Eagle Eye

● Hrrrrmph! So you noticed the one on the

## You'll get us in the end



neck... it's the one on his +++ that's worrying me. It definitely is over between us! - Mailman.

### Others pluck and preen

PLEASE could you fix it for Jimmy Pursey to pop round so we can pluck his eyebrows because he's looking as bad as Dents Healey. Tell him to bring Mick Jones so we can give him a 'quickle' shampoo and set, as we reckon he needs it.

Thank Jackie Lydon and Maria Wobble.

● Do you do reduced rates for old age pensioners? I reckon KISS could do with an overhaul - MM.



time, despite the fact that she looks like Minnie the Minx. I think she's lovely (she is - MM). Smiffy (who always gets everything wrong).

● Thanks for writing in mum, but stop using pseudonyms - it doesn't stick. Bev.

### What a wait... for Dury

DEAR MAILMAN, I'd just like to prove my growing devotion (effective ointment - uh? MM) for Ian Dury. The other day I avidly awaited his performance on 'Seaside Special' and as it turned out he was the last act. There I sat, cringing in horror at that froggy creep, Slasha Distillery, who pranced around in his reinforced size nines forever gazing into the camera, then Boney M raised their ugly heads on my Grundig Remote Control Colour Television and inevitably chanted 'Rivers Of Babylon' for the umpteenth time.

The comedian's jokes were about as funny as piles, as were the effeminate blokes and skinny birds leaping up and down in pants tight enough to make a soprano soloist squeak. Then came Ian Dury, the last act of the show. Yes, I sat through a whole edition of that mentally insulting programme just to see



Edited by SUSANNE GARRETT.  
Send your problems to Help, Record Mirror, 40 Long Acre, London WC2E 9JT.

# HELP

## How can I reach her

I HAVE just come back from Germany where I lived for six months. Unfortunately, when I got home, I found that a girl I went out with a few times has moved. All I know is that she has gone to live in Gloucester. Could you give me some phone numbers so I can try to trace her new address? I can't even give you my full address as I shall be travelling for the next few weeks.

John, Anon, Leeds

● Sad to say, not even our 'Help' service at it's most resourceful can manage

to link up two basically anonymous people, precise addresses equally unknown. As we don't even know your girl's name we're at even more of a disadvantage than you are! While there aren't any worthwhile agencies set up to link lost lonely hearts with each other again when fuller information is provided there are still steps you can take to contact her again, provided you're convinced that she'd like to get back in touch with you.

papers / magazines does she read? If you know, try taking out a small personal ad asking her to contact you, once you have a definite address again. It's well worth giving the local Gloucester papers a try once you're settled. Names and addresses of the relevant publications are available from any reference library.

If all else fails, send more specific details of the lady in your life to us and we'll put our vast investigative resources into action.

of course is a necessity before entering the gymkhana arena. Many competitors prefer to plait their ponies' manes, however with some of the sturdier breeds of pony (Shetland, Exmoor) this is extremely different. Always remember to tip your cap at the Master of the Hounds, and remember that being 'blooded' does not necessarily lead to the use of tampons. You can always try again when you're older or when mummy isn't looking. Mailman.

### We stoop to Biggy

YOU lot in RM sure have stooped to a low level interviewing Ronald Biggs (RM July 18) He is nothing but a cold-blooded murderer and a common thief. Why the hell should you want to interview a convict who you know killed innocent people? Tim Lott even jokes about this. He must be as warped as his article is. This vagrant who is loose in Brazil and

should be behind bars serving a murder sentence should not be given the time of day, and it beats me why anyone should want to make a fuss over him. No-one should be encouraged to have anything to do with him or his crap records. The sooner he is caught and is put behind bars where he belongs the happier I and the relations of the people he murdered will be. Go to hell Biggy. Julian Shepherd, Preston.

● This is the most illiterate and misinformed letter I've ever read. How old are you - five or five and a half? Haven't you ever read a newspaper? How come your general knowledge is NIL? Try getting the facts straight next time and perhaps you'll merit a straight reply. You make me sick. I wouldn't give you the time of day. Just piss off, won't you? You're beneath contempt, a worthless speck of excrement. I hope you die. Love, Tim.

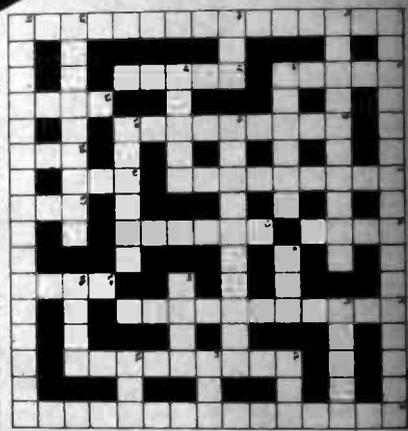
### Cheap insults & threats dept.

I AM writing to you so that the millions of your readers (slight exaggeration? MM) if you have any (that's more like it - MM) can read what I'm about to say. Sheila Prophet is nothing but a snooty-nosed, snotty-nosed, ugly-faced, small-chested, greasy little termite. Want to hear more? - good. The fart-faced cow's reviews of albums and singles are nothing but complete crap. She's not the only one of course, Robin Smith and Ros Russell are just as bad. Wasting the RM's income on a load of crap. So hear this Mailman, either sack those freaks or I'll be naughty and rip up next week's copy of RM into little shreds. So stick that up your +++ and ++++!!

Ian Millar, Swindon.

● Immaculate grooming

# XWORD



- | ACROSS  | DOWN  |
|---|---|
| 1 Dylan's 1974 return to Public Acclaim (5,2,3,6)               | 1 1973 Nazareth hit (6,4,5)                         |
| 7 UFO album (10)  | 2 Where Maria Muldaur spent midnight (5)            |
| 9 PFM contemporaries (5)  | 3 A Rutle (4,5)                                     |
| 10 American West Coast group that featured Randy California (6) | 4 Marvin or Mizell (4)                              |
| 11 Iggy's Power (3)   | 5 Had 1977 hit with Will (4,7)                      |
| 12 Mr Noakes (3)  | 6 Magazine under attack (4,2,4,5)                   |
| 14 McLean or Fardon (3)   | 8 Graham Parker album (5,2,2)                       |
| 16 Faces Drummer (5,5)  | 12 They were Wishing on a Star (4,5)                |
| 17 Former Roxy Musician (3)                                     | 13 1973 Wings hit (2,4)                             |
| 18 Riders of the Storm; (5)                                     | 15 Slide frontman (6)                               |
| 19 Al Stewart had one of the cat (4)                            | 21 6 23 Down, The Beatles' first Apple single (3,4) |
| 20 Pink Floyd classic from Meddle (6)                           | 23 See 21 Down.                                     |
| 22 Wonderous story tellers (3)                                  | 24 Wire named a Pink one (4)                        |
| 25 Stranglers' classic (2,5,2)                                  | 26 Steely (... ) McCafferty.                        |
| 28 He believed in Father Christmas (4)                          | 27 The Beach Boys told us that he only knows (3)    |
| 29 Beware of Thin Lizzy in Concert (4,3,9)                      |   |

### LAST WEEK'S SOLUTION

ACROSS: 1 Peter Frampton, 7 EMI, 8 Needles and Pins, 10 Bohn, 11 Curved, 12 Oak, 15 Average, 16 Nut, 17 Ma, 18 Kink, 20 Sabbath, 21 Blue, 22 RCA, 24 Asher, 25 Attack, 27 PFM, 28 Kim, 29 Watch, 32 ELQ, 33 Mary Wells, 34 Love, 36 Ter, 40 And I Love You So, 41 Neil.  
DOWN: 1 Punk Rocker, 2 Them, 3 Roll Over Beethoven, 4 Bitch, 5 Tap Turns On The Water, 6 Papa, 7 Easy, 8 Night Of Fear, 13 Kansas, 14 Helen, 19 Black, 23 Camel, 26 Klm, 29 Weston, 30a Lola, 31 Flo, 35 Leon, 37 Air, 38 Fox, 39 Mud, 40 Al



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3 1/2" x 10" brush panel is made from sheared sisal permanently fastened to a 29" canvas belt with rope handles for ease of arm motion.  
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# ALBUMS

## Sunshine supermen assist seduction



KC AND THE SUNSHINE BAND: 'Who Do Ya (Love)' (TK TKR 86100)

I ONCE pulled a bird in a disco with 'That's The Way I Like It' shaking like a blancmange (jelly sounds much cheaper I always think) in the background.

It must have gotten through to her 'cos that night she did it EXACTLY the way I like it. Yeah, I am indebted to Mr KC. And I'd like to pay him back by saying this is a great record.

"It stinks — and you're selling out" (Intense reggae-fied caucasian rastafarian wearing neon blinkers).

Nope. KC and his Florida orange juiced up band have produced a string of fine singles designed to treat the feet and blind the mind. No pretensions, no delusions, no suspect suspensions. Just a good, clean hum. Perpetually.

On this album the band relies mainly on its tried and tested frivolous formula — 'Do You Feel Alright', 'I Will Love You Tomorrow' and the single 'It's The Same Old Song' coming off the best — with the occasional extra terrestrial oddity — calypso based 'Come To My Island' and the redundant reggae.

"Omigod! What next? Max Bygraves sings Culture's Greatest Hits?" "How About A Little Love"

Yesiree. A fine example of white rich kid funky stuff. I just can't get enough + + + + BARRY CAIN



DMZ: 'DMZ' (Sire Records - SRK 0051)

THERE'S no warning. Forget your 1-2-3-4 intros — wham! DMZ kick off their highly impressive debut album at breakneck speed with a track called 'Mighty Idy'. Lead singer Mono Mann's raw vocals have a frantic hold on the number as it races along at about 150 mph. Two and a half minutes later

it's all over — but not for long. There's no time to breathe as the band launch into cut number two 'Bad Attitude'.

That's basically the pattern of this platter, with eleven songs (none longer than three minutes) delivered in one helluva hurry — possibly too much of a hurry.

But what of DMZ? The high energy five piece outfit hail from Boston and besides Mono Mann are Paul Murphy on drums, Rick Corrae on bass, J. Rassler on guitar and lead guitarist Peter Greenberg.

The material on the album, written mostly by Mann, is mainly a collection of R & B numbers which have a definite 1978 feel to them. Apparently the band loves mid-sixties music and also rockabilly; the latter interest is apparent on 'Baby Boom' and 'Do Not Enter'. However there were times when I found myself thinking that I'd 'heard it all before', but I'm sure that DMZ would be the first to agree that they're not really doing anything new.

I felt the record was very rushed, though produced by old hands Flo and Eddie, and perhaps such haste is the reason why 'DMZ' a good album rather than an excellent one. + + + + STEVE GETT



ROBIN TROWER: 'Caravan To Midnight' (Chrysalis CHR 1189)

A DEXTROUS device, cunningly calculated to swab the senses with a cuddly mixture of surrogate Hendrix (muted naturally) and a composed, almost maudlin, midnight mood.

And, wonder of wonders, the album succeeds, works even. You can get pissed listening to it and wake up without a hangover. You can get blasted with this ever diminishing black circle spinning wrecklessly on your turntable. You can even screw on it and not get backache.

Yet it's not a muzak masterpiece. 'Caravan To Midnight' is essentially easy listening that gels and swells inside your head until it mercilessly forces your eyelids down and demands you contemplate its gentle maudlin nuances.

Like a magician's tube. Hollow initially, then you watch the endless river of silk extracted before your very eyes.

Trower and singer James Dewar weave their way through a dehydrated domain devoid of his usual overweight pretensions edged out by a perceptive and palatable feeling for 'niceties'. The only two tracks out of the nine included that come anywhere near to actually 'rocking' are the

- + + + + + Unbestable
- + + + + Buy It
- + + + + Give it a spin
- + + + + Give it a miss
- + Unbearable

opener 'My Love (Burning Love)' and 'King Of The Dance'.

The title track is an instrumental full of bells, bittersweet guitar, eastern promise and veiled underplaying. Very discreet.

The rest trail harem-like behind Goodnight. + + + + BARRY CAIN

### MASS PRODUCTION: 'Three Miles High' (Atlantic K20510)

'THREE Miles High' is Mass Production's third album, following 'Welcome To Our World' and 'Believe', once again it has a high content of straight, assembly-line disco tracks, and a couple of slow ballads, presumably for variety.

The old criticism that most disco music just doesn't work out of its context is largely appropriate here. The fairly small percentage that does, fully, usually has pop appeal as well, making it good radio material — current examples of singles big on both pop and disco charts being 'Boogie Oogie Oogie' and 'From East To West'.

Most of Mass Production's music would not stand up to much airplay, although 'Watch Me Do It' is rather more commercial. Strongest disco cut is 'Just Want To Make A Dream Come True', which is possibly more than coincidence.

Bands like this are indeed in mass production but this ten-piece is not as anonymous as some. + + + + PAUL SEXTON

### BIG STAR: 'The Third Album' (A&A AUL 703)

THE FIRST two Big Star albums re-released a mere week ago have been heralded as two essential rock and roll recordings. They are indeed fantastic albums mixing a rich textural musical depth with some incredibly literate pop-rock songs.

The mastermind behind them was Alex Chilton, the man that you may remember as having warbled his way to fame with the timeless 'The Letter' by the Box Tops.

This, the third unreleased album was recorded in Memphis at a time when Chilton was suffering the depression of not having received any recognition or sales for his two previous masterworks.

The pain that pushes its way out into the open on side two puts this album into the context of some of the work of Nico and more recently the Only Ones. The music is sparse with some unusual synthesiser and vocal chorus ideas hovering eerily in the distance.

Chilton pours out his soul in a way that is utterly compelling. 'Everyone goes leaving only those who have fallen behind'.

He sings as though he has been the man left without anyone. The legacy of that pain has produced an album that's totally recognisable as the work of one of rock and roll's great eccentrics. Like all his work, it is not to be missed. + + + + GEOF TRAVIS



# But who are they?

## THE WHO: 'Who Are You' (Polydor Deluxe WHOD 5004)

THE FIRST new studio album from The Who for three years contains little evidence of any radical changes you would expect after such a long interval.

The question 'Who are you?' in 1978 might very well be applied to the band.

John Entwistle's emergence as a more important contributor of material — he wrote three of these nine songs — is a fairly obvious admission from Pete Townshend that his well of good new songs is running dry.

All the same, he still largely runs the show, in terms of inspiration at least. I'm sure he's expressing a certain dissatisfaction here, with titles like 'New Song' and 'Music Must Change'.

It would be unfair to call this just another Who album, partly because they don't happen very often these days and partly because no two Who songs are ever the same.

Structurally, they are as unpredictable as ever, with

irregular percussion and thoughtful breaks in several songs, notably in the title track.

'Who Are You' is a typical band number, especially Daltrey's outstandingly powerful vocal. The chorus and riff are unforgettable.

It's not a heavy album, but the best track outside of the single is Entwistle's 'Trick Of The Light', which has a much fuller, more concentrated sound than we've become used to, and some entertaining lyrics: "Was I alright? / Did I take her to the height of ecstasy? / Did a shadow of emotion cross your face or was it just another trick of the light?"

The much repeated first three words of this make the song commercial enough to render it a future hit single.

'Had Enough' is in parts reminiscent of the Moody Blues, with its unusual but welcome use of strings, until Daltrey's voice shatters the illusion. There is also generally a greater use of synthesisers, especially on 'Sister Disco', whose short break is very similar to that of Genesis' 'Inside and Out'.

Entwistle's '905' — featuring his vocals — is a very innocuous melody engulfed in threatening guitar and keyboards.

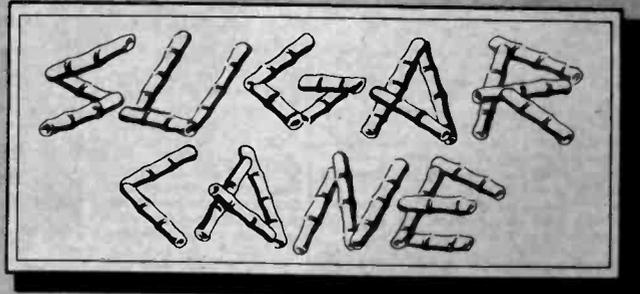
Daltrey's vocal on 'Music Must Change' is sometimes brooding and deeper, but the brass arrangement is somewhat dated. There's some interesting acoustic piano on 'Guitar and Pen' even if the song is disjointed, while the mellowest track is 'Love is Coming Down', which again features a noticeable string accompaniment.

It's strange that the band called on Andy Fairweather Low for backing vocals — not that he's incapable, he just seems an unlikely choice. The inclusion on a couple of tracks of Rod Argent's keyboards is less surprising.

This is hardly the Who's most mind-blowing project ever, and it certainly doesn't hit you the first time, but give it a chance and I think you'll find it compares well with what's gone before.

A black mark for the sleeve, though, which is one of the most unimaginative and uninteresting I've ever seen. + + + + PAUL SEXTON

## A Limited Edition Special 12" Single



## NEW SINGLE



AHAD 524/12



# ALBUMS

## Madness in the blood

**POET AND THE ROOTS: 'Dread Beat An' Blood' (Virgin's Front Line FL1017)**

BLOOD in the dirt in the night in the hot smoke afterburn. Pulse heat raging, when suddenly the music cut. "Steel blade drinkin blood in the darkness Madness! Madness! War!" No surrender flags here, no shake hands and for getting. No warmth in Ingran' for Ingran'. No paper, no justice, but a knife and a fist. The rebels are fighting.

Do I condone this? And does it matter? Not really.

'Dread And Beat And Blood' is a piece of music and a political statement, a call to arms with a smoother-all justification summed up by the final title, 'All We Do In Is Defendin'. The cover art is dainty propaganda - black boy, black girl aiming bottle and beer can at Babylon in the familiar guise of the police force.

Madness, madness. But I choose to circumnavigate the vicious edges of racial politics, not through any lack of conviction, but because ideological scribbles can only serve to cloud what is really important here; the pulse in your head, the thump in your veins.

Because 'Dread Beat An' Blood' for all its racist - and I mean anti-white - Sentiment - is a rhythmic celebration of anger that rates as one of the finest reggae projects ever realised.

And it comes not from Trenchtown but in Ingran' - or Blighty for those not so well versed in pidgin English.

Poet and the Roots is Linton Kwesi Johnson, a black English poet with a voice of loam and fury and a fire spirit that burns the ears. His only previous public exposure came with one track on the Virgin 'Gullotine'

sampler, 'All We Do In Is Defendin'.

Johnson has the voice of an old Testament prophet and the mind of a rebel. The plith of the album is in the holy anger, the furious preaching.

... night number three ... over the river ... right outside The Rainbow ... inside James Brown was screaming soul ... outside the rebels were freezing cold; babylonian tyrants descended ... pounced on brothers who were bold; so with a flick of the wrist ... a jab and a stab ... the song of blades was sounded ... the bile of oppression was vomited ... and two policemen wounded ... and righteous righteous war."

It's clear that Johnson is not the average half-literate reggae man, substituting some random combination of multi-purpose Jah speak for inspiration. He is a poet and a good poet, grim and brilliant.

But the stuff of 'Dread, Beat An' Blood' is not sociological club-waving, but in the might, potency, sway and swirl of the music (also written by Johnson).

Unlike most reggae - ninety per cent of which, we must remember, is shit, just like everything else - Johnson's is not constructed out of formula but created through inspiration. No vain incomprehensibility, no tyrant musical anarchy.

The music is woven close and wedged mercilessly into an invincible rhythmic weapon, so fiery, so majestic, the syncopation of the soul.

This is not the reggae album I'd anticipated, but the one I hoped for. Its roots are in obsession, its "solution" in aggression.

"It is the beat of the heart ... this pulsing of blood ... that is a bubblin' bass ... a bad bad beat!" - LK Johnson.

\*\*\*\*\* TIM LOTT

**THE BRIGHOUSE AND RASTRICK BRASS BAND: 'Bandstand' (PVC PVM6)**

The Brighthouse and Rastrick, all agreed between gulps of revivifying Bovril, were 'right handsome'.

Now with the arrival of 'Bandstand' the soggy truth can be revealed to all.

For the B&R 'brass' is no longer the gay strains of the 'Floral Dance' - the chart hit that enlivened many a coach party venturing southwards. Instead it's gloomy, mournful workings of classical themes, most of them involving enough trombones and tubas to provision The Royal Tournament for years on end. The sort of music that requires endless practice in dingy halls, much puffing of cheeks, much hardening of oftongues.

Once perfection has been attained (and with the B&R it undoubtedly has) it's a superb accompaniment to the priceless pleasure of standing in the rain at a washed-out gathering somewhere in the north of England.

Whoever said 'where there's a muck there's a brass' couldn't have put it better. Take your wellingtons, please, for the 'Trombone Gallop'!



**THE DICTATORS: 'Bloodbrothers' (Asylum Records K53083)**

AFTER seeing The Dictators dismally trying to support The Stranglers last year, I was prepared to write this album off as yet another hopeless exercise in cheap American new wave. However the album is closer to heavy metal and as such succeeds admirably. The new wave influences are here alright, in the unbounding energy, enthusiasm and all important FUN element.

It is a noisy corny album which stands out simply because the band seem to strip themselves of all the current Yankee head banging pretensions.

We are treated to short, over the top bursts of pounding power with a couple of sixties sounding pop songs thrown in to add variety to a satisfying album. Like most foreign albums the lyrics are appealingly dire, which in this case adds to the primitive comic book atmosphere.

'Bloodbrothers' dictates that all fans of US heavy metal turn to this band of loud New Yorkers. They should appeal to all bolsterous spiky headbangers who are in the need for a new group of unreal super heroes. \*\*\*\* PHILIP HALL

LENNY WILLIAMS: 'Spark of Love' (ABC ABCL 5251)

THIS IS one of those rare, enervating occasions on which Kluth must either by very brief or resign herself and you to 20 pages of untrammelled praise. So: briefly, this album is superlative. Tremendous songs, empathetic arrangements and enormous, athletic vocal performances from A GUY WHO WON'T

**JUST BE DUBBED** former lead singer with 'Tower of Power'. Where he and producer Frank Wilson have scored is by taking a very gidy bunch of songs, many with a narrative slant, and just letting them open out and out till they couldn't stop themselves if they tries. You try 'Love Came and Rescued Me' if you need conviction. \*\*\*\* SUSAN KLUTH

**BILLY COBHAM, STEVE KAHN, ALPHONSO JOHNSON and TOM SCOTT: 'Allvemu-therforvs' (CBS 82813)**

A SELECTION of high lights from a tour last year by four of America's most respected modern jazz session musicians. Actually they dedicate this album 'to fusticians everywhere' acknowledging that their music is fairly eclectic.

Based on jazz, it moves into rock and funk, especially on Steve Kahn's 'Some Punk Funk'.

He and Johnson wrote one number each with Scott and Cobham sharing the donation of the other four. I can't count myself as a modern jazz enthusiast, after a while I find myself grasping for some coherent melody amidst all the improvisation (is this a sign of insecurity, doctor?).

The rift of Johnson's 'Bahama Mama' stays in my mind but probably only because I've heard another version on Tys van Leer's new album recently. This one has a break with Cobham on gentle percussion and Johnson responding with a fretless bass.

Cobham's drums seem to dictate the changing rhythms in his own 'On A Magic Carpet Ride' while fifth man Mark Soskin emerges on acoustic piano on 'Spindrift'. I'm

afraid I only hear the mellow 'Shadows' as "soft lights" music.

For those so disposed, however, the album is a rare chance to catch these four experts live. \*\*\* PAUL NEXTON



**BEN SIDRAN: 'A Little Kiss In The Night' (Arista SPART 1064)**

THE DOCTOR (so called because his doctorate in music) first came to prominence with Steve Miller on his 'Brave New World' and 'Your Saving Grace' albums.

He now plays the sort of late night club jazz most associated with expensive, unpronounceable cocktails, scantily clad waitresses and air drenched with the stench of heavy perfume and nicotine.

But his style, to someone who knows less than zero about jazz, aims for a slightly more uptempo, direct line than the multitude.

He varies from the stylish slickness of the title track and the elegant 'Caddillac Kid' to the jerkiness and orthodox jerking of Charlie Parker's 'Moose The Mooch' to the Little Featish drawl of 'Doing You'.

All 'n' all the lightness of the album is as refreshing as it is insubstantial. \*\*\* MIKE GARDNER

**JOHNNY WINTER: 'White, Hot and Blue' (Blue Sky - SKY #2963)**

'WHITE, Tepid and Blue' would have been a more

apt title because, as is so often the case with studio work Johnny Winter's latest album is a great disappointment.

Oh both of his live releases, especially the last one 'Captured Live', the album guitarist has proved that he can kick like a mule, playing damn really mean blues as well as rockin' and rollin'.

Yet in the studio there is that distinct lack of atmosphere, so essential in playing the blues. This is a great shame because Johnny Winter is a brilliant guitarist (checked out that aforementioned live album - you'll see what I mean). There's plenty of good slide guitar on 'White, Hot and Blue', immediately noticeable on the opening tracks 'Walkin' By Myself' and 'Slidin' In'.



'Divin' Duck' which follows is my personal favourite - a short 3 1/2 minute cut with a superb snappy solo Johnny takes up acoustic guitar for 'Nickel Blues', with his brother Edgar on piano.

Highlighting the second side is 'Last Night', the longest song on the record, where Johnny is playing guitar (the way he should) in a manner so laid back that his long white hair just has to be touching the ground. STEVE GETT \*\*\*

**CULTURE: 'Baldhead Bridge' (Joe Gibbs Pre-release)**

AND STILL the glut. Despite the overwhelming standards set by the current crop of Culture albums, the arrival of this, their fourth, can in no way be viewed as anti-climatic, even given that the thing is drawn up from 2 7/8 'Clash' outtakes, recorded at the original sessions for that very album.

Culture have already vowed never to record for Joe Gibbs' studio again, and so - in view of the trio's recent mega-success - the release of 'Baldhead Bridge' could

well be interpreted as a rush - job cash - in venture. Which it isn't. Or if it is, then it's a bloody good 'un.

A rush - job it certainly ain't. Uncle Joe Gibbs has, it seems, pressed it up in the US to avoid the abortive groove - ruptures boasted by the likes of 'African Dub' last year, whilst the cover is a colourful / semi-informative affair, worthy of many British standard release jobs.

But neat sleeves neat pressings do not necessarily a neat album make. But fear not, dear reader, since 'Baldhead Bridge' -

whilst hardly as overpowering as, say, 2 7's 'Clash' - is still fresh. The familiar Joe Gibbs sound' is here, sure enough, that bracing, colourful melange of instruments (the usual gang - Sly, Robbie et al) lapping its way around the speakers, rock solid / melodic as ever. Material will be all too familiar to serious reggae students: 'Love Shines Brighter' appears on the 'Africa Stand Alone' and 'Harder Than The Rest' albums, whilst 'Them A Payaka' is an endearing, choppy opening cut. 'Zion Gate' is included, as a reading of 'How Can I Leave Jah'.

Elsewhere, the title track suckers in the listener without too much trouble, and Joe Hill spouts lines like "Baldhead bridge is burning down Jaaa Rastafaaari" whilst the other two Cultures croon along admirably.

Even as a bunch of outtakes, this leaves most other JA offerings at the starting block, and serves to further establish Culture where they belong - at the top. 2 7's 'Clash' and 'Harder Than The Rest' were simple excellence; 'African Stand Alone' was sparse and ineffable; 'Baldhead Bridge' doesn't let the guard slip. Its purest, trademark Culture, and you won't be disappointed. \*\*\* CHRIS WESTWOOD



## Driving without L plates at last

**LOL CREME KEVIN GODLEY: 'L' (Mercury 9109 611)**

I HEARD it once and hated it. I heard it again and felt on a voyage of discovery. To quote another phrase from page five, paragraph eight of the 'Journalist's Book Of Cliches', "It takes a lot of getting into man".

Having been stung by the moderate success of their excessively lavish debut album, Godley and Creme have returned to modest packaging. No expensive box or illustrated booklet, just a fairly arty cover.

This is the album that Icc might have ended up with had they retained full capacity. Normally I'm dumb enough to like music with a clearly defined beginning middle and end. 'L' is one of those rare exceptions.

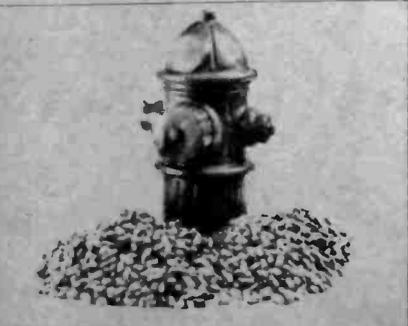
Parts of it are like shattering a piece of porcelain and piecing it all together again. So many ideas are let loose but they're all kept within

scope. 'This Sporting Life' opens laughily conjuring up pictures of a guy who's eaten too many Yorkshire puddings wallowing in front of the fire.

'Sandwiches Of You' blazes away, before being set against choirboy vocals and tongue in cheek lyrics. The cushion song of side one is 'Art School Canteen' a track to lie back and relax with completed by bass rumbles and acoustic guitar. 'Group Life' again takes the pressure off with its well slotted sax selection.

'Punchbag' relates schoolboys' victimisation of a lad who wants to be an athlete but who ends up wheezing flat on his back. Could even be autobiographical.

'Hit Factory' is the most scary thing since Kraftwerk's 'Showroom Dummies' horror factory notes, and robot like phrasing. 'Business Is Business' seems to re-echo the thoughts of 'Wall Street Shuffle' and while I can't agree with the sentiment it's still one of a song (geddit?) \*\*\* ROBIN SMITH



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# SINGLES

reviewed by MIKE GARDNER

# MIRROR MIRROR

Siouxsie and the Banshees



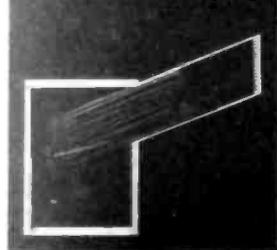
Hong Kong Garden

**SINGLE OF THE WEEK**  
**SIOUXSIE AND THE BANSHEES:**  
 'Hong Kong Garden' (Polydor).  
 Accessibility incarnated. I first heard this on a depressing Marquee Saturday about three months ago when the enterprising DJ slapped on the bootleg version and the insidiously cute Chinese riff burned itself on my mind indelibly. I've now had the single in my grubby paws for thirty-six hours and I'm playing it every third record. I love every second — from John McKay's flurried chording to Steven Severin's pounding bass to Kenny Morris's bruising drums to Siouxsie's cockney intonations. The first love song to a Chinese restaurant?

**THE GOOD CONTENDERS**

**WAYNE COUNTY AND THE ELECTRIC CHAIRS:** 'Trying To Get On The Radio' (Safari). Our favourite transsexual conjures up a subtle bitter sweet killer that jerkily counts the ways to get on the airwaves. Easily the most intelligent single of the week with its cynically tongue in cheek manner.

**ULTRAVOX: SLOW MOTION**



**ULTRAVOX:** 'Slow Motion' (Island). My first exposure to the band it travels down the path beaten down by Bowie's last two albums. Heavily synthesised with a stark guitar riff, jerky rhythms and a slurred, chanted chorus. Good stuff (Must remember to check out the albums).

**NIGHTSHIFT:** 'Love Is Blam'd' (Zoom). Great. Coasts like Sam The Sham's 'Woolie Bully' but the elements are so diverse that the whole kit and caboodle sounds refreshingly original. It sounds both British and American, sixties and seventies and... (God I'm lost) and there's a delightfully screwball solo. Love it. Love it. Love it.

**TRADITION:** 'Breezing' (RCA). It's a not so distant cousin to both the Raspals 'Groovin' and the Commodores 'Easy'. But the whole affair is enchanting with its loose

SIOUXSIE AND THE BANSHEES



on the wall who is the fairest single of them all

and lazy Sunday afternoon rhythm, the swirling dreamy synthesiser and the hauntingly sweet harmonies. The 'Dub' powers out of the speakers with a sensuous grace. Marvellous.

**TWELVE INCHES IS BETTER THAN SEVEN: OR I WANT A GOOD FUNK**

**CHARLES EARLAND:** 'Let The Music Play' (Mercury). A marvellously infectious jazz-funk ditty that's been huge with those that can afford import singles. Buy the 12 inch version as you get three minutes more and the sound is infinitely superior. Turn it up loud as possible, blow a hole through your wall and let the music do funny things to you.

**HAMILTON BOHANNON:** 'Let's Start the Dance' (Mercury). Definitely not for listening to at home unless you're in an energetic mood. God it's good. A hard and exciting slice of physical 'bump your rump'. But ignore the seven incher as it's edited badly and it sounds cramped.

**CROWN HEIGHTS AFFAIR:** 'Galaxy Of Love' (Mercury). Not as good as 'Dancing' or 'Foxy' but still far superior to the dross that gives class disco like this a bad name. Can I just repeat that the seven inchers are... (No you can't, Ed.).

**HISTORY LESSONS**

**GIDEA PARK:** 'Beach Boy Gold' (Stone). Problem One. If you had access to some fine voices and some authentic arrangements could you do a pastiche of ten Beach Boy tunes in 4 1/2 minutes without making the listener hungry for the originals? Answer, No!

Problem Two. Given that the publicity blurb has promised that it's "a summer smasherarama, or I'll eat my hat!" Without wishing the



lady indigestion, try finding the summer.

**ERIC CARMEN:** 'Baby I Need Your Loving' (Arista). **MANHATTEN TRANSFER:** 'Where Did Our Love Go' (Atlantic). **FRANKLIN MICARE:** 'Can't Help Myself' (Private Stock). **THE FLIRTATIONS:** 'Little Darling (I Need You)' (Casino Classics). Yes, it's Holland / Dozier / Holland week. Yes, I love the songs with all my heart. Yes, all these versions are uniformly limp. Yes, I hate them all equally.

But... If you flip the Flirtations over you get a person called Lenny Gamble "singing" the oldie 'I'll Do Anything'. If 'Lenny' doesn't want it revealed that he is the most objectionable of all Radio Hum-drum's DJs he can pay me. What d'yer mean the story was in last week's Off Centre?

**DODGERS DON'T LET ME BE WRONG**



**THE BAD, THE WORST AND THE UGLY**

**THE RAMBLERS:** 'We Want The World' (Crystal). There's certainly something wrong with these Germans. What with this Teutonic bunch screaming that they want the world and the B-side proclaiming that 'New York City' is the place that they belong. Forty years ago it was Czechoslovakia. Even our young Tim's been strange since he interviewed Kraftwerk in Dusseldorf. He's taken to wearing black shirts, parting his hair to one side, and muttering about invading Poland instead of going to Bognoir for his holidays.

**WALTER EGAN:** 'Magnet And Steel' (Polydor). I'm a real sucker for weepie girl choruses of ooh's and ah's. It took me three plays to realise that there's this guy crooning, about himself being non-rust metal

and the attraction he feels for a girl with too much iron in her blood. It sounds like the record is weighed down by the metallic overload as the pace verges on dirge. But those ooh's and ah's...

**TAVARES:** 'Slow Train To Paradise' (Capitol). It's more sluggish than slow and it's going in the wrong direction for the advertised destination. Can I change my ticket?

**BAND OF JOY:** '3 am In The City' (Polydor). Sounds just as turgid at 5 pm in Covent Garden as it does at 8.30 am in Kennington.

**STRETCH:** 'Forget The Past' (Hot Wax). This record is now past so forget it!

**EDDIE KIDD:** 'Leave It To The Kid' (Decca). Our national loony, sorry, blike daredevil proves himself to be as dumb on record as he is with a two

wheel machine. A chunkachunka riff is bolstered with a ELO orchestral scrappings while Eddie sings a love song to his bike. I'll certainly leave them both!

**FREDDY COLE:** 'Isn't She Lovely' (Decca). Brother of Nat and uncle of Natalie agonises over every line and manages to turn my bedroom into a cheap cabaret club complete with sonambulant atmosphere.

**DAVID MARTIN:** 'Strawberry Girl, Blueberry Boy' (DJM). I suppose since we can clone and produce test-tube offspring then why can't we have them in different flavours. But there again why do I have to suffer this syrup.

**GILLIAN BURNS:** 'Thank You For The Music' (Barn). Flaccid zeroxing of a blunt Abba thing. I'm still wondering why she's so grateful.

**CLIMAX ASHER:** 'Rockers Arena' (Bronze). A reggae thing that merely repeats its title over a riff that's about as alive as I am most mornings.

**NETWORK:** 'Lonely Night' (Private Stock). Starts like a slightly faster Dancing In The City and then I lost interest. Never was that interested in cloning.

**JOHN SPENCER'S LOOTS:** 'Natural Man' (Beggars Banquet) *XXXXXXXXXXXX*

**ALLAN LOVE:** 'Wine Won't Turn To Water' (Mountain). Pity he doesn't believe in miracles because he needs one.

**KIM GOODY:** 'Fool Loving You' (Ariola). And I'm a bigger one for listening to this strained catawauling.

**TUBEWAY ARMY:** 'Bombers' (Beggars Banquet). A strident geiger counter guitar and a drum machine impersonator back up a nasally sneer of a vocal and backing ooh's straight from the Stranglers 'Grip'. Sounds like it needs a bit more work before it will take off.

**THE DODGERS:** 'Don't Let Me Be Wrong' (Polydor). Is this Pilot sounding thing the original being re-released or is it a copy? It doesn't make me care if I'm wrong.

**KIRBY:** 'Bottom Line' (Hot Wax). True. It is the bottom line.



KIM GOODY

Vanda and Young write and produce hit records. Their last two were "Love Is In The Air" by John Paul Young and "Rock 'n' Roll Damnation" by AC/DC. Their Next is

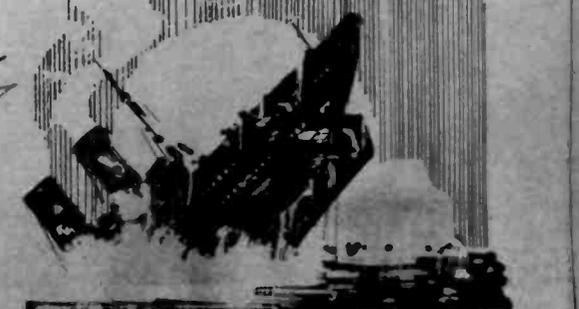
**"AND THE BAND PLAYED ON..."**

(down among the dead men)  
 b/w "The Man Who Knew The Answer"

by **FLASH & THE PAN** ENY 15



Capital Radio Playlist  
 Radio Luxembourg Powerplay



UPFRON... THE information here was compiled by going to places but it may be subject to change so we advise you to check with the venue before attending to a gig. Telephone numbers are given where possible.

THURSDAY

AUGUST 17
BIRKENHEAD, Basca (021-52377), Spider
BRADFORD, Princeville (78443), Race Against Time
BUCKLEY, Tivoli Ballroom (276), Salford Jets
COVENTRY, Hand and Heart (2274), UK Subs
GLASGOW, Amphora (041-332 2760), Underhand Jones

FRIDAY

AUGUST 18
AYLESBURY, Oddfellows (0494), The Clap
BATH, King (64364), Base
BIRMINGHAM, RAF Base (021-523 760), The Bears
LEEDS, Underellas (40704), Spoonkey
LEEDS, Forde Green (021-523 760), Black Cat Yard

SATURDAY

AUGUST 19
AIRBRIDGE, Snug Bar, Chou
ANGLESEA, Memorial Hall, Arveh, Spider
AYR, Darlington Hotel (8275), JALN Band

SUNDAY

AUGUST 20
BELFAST, The (29990), Jenny Darren
BIRMINGHAM, Barbarellas (021-643 613), Bandanna
BRENT, Stonebridge Park, Vibrators / The Ruts / Misty
BRIGHTON, Buccaneer (6896), Double Exposure
LIVERPOOL, Sportsman (051-709 3737), Dramatic Personae

MONDAY

AUGUST 21
ABERDEEN, Ruffles, JALN Band
BIRMINGHAM, Barbarellas (021-643 613), Leaps
BOURNEMOUTH, Nelson Smile Band (29116), National Smile Band
DUBLIN, McInagie, The Larkers
EDINBURGH, Tiffany's (031-556 6292), Japan / Skids
EXETER, Rutes Club (031615), Dead Fingers Talk
FARNBOROUGH, Tumble-down Dink (42055), The Vapours
GLASGOW, Dial Inn (041-332 1842), Dead Skunk Band
GLASGOW, Doune Castle (041-649 2745), Underhand Jones

TUESDAY

AUGUST 22
BOLTON, Tong Ward Club, The Crusiers
BRADFORD, Thornton Club (833273), Jab Jab
BRIGHTON, Alhambra (28784), El Seven
BRIGHTON, Richmond (29234), Nighttrider / Double Exposure
CARDIFF, Great Western Hotel, Hot Stuff
DUNFERMLINE, Kinema (21802), The Rezzillos / Gang of Four
ELESMEERE PORT, Bulls Head, Bandanna

WEDNESDAY

AUGUST 23
ABERDEEN, Ruffles, The Rezzillos / Gang of Four
BELFAST, The Pound
BIRMINGHAM, New Tabot, Special Clinic
EXETER, Exeter Club, National Smile Band
GLASGOW, Amphora (041-332 2760), Feedback
GLASGOW, Doune Castle (041-649 2745), The Bears
GHEBOCK, Victorian Carriage (2456), Underhand Jones
LIVERPOOL, Wokeye Hollow, Spooky
LONDON, Brecknock, Camden (01-485 3073), The Autographs
LONDON, Bridge House, Canning Town (01-476 2889), Pacific Eardrum
LONDON, Hope and Anchor, 2889, Pacific Eardrum
LONDON, Dingswells, Camden (01-267 487), Frankie Mee
LONDON, Forrester Arms, Tooting (01-872 2878), UK Subs
LONDON, Hope and Anchor, Islington (01-359 4510), The Records
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Pegasus, Stoke Newington (01-226 5930), The Autographs
LONDON, Red Cow, Hammersmith (01-748 5720), The Boyfriends
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Larkers
LONDON, Rock Garden, Covent Garden (01-240 3981), China Street / The Beat
NEWCASTLE, Coopage (28286), Famous Five
PORT TALBOT, Troubadour, Tony McPhee's Terraplane
STOCKTON, Fleets, Co-Co Sunderland, Bellarmakers Club (73724), The Crusiers
WARRINGTON, Carlton Club, Jab Jab
WOLVERHAMPTON, Queens Hotel (22830), Atlas

THURSDAY

AUGUST 24
BIRMINGHAM, Barbarellas (021-643 613), Whirlwind
BIRMINGHAM, SOUTH, Town (021-643 613), Doll By Doll
BRADFORD, Royal Standard (01-476 2901), The Sneakers
BUCKLEY, Tivoli Ballroom (276), Lord Jets
BURNLEY, The Club (61857), The Chalkovsky's Band
CHICHESTER, Aquarius (01243), Labi Siffre
COVENTRY, Hand and Heart (2274), Robin Hood
COVENTRY, Robin Hood (2274), Robin Hood
DUBLIN, Clouds (031-226 1204), Siouxsie and the Banshees / Spizzoll and the Band
FARNBOROUGH, Old Vets Club, Flying Fingers Lee
GLASGOW, Doune Castle (041-649 2745), Nicky Tams
GLASGOW, The Magg (041-332 2760), Beyond The Fringe
HARRISBURG, Town Hall (04100), The Rezzillos / The Larkers / Fitzgerald / The Vets
KIRKCALDY, Birksgate Hotel (04100), Spoonkey
LEEDS, Underellas (40704), Spoonkey
LEEDS, Shaftsbury, Black Cat Yard
LANCASHIRE, Castle Hotel, Hot Stuff
LONDON, Bridge House, Canning Town (01-476 2889), Billy McNasty
LONDON, Crackers, Wardour Street (01-734 4916), The Autographs
LONDON, Dingswells, Camden (01-267 487), Pacific Eardrum
LONDON, Hope and Anchor, Islington (01-359 4510), The Records
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Music Machine, Stoke Newington (01-226 5930), The Crusiers
LONDON, Nashville, Kensington (01-603 6071), The Autographs
LONDON, White Heat / Eldon Boulevard
NOTTINGHAM, Sandpiper (54323), 8 in a Limb / Due / The Belshazzers
OXFORD, Corn Dolly (44661), Pebbles Orange
PERTH, St Albans Hotel (21946), Chou Fehrot

DELUXE FOOT MASSAGER
Relieves local aches, pains, foot fatigue, arthritis, rheumatism.
Stares instantly at a touch, to provide relief.
Strong lightweight durable plastic.
Portable - use anywhere in the home.
RHS/SECURITY THE SAINTS new single
RHS/SECURITY

THE NATIONAL Film Theatre would seem to be offering the best in musical entertainment this week. On Saturday they are showing '300 Motels' the 'avant-garde' movie by Frank Zappa and the Mothers of Invention. 'Flame' a fiction film featuring Blade, 'Colosseum and Juicy Lucy' a film of the two groups in concert. 'Born To Boogie' featuring the late legendary Marc Bolan and 'Remember Me This Way' with the legendary but living Gary Glitter. On Sunday there is a chance to see three of the best concerts ever filmed, 'Woodstock' the New York concert in 1969 with The Who, Joan Baez, Bob Dylan, Sly and the Family Stone, Ten Years After and more. 'Gimme Shelter' the Rolling Stones free concert at Altamont a short time after Woodstock, and 'Glastonbury Fayre' documenting the five day festival and music, among the groups Traffic, Traffic, Fairport Convention, Melanie, Arthur Brown, Family and Linda Lewis.

Hard to follow an impressive line up like that with mere gigs and tours but nevertheless Coming back to the future from deep in the past is Marianne Faithfull who plays a one-off gig at Weston - Super - Mare Webbington Country Club on Thursday.
Appearing at the Edinburgh Festival this year are Siouxsie and the Banshees who play Clouds on Friday.
Ultravox play five consecutive nights at the Marquee from Saturday after the release of their new single 'Slow Motion'. Their new album 'Systems Of Romance' follows in September.

FRIDAY

AUGUST 18
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Pleasers
LONDON, Rock Garden, Covent Garden (01-240 3981), The Bishops
LONDON, Royalty, Southgate (01-888 4112), Hoochie
LONDON, Royal Banqueting House (01-476 7791), Skrewdriver / Dogwatch
LONDON, Upstairs at Ronnies, Frith Street (01-330 974), Ritual
LONDON, W. H. H. Smiths, New Peter Lane Land scape (open - air lunchtime)
LUTON, Unicorn (61313), NW10

SATURDAY

AUGUST 19
AIRBRIDGE, Snug Bar, Chou Fehrot
ANGLESEA, Memorial Hall, Arveh, Spider
AYR, Darlington Hotel (8275), JALN Band
BELFAST, The Pound (29990), Jenny Darren
BIRMINGHAM, Barbarellas (021-643 613), No Dice
BIRMINGHAM, Mercat Cross, Special Clinic
BRADFORD, Royal Standard (22461), The Sneakers
BRIGHTON, Alhambra (28784), Double Exposure
BENTON, Granary (28267), Bram Tehakovsky's Battleaxe
CHORLEY, Marquee, Co-Co (030K), Arcadia, The Larkers
COVENTRY, Robin Hood (21878), Incredible Kidda Band
CROYDON, Red Deer (01-885 2308), The Heroes
FALKIRK, Maple, Necromancer
GLASGOW, Salford Inn (041-332 1842), Dick Lee
GLASGOW, The Magg (041-332 4374), Underhand Jones

SUNDAY

AUGUST 20
BELFAST, The (29990), Jenny Darren
BIRMINGHAM, Barbarellas (021-643 613), Bandanna
BRENT, Stonebridge Park, Vibrators / The Ruts / Misty
BRIGHTON, Buccaneer (6896), Double Exposure
LIVERPOOL, Sportsman (051-709 3737), Dramatic Personae
LONDON, Bridge House, Canning Town (01-476 2889), Panbea
LONDON, Dingswells, Camden (01-267 487), Scene Stealer / Warm Gun / Star Gazer
LONDON, Hope and Anchor, Islington (01-359 4510), Juice On The Loose
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Moonlight, Railway Tavern, West Hampstead, The Autographs / The Missions
LONDON, Music Machine, Camden (01-387 0428), Tribennan / The Inter-Internals
LONDON, Nashville, Kensington (01-603 6071), Sneakers / The Destroyers
LONDON, Pegasus, Stoke Newington (01-226 5930), Fischer-Z
LONDON, Red Cow, Hammersmith (01-748 5720), Doll by Doll
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Skrewdriver
LONDON, Rock Garden, Covent Garden (01-240 3981), China Street / The Beat
NEWCASTLE, Coopage (28286), Famous Five
PORT TALBOT, Troubadour, Tony McPhee's Terraplane
STOCKTON, Fleets, Co-Co Sunderland, Bellarmakers Club (73724), The Crusiers
WARRINGTON, Carlton Club, Jab Jab
WOLVERHAMPTON, Queens Hotel (22830), Atlas

MONDAY

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ABERDEEN, Ruffles, JALN Band
BIRMINGHAM, Barbarellas (021-643 613), Leaps
BOURNEMOUTH, Nelson Smile Band (29116), National Smile Band
DUBLIN, McInagie, The Larkers
EDINBURGH, Tiffany's (031-556 6292), Japan / Skids
EXETER, Rutes Club (031615), Dead Fingers Talk
FARNBOROUGH, Tumble-down Dink (42055), The Vapours
GLASGOW, Dial Inn (041-332 1842), Dead Skunk Band
GLASGOW, Doune Castle (041-649 2745), Underhand Jones
HULL, Tiffany's (28280), Penetration
LEEDS, Victoria (452844), The Accelerators
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NEWCASTLE, Coopage (28286), Deep Freeze
NOTTINGHAM, Sandpiper (54381), Skrewdriver / Blah
PENZANCE, Garden (2475), Dead Fingers Talk
PORT BUSH, Arcadia (05024), The Larkers / Emlyn 28786), The Larkers
TRALEE, Abbey Inn, Jenny Darren

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BOLTON, Tong Ward Club, The Crusiers
BRADFORD, Thornton Club (833273), Jab Jab
BRIGHTON, Alhambra (28784), El Seven
BRIGHTON, Richmond (29234), Nighttrider / Double Exposure
CARDIFF, Great Western Hotel, Hot Stuff
DUNFERMLINE, Kinema (21802), The Rezzillos / Gang of Four
ELESMEERE PORT, Bulls Head, Bandanna

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HIGH WYCOMBE, Nags Head (2274), The Records
LEEDS, Underellas (40704), Spoonkey
LEEDS, Forde Green (021-523 760), Black Cat Yard
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LONDON, Music Machine, Camden (01-387 0428), The Autographs / The Missions
LONDON, Nashville, Kensington (01-603 6071), Ramrod / Hi-Fi
LONDON, Pegasus, Stoke Newington (01-226 5930), Pekoe Orange
LONDON, Rock Garden, Covent Garden (01-240 3981), Hot Rumor / Live Wire
LONDON, Trashed, Woolwich (01-855 3372), First Aid
LONDON, Upstairs at Ronnies, Frith Street (01-330 974), The Larkers
NEWCASTLE, Coopage (28286), Deep Freeze
NOTTINGHAM, Sandpiper (54381), Skrewdriver / Blah
PENZANCE, Garden (2475), Dead Fingers Talk
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LUTON, Unicorn (61313), NW10

SATURDAY

AUGUST 19
AIRBRIDGE, Snug Bar, Chou Fehrot
ANGLESEA, Memorial Hall, Arveh, Spider
AYR, Darlington Hotel (8275), JALN Band
BELFAST, The Pound (29990), Jenny Darren
BIRMINGHAM, Barbarellas (021-643 613), No Dice
BIRMINGHAM, Mercat Cross, Special Clinic
BRADFORD, Royal Standard (22461), The Sneakers
BRIGHTON, Alhambra (28784), Double Exposure
BENTON, Granary (28267), Bram Tehakovsky's Battleaxe
CHORLEY, Marquee, Co-Co (030K), Arcadia, The Larkers
COVENTRY, Robin Hood (21878), Incredible Kidda Band
CROYDON, Red Deer (01-885 2308), The Heroes
FALKIRK, Maple, Necromancer
GLASGOW, Salford Inn (041-332 1842), Dick Lee
GLASGOW, The Magg (041-332 4374), Underhand Jones

SUNDAY

AUGUST 20
BELFAST, The (29990), Jenny Darren
BIRMINGHAM, Barbarellas (021-643 613), Bandanna
BRENT, Stonebridge Park, Vibrators / The Ruts / Misty
BRIGHTON, Buccaneer (6896), Double Exposure
LIVERPOOL, Sportsman (051-709 3737), Dramatic Personae
LONDON, Bridge House, Canning Town (01-476 2889), Panbea
LONDON, Dingswells, Camden (01-267 487), Scene Stealer / Warm Gun / Star Gazer
LONDON, Hope and Anchor, Islington (01-359 4510), Juice On The Loose
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Moonlight, Railway Tavern, West Hampstead, The Autographs / The Missions
LONDON, Music Machine, Camden (01-387 0428), Tribennan / The Inter-Internals
LONDON, Nashville, Kensington (01-603 6071), Sneakers / The Destroyers
LONDON, Pegasus, Stoke Newington (01-226 5930), Fischer-Z
LONDON, Red Cow, Hammersmith (01-748 5720), Doll by Doll
LONDON, Rochester Castle, Stoke Newington (01-249 0198), Skrewdriver
LONDON, Rock Garden, Covent Garden (01-240 3981), China Street / The Beat
NEWCASTLE, Coopage (28286), Famous Five
PORT TALBOT, Troubadour, Tony McPhee's Terraplane
STOCKTON, Fleets, Co-Co Sunderland, Bellarmakers Club (73724), The Crusiers
WARRINGTON, Carlton Club, Jab Jab
WOLVERHAMPTON, Queens Hotel (22830), Atlas

MONDAY

AUGUST 21
ABERDEEN, Ruffles, JALN Band
BIRMINGHAM, Barbarellas (021-643 613), Leaps
BOURNEMOUTH, Nelson Smile Band (29116), National Smile Band
DUBLIN, McInagie, The Larkers
EDINBURGH, Tiffany's (031-556 6292), Japan / Skids
EXETER, Rutes Club (031615), Dead Fingers Talk
FARNBOROUGH, Tumble-down Dink (42055), The Vapours
GLASGOW, Dial Inn (041-332 1842), Dead Skunk Band
GLASGOW, Doune Castle (041-649 2745), Underhand Jones
HULL, Tiffany's (28280), Penetration
LEEDS, Victoria (452844), The Accelerators
LIVERPOOL, Sportsman (051-709 3737), Dramatic Personae
LONDON, Bridge House, Canning Town (01-476 2889), Panbea
LONDON, Dingswells, Camden (01-267 487), Scene Stealer / Warm Gun / Star Gazer
LONDON, Hope and Anchor, Islington (01-359 4510), Juice On The Loose
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Moonlight, Railway Tavern, West Hampstead, The Autographs / The Missions
LONDON, Music Machine, Camden (01-387 0428), Tribennan / The Inter-Internals
LONDON, Nashville, Kensington (01-603 6071), Sneakers / The Destroyers
NEWCASTLE, Coopage (28286), Deep Freeze
NOTTINGHAM, Sandpiper (54381), Skrewdriver / Blah
PENZANCE, Garden (2475), Dead Fingers Talk
PORT BUSH, Arcadia (05024), The Larkers / Emlyn 28786), The Larkers
TRALEE, Abbey Inn, Jenny Darren

TUESDAY

AUGUST 22
BOLTON, Tong Ward Club, The Crusiers
BRADFORD, Thornton Club (833273), Jab Jab
BRIGHTON, Alhambra (28784), El Seven
BRIGHTON, Richmond (29234), Nighttrider / Double Exposure
CARDIFF, Great Western Hotel, Hot Stuff
DUNFERMLINE, Kinema (21802), The Rezzillos / Gang of Four
ELESMEERE PORT, Bulls Head, Bandanna

WEDNESDAY

AUGUST 23
ABERDEEN, Ruffles, The Rezzillos / Gang of Four
BELFAST, The Pound
BIRMINGHAM, New Tabot, Special Clinic
EXETER, Exeter Club, National Smile Band
GLASGOW, Amphora (041-332 2760), Feedback
GLASGOW, Doune Castle (041-649 2745), The Bears
GHEBOCK, Victorian Carriage (2456), Underhand Jones
LIVERPOOL, Wokeye Hollow, Spooky
LONDON, Brecknock, Camden (01-485 3073), The Autographs
LONDON, Bridge House, Canning Town (01-476 2889), Pacific Eardrum
LONDON, Hope and Anchor, 2889, Pacific Eardrum
LONDON, Dingswells, Camden (01-267 487), Frankie Mee
LONDON, Forrester Arms, Tooting (01-872 2878), UK Subs
LONDON, Hope and Anchor, Islington (01-359 4510), The Records
LONDON, Marquee, Wardour Street (01-437 6603), Ultravox
LONDON, Pegasus, Stoke Newington (01-226 5930), The Autographs
LONDON, Red Cow, Hammersmith (01-748 5720), The Boyfriends
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Larkers
LONDON, Rock Garden, Covent Garden (01-240 3981), China Street / The Beat
NEWCASTLE, Coopage (28286), Famous Five
PORT TALBOT, Troubadour, Tony McPhee's Terraplane
STOCKTON, Fleets, Co-Co Sunderland, Bellarmakers Club (73724), The Crusiers
WARRINGTON, Carlton Club, Jab Jab
WOLVERHAMPTON, Queens Hotel (22830), Atlas

ST AUSTEL, Cornish Rivern (07261 2720), Sham 69
SUNDERLAND, ASHFIELD, Golden Diamond (2690), Danny Wild and the Wildcats
TONYPANDY, Naval Club, Tony McPhee's Terraplane
WIMBORNE, Allendale Centre, Desperate Straits
WISHAW, Heathy Bar (71726), Underhand Jones (lunchtime)
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Pleasers
LONDON, Rock Garden, Covent Garden (01-240 3981), The Bishops
LONDON, Royalty, Southgate (01-888 4112), Hoochie
LONDON, Royal Banqueting House (01-476 7791), Skrewdriver / Dogwatch
LONDON, Upstairs at Ronnies, Frith Street (01-330 974), Ritual
LONDON, W. H. H. Smiths, New Peter Lane Land scape (open - air lunchtime)
LUTON, Unicorn (61313), NW10

LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Pleasers
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LUTON, Unicorn (61313), NW10

FRIDAY

# ROADSHOWS

## GENESIS Madison Square Gardens, New York

IN A recent interview, Peter Gabriel told me that the three remaining Genesis kingpins would probably like nothing more than to become the next Abba. Surely their most recent album sets them in this direction, with finely crafted, melodically lush, though ultimately bland tunes that would sound perfectly at home on any laxative commercial you care to name. With Peter's exit went all the group's wit and personality (two dependable stumbling blocks to mass success) leaving nothing but gutless harp and halo music.

Though the last album comes off pretty well (some most of the lovely melodies save the day) this latest tour, hitting Madison Square Garden in New York, was one of the most pure examples of what Robert Fripp calls "the old unwieldy order" I have yet seen. With the old rock 'n' roll "bigger is better" ideology, Genesis now present a tremendously complex show featuring the most beautiful and lush lighting design I've yet seen. Too bad it upstaged them in every number.

The main reason for the Pepto-Bismal blandness of the sound is Phil Collins' flat reading of the material. His voice makes every song come off as a pastoral breast-feeding scene, even in those frequent moments when a panicked quirkiness is called for. New guitarist Daryl Struemer reeks of "session man", adding to the anonymity of the whole affair. Phil did make some horribly offensive attempts at drama, by acting like a "bad guy" at one point (asking the crowd to "boo" in an act of evil audience conditioning), and telling dull stories punctuated occasionally by contemptuous homophobia.

The saddest moment of all was the encore when Peter Gabriel (in what can only be considered an act of consummate "slumming") came out to add back-up vocals. He was not introduced and I firmly believe no more than a handful of the 20,000 people here had any idea who he was. Still, he was another figure on stage, and for a crowd that just wants more sound, more lights, and (I suppose) more performers (over something as trivial as true passion). It must have satisfied their woeful conception of what music is all about. **JIM FARBBER**



## THE STRANGLERS Entermedia Theatre, New York

THE STRANGLERS have always been so tangled up in contradictions that perhaps it's best to interpret them solely as a comedy group. Unlike The Ramones stance that can also double as a more serious, sometimes terrifying insight. The Stranglers are solid silly trends, talking about sewers and rat pus within the safe "black humour" cloak of schoolboy pranksters.

They have no place among the rowdier punks they're lumped with, basically because their grotesque images are reflective of no real emotions. Any subtle, satirically misogynist standpoint they may want to put across (by their over-obvious sexism) is aborted since the necessary underlying persona is hardly furnished in the band's weak posturing. In post-Passolini 1978, their stance can hardly even be considered for its shock value.

As such, The Stranglers debut New York concert at the new small Entermedia Theatre was hardly an important event. It was kinda like going to some

kitchy large invading insect movie of the 1960's - funny dumb sometimes, but mostly just dull.

The crowd reacted enthusiastically nonetheless, seemingly undisturbed by the band's meaningless distance from them. For a minute, it looked like vocalist Hugh Cornwall was gonna blow the image, saying after one number, "New York is a great town". But he predictably changed back into his role forthwith, asserting, "I meant to say New York is a grey town." The audience, (made up of a surprising number of drugged-out hippies, imported from God knows where) took this as true wit.

Obviously, few here have had much experience with how humorous and even redeeming truly artful offensiveness can be (such as in John Water's American film, 'Pink Flamingos', featuring two ton transvestite Divine).

The only time The Stranglers really took off was in some of the numbers from their first album, especially the catchy 'Hangin' Around' and the James Bond theme song sound-alike 'Sometimes'. Ultimately, though, it's just another empty caricature, full of sound and fury, signifying nothing. **JIM FARBBER**

## THE AUTO- GRAPHS Dingwalls, London

"Er, can I have your auto

"Graph? Certainly."  
"No. Not that. Matic. Your automatic song/style dispenser. It's very cute, in a contemporary kinda way. Perfect for these meticulously

masticated days. I mean, just look at those silliline

Tonic clothes. And those limbo hairstyles. And that safeways sax only used when absolutely necessary. And those songs - a poppa parade of despicably unforgettable tunes and smart three piece lyrics.

Yeah, The Autographs look to be on a winner in these washed times.

Why, they've even got Mickie Mouse (oops, Most) on their side. He saw them on Revolver and BANG!

The band comprises of three former Stukas members, including Chris Gent singer and saxer and two newies. It's a wash and spin dry job difference. The autographs have permed the Stuka straightness and added a hint of, dare I say

it, lacquer for a firm hold. Songs like 'Brown Sugar' and 'Short Wave Radio' refuse to blow in the wind. They keep neat the whole day through.

Are they or aren't they?  
**BARRY CAIN**

## THE INMATES Hope and Anchor

"ERE MICK, what did you think of that new band who played the

Hope last night?"  
"The Inmates? I like them - they played some pretty neat R&B."  
"Yeah, they've got some good songs and they didn't stick to just one style all the time. Putting that really slow blues number in the middle of the set made a real break; much better than when bands go at breakneck speed straight through."

"Mind you they used heavy fast ones too; 'Jealousy' and 'Baby Let Me Take You Home' were as good songs as most bands playing now can knock out. It wouldn't surprise me if they get quite a following - they sold out last night and they had the whole crowd right behind them."

"They'll always go down well in the pub, but I reckon they need a few more strong songs and to get themselves some kind of... I dunno, identity, before they get any where."

"I know what you mean, they sound great but they haven't got any image at the moment, nothing that leaps out."

"No. I don't go a bundle on the singer - he looks like an advert for 'Man At C&A'."

"And that walk! He pranced around like Max Wall every time there was a guitar break. If only he could get his act together they'd be OK because he is the front man."

"Mind you Mick, it's early days yet. They've got something there, it's just that it hasn't been brought out yet, and that may take a while. In fact, given time, I think they'll land a contract."

"I don't know about records, but I know that I'll be going to see them a gain soon."  
**KELLY PIKE**

# Patrick Juvet Teri De Sario

His  
Disco  
Smash

Her  
Disco  
Smash

## 'Got A Feeling'

CAN 127



## 'Ain't Nothing Gonna Keep Me From You'

CAN 128

Written & Produced by BARRY GIBB

Simon Bates 'Record of the Week'

A Tony Blackburn 'Record of the Week'





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CLASH POLICE T-shirts, screen printed red, blue, black, on white, £3.25. Stranglers, green on black T-shirt, £2.00. God Save Johnny Rotten, red, black on white, £2.00. State s/m/l. - Eddie Bull, 56c Monks Road, Lincoln. GENESIS, T-SHIRTS, POSTERS, BADGES, ETC. - Sae to 11 Jameson Lodge, 58, Shepherds Hill, London, N65RW. BOWIE BOWIE at Earls Court, 78 a set of 10 super glossy colour photos for only £2.50 from S.

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from three of your most devoted fans. Lesley, Barbara, Phillip and Allen. MARC JEVES, 'nuff said - Cal. ELVIS PRESLEY. In memory of the King Life isn't the same without you. Sadly missed. Rent in peace. Tony, Norwich. GHOSTS, E.S.P. (interested) join the paranormal research society. S.A.E. for details. (Box No. 1721). TO ENSURE satisfaction make sure your D.J. is a member of the North West Mobile Disc Jockey Association. Any inquiries contact Secretary, Telephone Farnworth 78221.

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