

RECORD MIRROR

MEMORIES OF MOON

POLY STYRENE



**METAL
MACHINE
MUSIC**

**A-Z OF HEAVY
METAL INCLUDING:
BLACK SABBATH
AC/DC
BLUE OYSTER CULT
DEEP PURPLE**

RECORD MIRROR

UK SINGLES

1	THREE TIMES A LADY, Commodores	Motown
2	DREAMLOCK HOLIDAY, 10cc	Mercury
3	BROWN GIRL IN THE RING, Boney M	Atlantic
4	IT'S RAINING, Darts	Magnet
5	OH WHAT A CIRCUS, David Essex	Mercury
6	JILTED JOHN, Jilted John	EMI
7	HONG KONG GARDEN, Shoukai & The Banishes	Polydor
8	BRITISH HUSTLE/PEACE ON EARTH, Hi Tension	Island
9	SUPERNATURE, Carole	Atlantic
10	KISS YOU ALL OVER, Exile	RAK
11	AN EVERLASTING LOVE, Andy Gibb	RSO
12	YOU'RE THE ONE THAT I WANT, Travolta/Newton John	RSO
13	PICTURE THIS, Blondie	Chrysalis
14	AGAIN AND AGAIN, Status Quo	Vertigo
15	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
16	FORGET ABOUT YOU, Motors	Virgin
17	TOP OF THE POPS, Rezillos	Sire
18	IT'S ONLY MAKE BELIEVE, Child	Ariola
19	GREASE, Frankie Valli	RSO
20	BABY STOP CRYING, Bob Dylan	CBS
21	SUMMER NIGHT CITY, Abba	Epic
22	YOU'RE THE ONE THAT I WANT, Baker/Mullard	Pye
23	WHO ARE YOU, The Who	Polydor
24	GALAXY OF LOVE, Crown Heights Affair	Philips
25	A ROSE HAS TO DIE, Doolittle	GTO
26	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
27	FOREVER AUTUMN, Justin Hayward	CBS
28	DAVID WATTS/A BOMB IN WARDOUR STREET, Jam	Polydor
29	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
30	WALK ON BY, Strangers	United Artists
31	SUBSTITUTE, Clout	Carrera
32	TALKING IN YOUR SLEEP, Crystal Gayle	UA
33	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Epic
34	GOT A FEELING, Patrick Juvet	Casablanca
35	NORTHERN LIGHTS, Renaissance	Warner Bros
36	DON'T KILL THE WHALE, Yes	Atlantic
37	5-7-0-5, City Boy	Vertigo
38	IF THE KIDS ARE UNITED, Sham 68	Polydor
39	NOT SHOT, Karen Young	Atlantic
40	WINKER'S SONG, Ivor Biggun	Beggars Banquet
41	COME BACK AND FINISH, Gladys Knight	Buddah
42	SHE'S GONNA WIN, Bilbo	Lightning
43	AIN'T WE FUNKIN' NOW, Brothers Johnson	ABM
44	WHAT YOU WAITING FOR, Stargard	MCA
45	SMURF SONG, Father Abraham	Decca
46	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
47	SIGN OF THE TIMES, Bryan Ferry	Polydor
48	DON'T WANNA SAY GOODNIGHT, Kandicate	RAK
49	SHAME, Evelyn Champagne King	RCA
50	STUFF LIKE THAT, Quincy Jones	ABM
51	RAININ' THROUGH MY SUNSHINE, Real Thing	Pye
52	AIN'T NOTHING GONNA KEEP ME, Terri De Sario	Casablanca
53	EVE OF THE WAR, Jeff Wayne's War Of The Worlds	CBS
54	SOMEWHERE IN THE NIGHT, Barry Manilow	Arista
55	METEOR MAN, Doc D Jackson	Mercury
56	SUMMER NIGHTS, John Travolta/Olivia Newton John	RSO
57	DANCE GET DOWN/HOW DO YOU DO, Al Hudson	ABC
58	IDENTITY, X-Ray Spex	EMI
59	I WON'T MENTION IT AGAIN, Ruby Winters	Crohn
60	COLD AS ICE, Foreigner	Atlantic
61	LIFE'S BEEN GOOD, Joe Walsh	Asylum
62	DON'T CARE, Klem Kent	ABM
63	WHERE DID OUR LOVE GO, Manhattan Transfer	Atlantic
64	LET'S START THE DANCE, Hamilton Bohannon	Mercury
65	LET THE MUSIC PLAY, Charles Earlard	Mercury
66	I CAN'T STOP LOVIN' YOU, Leo Sayer	Chrysalis
67	GIMMIE YOUR LUVIN', Atlantic Starr	ABM
68	MAGIC MANDRAKE, Salt Band	Calendar
69	COME BACK JONIE, Devo	Sire
70	ANTHEM, New Seekers	CBS
71	DAYLIGHT RATS, Gordon Lightfoot	Warner Bros
72	YOU GOT ME RUNNING, Leroy Williams	ABC
73	LONDON TOWN, Wings	Parlophone
74	HOLDING ON, LTJ	ABM
75	LOUIE LOUIE, Motorhead	Bronze

UK ALBUMS

1	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa
2	SATURDAY NIGHT FEVER, Various	RSO
3	CLASSIC ROCK, London Symphony Orchestra	K-Tel
4	IMAGES, Don Williams	RSO
5	GREASE, Original Soundtrack	RSO
6	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
7	SONGS FOR ANNIE, James Galway	Red Seal
8	STAR PARTY, Various	K-Tel
9	WHO ARE YOU, The Who	Polydor
10	DON'T LOOK BACK, Boston	Epic
11	STREET LEGAL, Bob Dylan	CBS
12	NATURAL HIGH, Commodores	Motown
13	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
14	20 GIANT HITS, Nolan Sisters	Target
15	AND THEN THERE WERE THREE, Genesis	Charisma
16	20 GOLDEN GREATS, The Hollies	EMI
17	OUT OF THE BLUE, Electric Light Orchestra	Jet
18	RUMOURS, Fleetwood Mac	Warner Bros
19	LENA MARTELL COLLECTION, Lena Martell	Ronco
20	THE ALBUM, Abba	Epic
21	B FOR BROTHERHOOD, Brotherhood of Man	Pye
22	THAT'S WHAT FRIENDS ARE FOR, Mathis / Williams	CBS
23	NEW BOOTS AND PANTIES, Ian Dury	Stiff
24	CAN'T STAND THE REZILLOS, The Rezillos	Sire
25	WHO PAYS THE FERRYMAN, Yannis Markopoulos	BBC
26	OCTAVE, Moody Blues	Decca
27	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland
28	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
29	THE KICK INSIDE, Kate Bush	EMI
30	SOME GIRLS, Rolling Stones	EMI
31	EVERYONE PLAYS DARTS, Darts	Magnet
32	DOUBLE VISION, Foreigner	Atlantic
33	ARE WE NOT MEN? NO WE ARE ODEO, Devo	Virgin
34	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
35	EVITA, Various	MCA
36	GREATEST HITS, Abba	Epic
37	A NEW WORLD RECORD, Electric Light Orchestra	Jet
38	HANDSWORTH REVOLUTION, Steel Pulse	Island
39	SUNLIGHT, Herbie Hancock	CBS
40	FM, Original Soundtrack	MCA
41	LONDON TOWN, Wings	Parlophone
42	ITCHY FEET, Johnny Cash	CBS
43	BLACK AND WHITE, Strangers	United Artists
44	A SONG FOR ALL SEASONS, Renaissance	Warner Bros
45	THE SOUND OF BREAD, Bread	Elektra
46	DARK SIDE OF THE MOON, Pink Floyd	Harvest
47	SHADOW DANCING, Andy Gibb	RSO
48	BLAM, Brothers Johnson	ABM
49	DIRE STRAITS, Dire Straits	Vertigo
50	THEIR GREATEST HITS 71-75, Eagles	Asylum

UK SOUL

1	THREE TIMES A LADY, Commodores	Motown
2	GALAXY OF LOVE, Crown Heights Affair	Mercury
3	YOU MAKE ME FEEL MIGHTY REAL, Sylvester	Fantasy
4	BRITISH HUSTLE, Hi Tension	Island
5	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
6	BROWN GIRL IN THE RING, Boney M	Atlantic
7	LET THE MUSIC PLAY, Charles Earlard	Mercury
8	LET'S START THE DANCE, Hamilton Bohannon	Mercury
9	HOT SHOT, Karen Young	Atlantic
10	AIN'T WE FUNKIN' NOW, Brothers Johnson	ABM
11	STUFF LIKE THAT, Quincy Jones	ABM
12	GOT A FEELING, Patrick Juvet	Casablanca
13	WHAT ARE WE WAITING FOR, Stargard	MCA
14	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
15	STANDING ON THE VERGE, Platinum Hoax	Motown
16	SHAME, Evelyn "Champagne" King	RCA
17	DON'T WANT TO SAY GOODNIGHT, Kandicate	RAK
18	FINISH WHAT YOU STARTED, Gladys Knight	Buddah
19	HOLDING BACK, LTJ	ABM
20	YOU AND I, Rick James	Motown

SUPPLIED BY: BLUES & SOUL, 42 Manway Street, London W11. Tel: 536 2383

UK DISCO

1	GALAXY OF LOVE, Crown Heights Affair	Mercury 12in
2	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy 12in
3	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol 12in/LP
4	THREE TIMES A LADY, Commodores	Motown/LP
5	HOT SHOT, Karen Young	Atlantic 12in/US West End 12in
6	BRITISH HUSTLE/PEACE ON EARTH, Hi Tension	Island 12in
7	I THOUGHT IT WAS YOU, Herbie Hancock	CBS 12in/LP
8	LET'S START THE DANCE, Hamilton Bohannon	Mercury 12in
9	SUPERNATURE, Carole	Atlantic 12in/LP
10	LET THE MUSIC PLAY/OVER AND OVER, Charles Earlard	Mercury 12in/US LP
11	STUFF LIKE THAT, Quincy Jones	ABM 12in/LP
12	AIN'T WE FUNKIN' NOW/STREETWAVE/RIDE O-ROCKET/MISTA COOL, Brothers Johnson	Funk A&M/Mercury 12in/US LP
13	WHAT YOU WAITIN' FOR, Stargard	MCA 12in
14	EVERYBODY'S SINGIN' LOVE SONGS/SWEET THUNDER, Sweet Thunder	US Fantasy WIMOT 12in
15	YOU AND I, Rick James	Motown 12in/LP
16	BROWN GIRL IN THE RING, RIVERS OF BABYLON, Boney M	Atlantic ABC 12in
17	HOW DO YOU DO, Al Hudson	ABC 12in
18	CAN'T YOU SEE ME/GET ON UP GET ON DOWN, Roy Ayers	Poly 12in LP
19	BLACK IS THE COLOUR, Wilbert Lorigmore	US Tappan 12in LP
20	IN THE BUSH/KEEP ON JUMPIN', Musiqque	US Prelude LP

(Continued on page 27)

STAR CHOICE



George Caspo, Bee Gees lead vocalist

1	WHERE IS THE LOVE	Roberta Flack
2	KIND OF THE ROAD	Roger Miller
3	MY CHERIE AMOUR	Steve Winwood
4	WON'T GET FOOLED AGAIN	The Who
5	TAM THE WALRUS	The Beatles
6	CAN'T BUY ME LOVE	The Beatles
7	ANARCHY IN THE U.K.	Sax 12in
8	I'M NOT IN LOVE	Sax 12in
9	PRETTY VACANT	Sax 12in
10	OH LOUIE	Anna Sophron

OTHER CHART

BINGO MASTERS BREAKOUT, The Fall	Step Forward
LAST WAR GLAMOUR GIRL, John Cooper Clarke	CBS
LITTLE MISS PERFECT, Demon Preacher	Small Wonder
PARANOID, The Dickies	ABM
SWEET SUBURBIA, The Skids	Virgin
ANOTHER GIRL, ANOTHER PLANET, Only Ones	CBS
DOWN MOTION, Ultravox	Island
WHEL TOMMY, Ed Banger	Rabid
WANT TO BE YOUR BOYFRIEND, Rubinoos	Berserkeley
THE SPOT, Snake Finger	Ralph Records
WAITING FOR TONIGHT, Shaps	Jet
CENTRAL DETENTION CENTRE, Giro	Rabid
LOUIE LOUIE, Motorhead	Bronze
BARDEZ DARKER, Heartbeat	New Bristol
YOU DON'T KNOW, The Pleasers	Arista
WAVE OF DESTRUCTION, The Dickies	ABM
STEVE TREATMENT EP	Rather Records
LET BOY JET GIRL, Captain Sensible	Poker Records
THE UNCONVENTIONAL, Japan	Ariola
SECURITY, The Saints	Harvest

SUPPLIED BY: VIBES RECORDS, 3 Princes Parade, Bury, Lancs. 061 764

YESTERYEAR

1 Year Ago (15th September 1977)

1	YOUNG LOVE	Donny Osmond
2	ANGEL FINGERS	Whizzard
3	ROCK ON	David Essex
4	DANCING ON A SATURDAY NIGHT	Barry Blue
5	ANGIE	The Rolling Stones
6	SPANISH EYES	Al Martino
7	OH NO NOT MY BABY	Rod Stewart
8	PICK UP THE PIECES	Hudson Ford
9	YOU CAN DO MAGIC	Limmie and the Family Cookin'
10	THE DEAN AND I	10cc

2 Years Ago (11th September 1976)

1	KEY JUDE	The Beatles
2	I GOTTA GET A MESSAGE TO YOU	The Bee Gees
3	DO IT AGAIN	The Beach Boys
4	SAY A LITTLE PRAYER	Aretha Franklin
5	HOLD ME TIGHT	Johnny Nash
6	THIS GUY'S IN LOVE	Herb Alpert
7	THOSE WERE THE DAYS	Mary Hopkin
8	HELP YOURSELF	Tom Jones
9	HIGH IN THE SKY	Armen Conter
10	ON THE ROAD AGAIN	Canned Heat

3 Years Ago (14th September 1975)

1	SHE LOVES YOU	The Beatles
2	IT'S ALL IN THE NAME	Cliff Richard
3	BAD TO ME	Billy J Kramer and The Dakotas
4	I'LL NEVER GET OVER YOU	Johnny Kidd and The Pirates
5	I'M TELLING YOU NOW	Freddie and The Dreamers
6	YOU DON'T HAVE TO BE A BABY TO CRY	The Caravelles
7	I WANT TO STAY HERE	Steve Lawrence and Eydie Gorme
8	WIFE OUT	The Surfers
9	JUST LIKE EDDIE	Heinz
10	THEME FROM THE LEGION'S LAST PATROL	Ken Thorne

US SINGLES

1	BOOGIE OOGIE OOGIE, A Taste of Honey	Capitol
2	THREE TIMES A LADY, Commodores	Motown
3	HOT BLOODED, Foreigner	Atlantic
4	HOPELESSLY DEVOTED TO YOU, Olivia Newton John	RSO
5	KISS YOU ALL OVER, Exile	Warner/Curb
6	AN EVERLASTING LOVE, Andy Gibb	RSO
7	SUMMER NIGHTS, John Travolta/Olivia Newton John	RSO
8	DON'T LOOK BACK, Boston	Epic
9	GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire	Columbia
10	SHAME, Evelyn "Champagne" King	RCA
11	HOT CHIL IN THE CITY, Nick Gilder	Chrysalis
12	FOOL IF YOU THINK IT'S OVER, Chris Rea	United Artists
13	LOVE IS IN THE AIR, John Paul Young	Atlantic
14	YOU AND I, Rick James	Motown
15	REMINISCING, Little River Band	Capitol
16	YOU NEEDED ME, Anne Murray	Capitol
17	HOLLYWOOD NIGHTS, Bob Seger	Capitol
18	GREASE, Frankie Valli	RSO
19	WHENEVER I CALL YOU "FRIEND", Kenny Loggins	Columbia
20	MISS YOU, Rolling Stones	Atlantic
21	OH DARLIN', Robin Gibb	RSO
22	MAGNET AND STEEL, Walter Egan	Columbia
23	EYES OF LAURA MARS, Barbara Streisand	Columbia
24	RIGHT DOWN THE LINE, Gerry Rafferty	United Artists
25	CLOSE THE DOOR, Teddy Pendergrass	Phil Int
26	BACK IN THE U.S.A., Linda Ronstadt	Asylum
27	JUST WHAT I NEEDED, Cars	Elektra
28	GET OFF, Foxy	Dash
29	COME TOGETHER, Aerosmith	Columbia
30	ROCK & ROLL FANTASY, Kinks	Arista
31	SHE'S ALWAYS A WOMAN, Billy Joel	Columbia
32	YOU NEVER DONE IT LIKE THAT, Captain & Tennille	ABM
33	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
34	TALKING IN YOUR SLEEP, Crystal Gale	United Artists
35	WHO ARE YOU, Who	MCA
36	5-7-0-5, City Boy	Mercury
37	LOVE WILL FIND A WAY, Pablo Cruise	ABM
38	TWO TICKETS TO PARADISE, Eddie Money	Columbia
39	MY ANGEL BABY, Toby Beau	RCA
40	PARADISE BY DASHBOARD LIGHTS, Meat Loaf	Epic
41	ALMOST LIKE BEING IN LOVE, Michael Johnson	EMI
42	DEVOTED TO YOU, Carly Simon & James Taylor	Elektra
43	ALL I SEE IS YOUR FACE, Dan Hill	20th Century
44	I WILL STILL LOVE YOU, Stonebelt	Casablanca
45	BADLANDS, Bruce Springsteen	Columbia
46	YOU, McCray's	CBS
47	DANCE, DISCO HEAT, Sylvester	Fantasy
48	HEARTBREAKER, Dolly Parton	RCA
49	JOSIE, Steely Dan	ABC
50	TOOK THE LAST TRAIN, David Gates	Elektra

US DISCO

1	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
2	KEEP ON JUMPIN', Musiqque	Prelude
3	VICTIM, Candi Staton	Warner Bros
4	HOT SHOT, Karen Young	Herb Alpert
5	THINK IT OVER, Cissy Houston	Private Stock
6	INSTANT REPLY, Onn Hartman	Blue Sky
7	DO OR DIE/PRIDE/FAME, Grace Jones	Island
8	BEAUTIFUL BEND, Boris Midney	TK
9	SUPERSTAR / GO FOR THE MONEY, Bob McGulpin	Butterfly
10	LET'S START THE DANCE, Bohannon	Mercury
11	DANCING IN PARADISE / LOVE IN YOUR LIFE, El Coco	AVI
12	BOOGIE OOGIE OOGIE, A Taste of Honey	Capitol
13	I DON'T KNOW WHAT I'D DO, Sweet Cream	Shadybrook
14	MISS YOU, The Rolling Stones	Atlantic
15	PLATO'S RETREAT, Joe Thomas	TK
16	STAR CRUISER, Gregg Diamond	TK
17	KEEPING TIME, Paul Jabara	Casablanca
18	MR DJ, YOU KNOW HOW TO MAKE ME DANCE	The Glass Family
19	SATURDAY / SORCERER, Norma Jean	Bearsvine
20	LOVE WON'T BE DENIED, Ian Boone	Chrysalis

US ALBUMS

1	DON'T LOOK BACK, Boston	Epic
2	SOME GIRLS, Rolling Stones	Atlantic
3	DOUBLE VISION, Foreigner	Atlantic
4	GREASE, Soundtrack	RSO
5	SGT PEPPER'S, Soundtrack	RSO
6	NATURAL HIGH, Commodores	Motown
7	BLAM, Brothers Johnson	ABM
8	WHO ARE YOU, The Who	MCA
9	A TASTE OF HONEY	Capitol
10	THE STRANGER, Billy Joel	Columbia
11	WORLDS AWAY, Pablo Cruise	ABM
12	NIGHTWATCH, Kenny Loggins	Columbia
13	COME GET IT, Rick James	Motown
14	BAT OUT OF HELL, Meat Loaf	Epic
15	SATURDAY NIGHT FEVER, Soundtrack	RSO
16	SMOOTH TALK, Evelyn "Champagne" King	RCA
17	DARKNESS AT THE EDGE OF TOWN, Springsteen	Columbia
18	STRANGER IN TOWN, Bob Seger	Capitol
19	TOGETHERNESS, LTD	ABM
20	BUT SERIOUSLY FOLKS, Joe Walsh	Asylum
21	SGT PEPPER'S LONELY HEARTS CLUB BAND, Beatles	Capitol
22	CITY TO CITY, Gerry Rafferty	United Artists
23	GET OFF, Foxy	Dash
24	MACHO MAN, Village People	Casablanca
25	AJA, Steely Dan	ABC
26	THAT'S WHAT FRIENDS ARE FOR, Mathis & Williams	Columbia
27	LIFE IS SONG WORTH SINGING, Teddy Pendergrass	Phil Int
28	SLEEPER CATCHER, Little River Band	Capitol
29	SHADOW DANCING, Andy Gibb	RSO
30	LIVE AND MORE, Donna Summer	Casablanca
31	NATALIE LIVE, Natalie Cole	Capitol
32	LOVE SHINES, Con Funk Shun	Mercury
33	UNDER WRAPS, Shaun Cassidy	Warner/Curb
34	IMAGES, Crusaders	Blue Thumb
35	SONGBIRD, Barbara Streisand	Columbia
36	WHO DO YOU LOVE, K.C. & The Sunshine Band	TK
37	PYRAMID, Alan Parson's Project	Arista
38	LIVE, Betty Wright	Alston
39	HEARTBREAKER, Dolly Parton	RCA
40	SUNBEAM, Emotions	Columbia
41	IN THE NIGHT, Michael Henderson	Buddah
42	OBSESSION, UFO	Chrysalis
43	OCTAVE, Moody Blues	London
44	THE CARS	Elektra
45	EVEN NOW, Barry Manilow	Arista
46	STEPPIN' OUT, High Energy	Motown
47	CHAMPAGNE JAM, Atlanta Rhythm Section	Polydor
48	DAVID GILMORE	Columbia
49	MIXED EMOTIONS, Exile	Warner/Curb
50	STRIKES AGAIN, Rose Royce	Whitfield

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JUICY LUCY

Waiting for The Man

WELL, MY darlings, what a week it's going to be! Everywhere I look I see black drainpipe trousers and beautiful blonde ponytails! And every time I open a newspaper I see handsome John Travolta having "a quiet time" surrounded by every photographer in Fleet Street!

Honestly my dears this is only the beginning! Who will Olivia take to the premiere? Is John really such a recluse? Can she dance? Can he sing? I can only urge you to be patient... all will soon be revealed and despite 'Grease' Lucy's wonderful world does go on turning...

APOLOGIES MY dears, will we ever hear the end of them? First a big hello and sorry to last week's Star Choice — not, as you might have guessed from the accompanying photograph, handsome distinctive Clem Burke of Blondie but actually handsome distinctive Nigel Harrison of the same combo. If you didn't notice... try looking over Debbie's shoulder more often. And even more grovelling, humbling platitudes to youthful millionaire, composer and recluse Mike Oldfield. Mr Oldfield, I'm told, is a mere 25 (good gracious me) not 28 as I intimated. A book token goes to 19-year-old reader Al 'Nit Picker' Clark for pointing out my error!



BEST OF all, though are the Clash. The REAL reason, my dears, for the cancellation of the London concert was actually nothing to do with radio play or any other fascist injustices lodged in the head of Clash manager Bernard Rhodes. No less than two Clashpersons rang the office to point out that Bernie had neglected to inform Mick Jones and Joe Strummer (currently in Los Angeles) about the gig. "It would have meant putting the album back yet again if they had come over," asserted Topper Headon, adding that "it was blackmail; a bit of

pressure from Rhodes to get the gig done." They'll now play the concert, hopefully, at the end of the month with tickets still valid for the new show.

The album, I'm told, will definitely be out before Neil Young's.

Rochdale's most travelled men — 10cc to you my darlings — have driven into trouble with the might of London Transport. The clever chappies had hoped to advertise their album on the front of the capital's shiny red fleet of buses only to find that LT considered 'Bloody Tourists' offensive to our millions of foreign visitors — most of whom spend their holidays taking photographs of the esteemed fleet on their infrequent passages.

LATE RETRACTION: Paul Weller, emaciated young guitarist of The Jam, rings me to jump on the apology bandwagon. "Sorry", he says, "to the fan who asked for my autograph at Reading." Paul, normally the nicest of fellows, apparently "snapped" at his admirer and didn't mean to. Sounds like he really does want to be David Watts, doesn't it?

ON THEN, my dears, to the boring old news from abroad. And of course it's about those boring old members of Queen, all of whom seem to spend a high old time having birthday parties in France and not inviting anybody else. Latest on the list was boring old Freddie Mercury's celebration in Montreux which ended with everybody naked in the swimming pool — as usual. Who really wants to see it? Who really wants to read about it? And so on!

BUT WHAT about pint-sized Leo Sayer? In London last week the diminutive singer with the big bank balance was happily telling all of his dressing room meeting with Amy and Chip Carter — offspring of the American President, the man who Frank Sinatra (62) calls the 'Tooth Fairy'. "Come and meet Dad next time," said the gay young things, and between you and me my darlings — he will!

TALKING OF Blue Eyes though, I was ever — so — thrilled to go and see him again, even though teaming up with former Mod Moira Bellas (28) did make it a bit of a girls night out. Frankie of course was marvellous —

■ If it's news it's in your No 1 Record Mirror. It seems that the Sun newspaper has finally decided not to sue Big Bear Records over the use of the words 'Page Three' on the Bullets single and have withdrawn their litigation! So keep reading your ever-brighter, 'soaraway' Record Mirror — where the news really does come first!

at that age too — and only said bum a couple of times. And what a glittering crowd, my dears. Elton John, Princess Alexandra, Ava Gardner, Andre Previn, Peter Straker... you name it my dears, they were there. But who did I see — smartly dressed in a black suit and black tie — slipping into a seat in the stalls **OVER TWENTY MINUTES LATE?** Why, my sweet peas, none other than handsome debonair (and so elegantly short-haired) Paul Simonon of the Clash!

IT WAS a quiet day for ligging backstage at Knebworth last weekend — very probably due to the severe lack of facilities for said activity. As for the first Knebworth, food and drink had to be paid for, often at ludicrous prices. The only party was in an easily-crashable tent — a bash for The Tubes — and the booty was meagre; a bit of sausage and mash and a few slurps of wine and beer. The sobering



SHY, retiring and recently shorn Peter Gabriel demonstrates that he's not one to panda to public opinion. So attached has Peter become to his toy pet that he takes it with him everywhere... even when he has a bath. Talk about bear-faced cheek!

experience earlier in the year, where there were no lig facilities of any kind, resulted in a very poor class of freeloader this time among them those hardy perennials Lemmy and Penetration along with some obscure "young" lady called Carlene Carter who is, of course Johnny Cash's daughter! Your faithful correspondent was most disappointed at having to mix with the noi poloi but (darlings!) there was nothing for it but to grin and bore it!

SOME OF my very best friends joined in the terribly exclusive and equally expensive Buddy Holly bash last week. Nibbling gently at what was politely referred to as a "chilli dog" and sucking voluptuously at an enormous Pina Colada, I reclined

with my pince-nez and cast an appreciative eye over the throng. There was George Melly, dear man, whooping it up in the middle of the floor. Paulie sat in a corner with his sweet wife, while the rest of Wings grinned and belched. Poor Keith Moon chatted, apparently happily, with the elegantly bearded David Frost (sic). Tom Robinson, bravely eschewing his rather ridiculous roots image, was back where he belonged, and looked at home among all the well-to-do. Bubble gum ice cream was handed around, but the revolting concoction was seen to be spurned by many, including Nicky Headon of The Clash — has it come to this, Nick old chap — Janet Street-Porter, Eric Clapton, Led Zep, The Darts, Mary Hopkin, Nigel Dempster, one of Gallagher and Lyle (can't tell the difference, my dears) and assorted half-familiar bizliggers.

Poly Styrene belied her intentions to stay at home and ride her bicycle and appeared in black veil with mysterious escort Falcon Stewart, as over-protective as ever.



PARFITT lining in the delights of his first-ever rock concert. Having pronounced the crowd as more exciting than at any football match, he flew back to Manchester to take his daughter to... 10cc.

SO TO that very wonderful city of New York, a place you can be assured that really is not my kind of town. Only last week Sid Vicious, Mick Jones and ex-Heartbreaker Jerry Nolan were once again treading the boards at Max's, Kansas City... to a packed house at 6 dollars a throw. Only trouble was, my dears, they played for a mere 30 minutes (with Nancy lending a hand in the vocal department, if you get my meaning) and so enraged the punters that they were forced to remain on stage and play more. Come now, Sid wouldn't sell a crowd short would he?

While over in Blighty trouble broke out at the Lurkers' London concert at the Lyceum. Not only did Johnny Moped's bassist tumble about and cause himself injury but there was an almighty bundle — in the crowd — when the Lurkers were halfway through their set. The agro was "nipped in the bud" (as they say) with the arrival of what looked to be the whole of the Bow Street Police. But Lucy asks; would the trouble have started if some of the bouncers hadn't been so heavy in the first place?

SO THERE it is my dears. 'Grease' has arrived for us to marvel at — and take it from me dears, MARVEL I will! As soon as the excitement has died down I'll be back to tell you all about the film, the party and the STARS! That means next week... If you can wait. Till then, look after yourselves. Byeeeeeee!



FROM: London Evening Standard, September 12.

Win the shirt off Jimmy Pursey's back

TRUST AUNT Lucy to solve all your problems... All set to go out and find you've got nothing to wear? Well, I'll supply 25 lucky readers with a very smart khaki shirt if you can answer three easy questions. The shirts I'm talking about are the Sham 69 American tour shirts — which of course have become collectors' items since the band never actually made it to America and Jimmy Pursey didn't get the chance to convert all those poor Yanks to his cause!

- Can you tell me:
- 1 Why Sham didn't do their US tour as planned?
 - 2 Where Jimmy Pursey comes from?
 - 3 What was their first single for Polydor?
- The first 25 correct entries out of Lucy's mailbag on Friday September 22 will receive one of these chic shirts.

EDDIE KIDD

The Motorbike Daredevil...

"Leave it to the Kid"

HIS NEW SINGLE



OUT NOW!

NEWS

News Editor JOHN SHEARLAW

Stranglers open Apollo

THE GLASGOW Apollo reopens as a rock venue at the end of the month ... thanks to a £200,000 cash injection from the theatre's owners.

For that is how much George Green Ltd — who built the Apollo as a cinema in 1925 — are to contribute to keep the venue for rock for the next 18 months.

In that time the new lessees, Maximus Investments, who also run the Oxford New Theatre and the Manchester Apollo, are to be given a chance to run the Apollo at a profit.

A spokesman for Green's said last week: "If

Maximus Investments can show us that the Apollo can be run profitably as a rock venue we will think in terms of keeping it going on a long-term basis."

But he added: "If the fans do not support the shows we will go ahead with alternative plans to demolish the building."

Now the Apollo will be back in action on September 28 with a concert by the Tom Robinson Band. And the following night (29) the Stranglers will perform at a gala opening. Other concerts lined up for the near future are thought to include Leo Sayer, Darts and Meat Loaf.

ASH ON FIRE

WISHBONE ASH have spent the last two months putting the finishing touches to their new album now to be released to coincide with their forthcoming tour. Entitled 'No Smoke Without Fire', the album is available on October 6.

Included with the album will be a free 7ins single featuring two of the group's best live titles: 'Come In From The Rain' and 'Lorelei', recorded live on the 1977 tour, while a single from the album 'You See Red' will be released on September 22 with the first 15,000 copies on 12ins with a full colour bag.

Several extra tour dates have been added at: Ipswich Gaumont Theatre, October 6, Glasgow Apollo 9, Bridlington Spa Royal 22, Leicester De Montfort Hall 31. A change of venue has also been made in Manchester where Wishbone Ash now play at the Apollo.

Kinks' one off gig

THE KINKS make their first London appearance since their Roundhouse benefit concert in May when they plan a one-off concert at Hammersmith Odeon on October 1.

Tickets are available now for the single date, which comes between US and European tours. 'Black Messiah', taken from the 'Muffs' album, will be released as a single on September 29 to coincide.



KEITH MOON

WHO STAY

THE WHO are to continue as a working band despite the death of drummer Keith Moon of a suspected drug overdose in London last week.

A statement issued by Pete Townshend over the weekend stressed that "no one human being can ever take his place," but that "we are more determined than ever to carry on in the spirit of the group to which Keith contributed so much."

An inquest on Moon, aged 32, was adjourned for one week in London yesterday.

● Keith Moon: obituary and tribute, page 10.

FLOYD SOLO

ANOTHER MEMBER of Pink Floyd is to release a solo album this month.

Rick Wright, Floyd's keyboard player, completed 'Wet Dream' in France earlier this year using a quartet of respected musicians. It will be available on the Harvest label on September 22.

BEST OF BEBOP

AN ALBUM of unreleased session material by Be Bop Deluxe hits the shops on October 13.

It's part of a two-EP compilation set from the band, who split to pursue solo projects only last month. 'The Best Of And The Rest Of Be Bop Deluxe' is made up with an album of 'classics' and old favourites, including 'Axe Victim', 'Made In Heaven' and 'Ships In The Night'.

Pirates do classic

THE REFORMED Pirates release their own version of Johnny Kidd's classic 'Shakin' All Over' as their new single on September 22.

Its release precedes the Pirates' autumn tour, when they play the following dates: Birmingham Barbarellas September 26, Middlesbrough Teesside Polytechnic 27, Central London Polytechnic 29, Slough College 30, Strathclyde University Glasgow October 3, St Andrews University 5, Aberdeen University 6, Durham University 7, Redcar Coatham Bowl 8, Hull University 9, York University 11, Lancaster University 13, Liverpool Eric's 14, London Music Machine 16, Bournemouth Tiffany's 19, University of East Anglia Norwich 20, Nottingham University 21, Plymouth Woods, 23, Penzance Gardens Penzance 24, Exeter Roots Club 25, Salford University 27, Sheffield University 28, High Wycombe 29, Polytechnic of Wales Treforest Nr Cardiff November 1, Swansea Nutz Club 2, City University London 3, Oxford College of Education 4, Egham Royal Holloway College 5, Birmingham University 11, Doncaster Outlook 13, Dublin Trinity College 17, University of Cork 18.

Thunders coming

HEARTBREAKER Johnny Thunders flies into London for a special one-off concert at the Lyceum on October 11.

The gig, to be billed as 'Johnny Thunders Alistars' features Steve Jones and Paul Cook of the Sex Pistols and Peter Perrett and Mike Kellie of The Only Ones — all of whom also play on his forthcoming solo album 'So Alone' due for release on October 6 on Real Records.

Wayne chop

BEFORE UNDERGOING a series of sex change operations Wayne County will be touring in September. Dates are: London Stoke Newington Rochester Cricket Club September 29 and 30, Northampton Cricket Club October 7, Manchester Russell Club 12, Liverpool Eric's 13, Swansea Circles 23, Leeds Roots Club 26, Nottingham Sandpipers 27.

Motohead to tour

LONDON-based heavy metal favourites Motorhead are to make their first major headlining tour of Britain ... culminating with an appearance at London Hammersmith Odeon.

Full dates are: Cleethorpes Winter Gardens September 21, St Albans Civic Hall 23, Blackburn St Georges Hall 24, High Wycombe Town Hall 29, Cardiff Top Rank October 7, Bristol Tiffinies 18, Slough College 21, Poole Arts Centre 22, Brighton Top Rank 25, Newcastle City Hall 29, Birmingham Town Hall November 1, Manchester Free Trade Hall 3, London Hammersmith Odeon 5.

"We'll go dancing in the dark, walking through the park and...
...reminiscing"
EMI 2839

the new single from
LITTLE RIVER BAND
taken from the album
SLEEPER CATCHER
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Free Stiff

plus Dury/Costello gigs



RACHEL SWEET

Bright tracks

A TECHNICAL breakthrough by a Swindon firm of vinyl manufacturers has lit up the record industry!

For the boffins at Doeflex Compounds (Swindon) Ltd have perfected a way to make luminous vinyl... and they're finding it's their brightest new line this year.

The company are the sole UK suppliers of every type of record vinyl material - except black. In the last year they've created everything from 'industrial grey' to 'chocolate' coloured vinyl, with 'spotted', 'striped' and 'marbled' thrown in for good measure.

Yet the request for luminous vinyl came from two record companies at the same time! Both Virgin, who will release Yellow Dog's 'Little Gods', and Capitol, who will release Kraftwerk's 'Neon Lights' as singles this week are now vying for the honour of the world's first luminous record.

Only the first 15,000 copies of each single will be luminous - but at least you'll be able to see which came first!

Reggae festival

MATUMBI ASWAD and the Cimarrons are among the bands appearing at 'The First International Reggae Festival' which takes place at London's Alexandra Palace on September 23.

The show will run from 3 pm until midnight, and also features a personal appearance from Dennis Brown, and sounds by Sir Coxsone, Neville Fatman and Moa Ambassa. The festival will be compered by King Sounds.

Tickets are available in advance, priced at £4, from A. Lyons, 21 Allison Road, Acton, W3 (enclose SAE). Further information from 01-992 3809.

More Rough

LONDON RECORD shop Rough Trade release four singles on their own label, Rough Trade, this month.

The independent quartet are reggae artist Augustus Pablo's 'Fablo Meets Mr Bassie', a four-track EP from Cabaret Voltaire, 'Alternative Ulster' from Belfast band Stiff Little Fingers (supporting Tom Robinson on his British tour), and - in conjunction with Radar Records - 'Hysterie' from Metal Urbaine.

LONDON IS to get a special free preview of this autumn's 'Stiff On Rails' tour, details of which were announced last week.

Members of the Stiff entourage take over the Nashville on September 28 and 29 for free concerts featuring Mickey Jupp and Rachel Sweet (28) and Wreckless Eric and Lene Lovich (29). Tickets are available - from September 16 - from the Stiff Office, 32 Alexander Street, London, W2.

Meanwhile Record Mirror understands that both Ian Dury and Elvis Costello are lining up a series of independent pre-Christmas concerts. Dury is currently working on his follow-up to 'New Boots And Panties', while Costello - currently working on his third album - is rumoured to be considering "completely different" venues for his concerts.

TOURS

THE EDGE, the band formed by John Moss and Lu following the demise of The Damned, release their debut single 'Macho Man' on September 28. The band will play the Stranglers Battersea Park bill this Saturday (16). Other dates are: London Hope and Anchor September 14, London Nashville 22, London Hope and Anchor 23, London Dingwalls 25, Liverpool Eric 29, Middlesbrough Rock Garden 30, Kent University October 2, Reading Bones 4, London Nashville 7, Sheffield Limits 16, London Marquee 22.

DP's Brighton Richmond Hotel September 19, Brighton Buccaneer 27.

REGGAE REGULAR: Wolverhampton Polytechnic September 20, Porterhouse Retford 30, Sheffield Polytechnic October 4, North Staffs Polytechnic 6, West Runtun Pavillion 7, Nuneaton 77 Club 10, Exeter Roots 17, Plymouth Woods 18. The band then play support to the Boomtown Rats on the following dates: Dundee Caird Hall 19, Aberdeen Capitol Theatre Civic Theatre 25, Ipswich Gaumont 26, Southampton Gaumont 27.

LANDSCAPE: London Dingwalls September 21, Leeds Fford Green Hotel 24, Sheffield Limit Club 26, Aberdeen Gordon Institute of Technology 27, Galashiels College of Textiles 28, Glasgow College of Art and Design 29, Edinburgh Carlton Studios 30, Aberdeen Platform October 2, Glasgow Platform 3, Chester Arts Centre 4.

NEON HEARTS: Wolverhampton Sports and Social Club September 15, Coventry Hand and Heart 21, Digbeth Birmingham The Crown 23, Wolverhampton The Lord Raglan 26, Manchester Flips 28, York The Revolution 29, Lincoln AJ's Club October 6, Nottingham Sandpiper 12.

OLYMPIC RUNNERS, KANDIDATE: added dates: Glasgow Plaza Ballroom September 25.

BLUE MAX have joined the Alan Freeman 'Travelling Rock Show' for the dates announced last week. They also play: Cardiff Top Rank September 19, Sheffield Top Rank 26, Birmingham Top Rank October 3, Bournemouth The Village 12, Southampton Top Rank 18, Plymouth Top Rank 27, Swansea Top Rank November 1.

WHIRLWIND: London Nashville Rooms September 18, Jersey El Rancho Club 18, 19, 20, 21, 22, 23, London City Polytechnic 26, London Dingwalls 27, Hertford College 29, London Thames Polytechnic 30, Aberystwyth Kings Hall October 3, Bristol Polytechnic 5, London North London Polytechnic 6, Batley Crumpets 7, Wolverhampton Polytechnic 11, London University of London Union 14, Huddersfield Polytechnic 17, Bradford University 18.

WIRE: Whose second album 'Chairs Missing' is released this week, undertake an extensive UK tour at the end of the month. Their revised tour schedule is as follows: Newcastle University September 29, Halifax Good Mood Club 30, Doncaster Outlook October 2, Leeds Fan Club 3, York Pop Club 4, Canterbury Kent University 5, London City Polytechnic 6, Malvern Winter Gardens 7, Birmingham Barbarellas 10, Bristol Brunel College 11, Manchester Factory 13, Bircotes Leisure Centre 14, Plymouth Woods 16, Penzance Winter Gardens 17, Exeter Roots 18, Coventry Lanchester Polytechnic 19, Harrow Tech 20, Liverpool Eric (two shows) 21, Leicester University 24, Bradford University 25, Sheffield Limits 26, Middlesbrough Rock Garden 28, Huddersfield Polytechnic 28.

YACHTS: Manchester Russell Club September 14, Wolverhampton Lafayette 15, Dudley JB's 16, Dumfries Stagecoach 17, Nottingham Sandpiper 21, London Hope and Anchor 22, London Nashville 23, Southern Shrimpers 24, Bristol Polytechnic 26, Burton On Trent 76 Club 28, Birmingham Barbarellas 30, London Nashville October 7, Bath University 2, Aberdeen Fusion Ballroom 5, Glasgow University of Strathclyde 6, Middlesbrough Rock Garden 7, London Nashville 8, Newport Stowaway 11, High Wycombe Nags Head 12, London Bedford College 13, Portsmouth Polytechnic 14, London Nashville 15, Norwich Boogie House 18, Plymouth Metro 20, Bishops Stortford Triad Leisure Centre 25, Liverpool Eric 27, Leicester University November 3, Loughborough University 4.

THE ONLY ONES: Cheltenham College September 20, London Tech 22, City Of London Polytechnic 30.

THE ZONES: following London Dates: Nashville September 14, Rochester Castle 15, Rock Garden 16.

DARTS STILL LOOKING

SIX WEEKS after singer Dan Hegarty left the band Darts are still without a bass voice in their line-up.

A spokesman for Darts told Record Mirror this week: "There has been no shortage of applicants for the job, the band are simply taking their time auditioning singers to make sure they get the right one."

The band aren't likely to be playing live again before Christmas, but meanwhile keyboard player Mike Deacon (formerly with Suzi Quatro and Kiki Dee's bands) has joined the line-up to replace Hammy Howell, who left at the same time as Hegarty.

Dance with Hain

MARSHALL HAIN, who earned a gold single for their first hit 'Dancing In The City', begin their first British tour later this month. The line-up for the tour is Kit Marshall - vocals, Julian Hain - keyboards, Graham Foster (ex-Foster Brothers) guitar and keyboards, Gary Twigg (ex-Roy Hill Band) bass, Bob Jenkins (ex-Surprise Sisters) drums and Martin Ditcham (ex-Henry Cow and Nucleus) percussion.

Julian Hain and Kit

Marshall tour with a full band at: Batley Crumps September 28, West Runtun Pavillion 30, Bristol Locarno October 1, Cardiff University 2, Bath Pavillion 5, Reading Hexagon 6, St Albans City Hall 7, Hayes Alfred Beck Centre 8, Newark Palace Theatre 10, Manchester Apollo 11, Southampton New Theatre 12, Wilsey Spa Pavillion 13, London Drury Lane Theatre 15.

The band's new single, 'Coming Home', will be released this weekend.

Smokie LP

SMOKIE RELEASE a new LP - 'The Montreaux Album' - on October 6, coinciding with a 14-date British tour.

Dates are: Bournemouth Winter Gardens October 6, Eastbourne Congress Theatre 7, Croydon Fairfield Hall 8, Wolverhampton Civic Hall 9, Birmingham Odeon 12, Coventry

Theatre 13, Liverpool Empire 14, Manchester Apollo 15, Newcastle City Hall 16, Glasgow Apollo 17, Peterborough ABC 20, London Rainbow 21, Oxford New Theatre 22, Preston Guildhall 23, Bradford Alhambra 24 and a single from the album, 'Mexican Girl' is released this week.

PRIESTS KILLER MACHINE

BIRMINGHAM heavy metal band Judas Priest thunder around the country for a massive 20-date tour next month and their fifth album, fittingly entitled 'Killing Machine', is released to coincide with the nationwide trek.

Dates are: Blackburn King Georges Hall October 24, Newcastle City Hall 25, Wolverhampton Civic Hall 26, London Hammersmith Odeon 27 and 28, Hanley Victoria Hall 29, Hemel Hempstead Pavillion 30, Portsmouth Guildhall 31, Brighton Dome November 1, Sheffield City Hall 2, Leicester De Montfort Hall 3, Bristol Colston Hall 5, Liverpool Empire 6, Edinburgh Odeon 7, Glasgow Apollo 8, Bradford St Georges Hall 9, Lancaster University 10, Derby Assembly Halls 11, Manchester Apollo 12, Birmingham Odeon 13.

A new single 'Evening Star' is also released on September 29. It's backed with two live tracks recorded on Judas Priest's last American tour.

Tops' tour

LONG-SERVING American soul outfit the Four Tops visit Britain for a series of concerts at the end of the month.

Full itinerary for the tour, plans for which were exclusively revealed in Record Mirror in July, reads: Stoke-on-Trent Jolly's September 29 and 30, Watford Bailey's October 1 to 7, Purfleet Circus Tavern 8 to 12, Eastbourne Congress Theatre 22, Ipswich Gaumont 23, Middlesbrough town Hall 25, Nottingham Commodore Suite 26, Chatham Central Hall 27, Dunstable California Ballroom 28, Croydon Fairfield Hall 29, Cambridge Kylesy Kerridge Hall 30, Poole Arts Centre November 1, Birmingham Hippodrome 2, London Hammersmith Odeon 3.

Kokomo reunion

KOKOMO, ONCE described as Britain's leading soul/rock outfit, are to play a one-off reunion gig in London.

They play the London Roundhouse on October 1, supported by Matumbi

and the Sinceros. According to a spokesman the gig, featuring the full original line-up, is "to pay off the taxman!" Tickets, priced at £2, are available now.



GREASE is the word

ROBERT STODOLSKY AND ALLAN CASEY PRODUCTION
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FROM SUNDAY
AT SELECTED ABC LEADING CINEMAS ACROSS THE COUNTRY

EMPIRE
ABC
BAYSWATER FULHAM ROAD EDGWARE ROAD

From Sept 14

Fings ain't wot they useta be, says TIM LOTT. The Knebworth Festival was never like this



Frankie's still a freak

OUT TO LUNCH

BUMMER, MAN, bummer. It weren't no festival at all, man. Hey, it weren't even rainin'. No RAIN! Now I ask you, man, what sort of a good time is that? No mud nowhere, no worms crawlin' up ya loon pants. God, it was dismal, man, all this goddam sunshine all over the place.

It was stitch - up, right, junc weren't tradition if ya know what I mean. Remember when we all useta get into pukin' on everyone? That was a gas, man, that was festival. Now all ya get issa belch sometimes from too much Poi Roger. And they say pardon!

Me and Lotus, we was real pleased off. Shit, we couldn't even lob garbage at the stage cos the sound system was so good, and anyhow, they would just lob it right back.

Man, we even smoked some dope so we could loose some karma on the pigs, but they jus' didn't take no notice. They wuz even playin' cricket, for chrissakes!

I jus' knew it wuz gonna be a lousy day soon as me an' Lotus made it, man. We wuz gettin' laid back into some organic high, you know the stuff, mushroom, Do-Do pills, Femina, nutmeg, lettuce sap, sniffin' old socks and I was just getting into a real out - of - the - planet vibe when there's this mother of a sound from in front of me. Man, it was a band. And I could hear 'em!

I couldn't see nothin' though, an' I was just thinkin' how weird it was since it was the day, right, till I asussed that I was still wearin' my shades.

I took 'em off, man, and there was this fat geezer with these three cals backing him, and I was real pleased off, because they didn't hardly play no guitar solos or nothin'. Apparently the lardy dude was Dave Edmunds, and then, well, you ain't gonna believe this, but there was this guy... wassaname, Nick Love? Remember Nick? Useta be in Kippington Lodge. We dug him till he went and got his hair cut, the crud.

Now he's into all this rock 'n' roll stuff. They did some song I heard before, 'I Hear You Knocking'. Man

if they'd had some real long guitar solos, they would have been really good, cos they... hold on... whas th' expression? Y'know, I read it in Memlody Maker... yeh, thassit... "rocked like a bitch". Wow, thassa good one, huh? They only got 45 minutes too, which was a drag, I mean. The Dead, man, they do seven hour sets, now that I can dig, but 45 minutes, well no way can you get sun, it made everything kinda difficult.

So I tried to get back to sleep while they were on and check out some dream consciousness but I couldn't make it, they just kept on making me twitch like I was all wired up. If they'd just had some bubble lights it might have been neat, but with that sun, it made everything kinda a difficult.

So they finished, right, an' I started getting together some cans an' things, orange peel, hand grenades you know, to throw at the next band. I was really workin' on it, y'know, practising my Wally! And gettin' my slow handclap all sussed out (I'm gettin' the hang of it at last).

I knew I hadta give them a hard time cos not only were they stinkin' Irish Bog Bunnies but Lotus says they're punks too, man, and y'know what I think of those with their drawing pins and dustbins on their heads.

But I nearly freaked when they came on. Man it was like '68 all over. This cat Bob Gelding had Michael Philip down to a T, y'know, all the numbers sounding the same an' all that, right, man, far out, but doody, crazy, BOOGIE, down down deeper 'n' down, WALLY! Man, some one musta laced my organic rice, I gotta crash for a while.

OK that's better, now I got my BS together, whas goin' on, oh yeh. Gelding started droning on about the press and a whole buncha other stuff which I didn't pay too much attention to, but when they started doing their singles, we all had a real head shake, so it was OK, y'know TICK TOCK TICK TOCK TICK TOCK TICK TOCK TICK TOCK tick, aargh, straighten up man, keep it together, keep those marbles... right... I'm OK.

So they finished and I spent half an hour reading another few sentences of the I Ching. Lotus think's I'll

finish it by '83. Tripping out on this fresh wisdom I prepared for Peter Gabriel with some Mescal, three joints and a bottle of vodka. One puke, an' I was feelin' reel good.

So what's with Gabriel? I was lookin' forward to this one awright. He's one of us, I thought. Genesis, man, cool. 'The Return Of The Giant Hogweed', whatta trip.

Man, he's gone an' dunnit, sold out, spat in his public's face. He's gone peanut, I mean, skinhead. And his band, too. Heavy one.

So there I was, expecting 'Skinhead Moon Stomp' or the like and instead he comes out with this sort of artsy rock 'n' roll, not at all pretentious or flutulent like I dig it, so I was down, right.

Then he really blows his image - like, I really groove on superstars - by walking down among the ordinary people. Man, he was as far away from me as Lotus, I could almost reach out and touch him. So I told him, I said, 'what about the heads' and lobbed a chillum, but he didn't seem to care too much.

Anyhow, I dug 'The Lamb Lies Down On Broadway', and the crowd freaked out they were so into it. So back he comes 'Salsbury Hill' - I'd have dug 'Roll Over Beethoven' more, but it was OK. Rilly OK, in fact. Man, I hate to lay this on ya, but I dug him.

Mind you, we wuz pretty out of it by then, har har. We'd just got into the opium husks, the glue and the banana skins. Man, was it a buzz shooting up that Evo Stuck? Sure made me feel weird.

I was getting wound, now man, wound right up. The head guru, the psychedelic kingpin was gettin' ready to blow mah mind. 'Yaasay Frankie' I was shoutin' (cos Wally gets a bit boring sometimes, y'know) and 'Yip' and 'Doody'. People was throwing things at me and kickin' me, an' it was just like the old days for a while.

Then Zappa got onstage, and was it a drag. The man's got his head together, no shit! He didn't freak out or nothin', didn't play sloppy, didn't even fall off the stage. He just pandered to all these straight wimps by playing stuff they could understand and playing it like he'd practised or something.

Still, he is still comic, though. I

guess he was ashamed of his hair cos it was all tied back, but he's still a freak inside. He laid down some magical guitaring, like it was magic, he was like a magician if you know what I mean. Am I making my point, man?

He's such a gas if you're close enough to see him. He don't use props, but it's theatre, jus' like the Toobs. You know, man, I don't mean all that Shakespeare thing, but you know, well, you just know man.

I don't know the old guy's stuff too well I guess, I just thought he was into endless jams, right, the sort of stuff I can really identify with, but it ain't so. Sure he goes on some, but the trouble is, he keeps it all under control, keeps to the point. Like he was a goddam professional or something, I mean, where's that at?

Like I guessed if anybody was gonna do 'Roll Over Beethoven' for an encore it just hadda be him, right? But no way! The old walrus did a new number, which was pretty good OK, but I sure couldn't BOOGIE to it. Man, Reading was never like this.

So then Zappa retreated back into his own universe, and I stood on my head awhile to get my karma together, but puking upside down is not the coolest thing brother, so I got, like, vertical city once more.

So I straightened up and there were all these people onstage again, and I thought, dig, the people are takin' over man, and I started runnin' up there so I could be in on the revolution, man, but my sandals bust and I don't go nowhere without those sandals man, so I stayed put city.

Then I chanted the Tantra for a few minutes so I could straighten up up UP UP UP... shit those banana skins are dynamite... yeh, so I took a look again and I susses it was the band, Ha, whatta dummy. Only there was goddam millions of them.

Get this, man. This guy is up there, Fee Wayhill, and he is out to lunch.

I read about the Toobs in The Sun, man, but I didn't think it was as heavy duty as this. Mondo Boredage, an' terrorism, an' sex an' everything right in front of your eyes. If you could see 'em, only half the audience couldn't I guess which is why not

many of 'em clapped.

Me, man, well, I couldn't believe my eyes, I ain't seen nothin' so great since The Groundhogs. They was like shock troops, one impact whammo! Then the next, I woke up, fast. They were a trip.

I guess a lot of the humour went over the audience dudes' heads cos they couldn't see properly, but I was crackin' up like I was watching Monty Python, hey, Monty Python, THIS IS A DEAD PARROT, hahahahahahaha. Anyway, like I wuz saying, the Tubes are scream city.

You know I dig the Albertos man, but the Tubes were a different trip altogether, cause they could play awright, like it was a record on the hi fi. Man there were no bum notes or nothing.

And they had those dirty cats from TV on, 'Hot Gossip' for 'Slipped My Disco'. Like, Brahma, man, they were flip city an' I ripped my loons in a very heavy location if you follow my drift.

They had fireworks on a car onstage, they had dancers an' everything. But get this! Right at the end, they brought Todd Rundgren onstage. The Wizard, the True Star.

Can you dig it? No - one noticed him too much, tho', cos what Bill Feeway was getting into was too freaky, I mean, two days after The Lion's death they got a tribute together, 'Baba O' Rilly' only they cut it better than The Who. That Wes Fybil put his soul into it, man, I got the shivers.

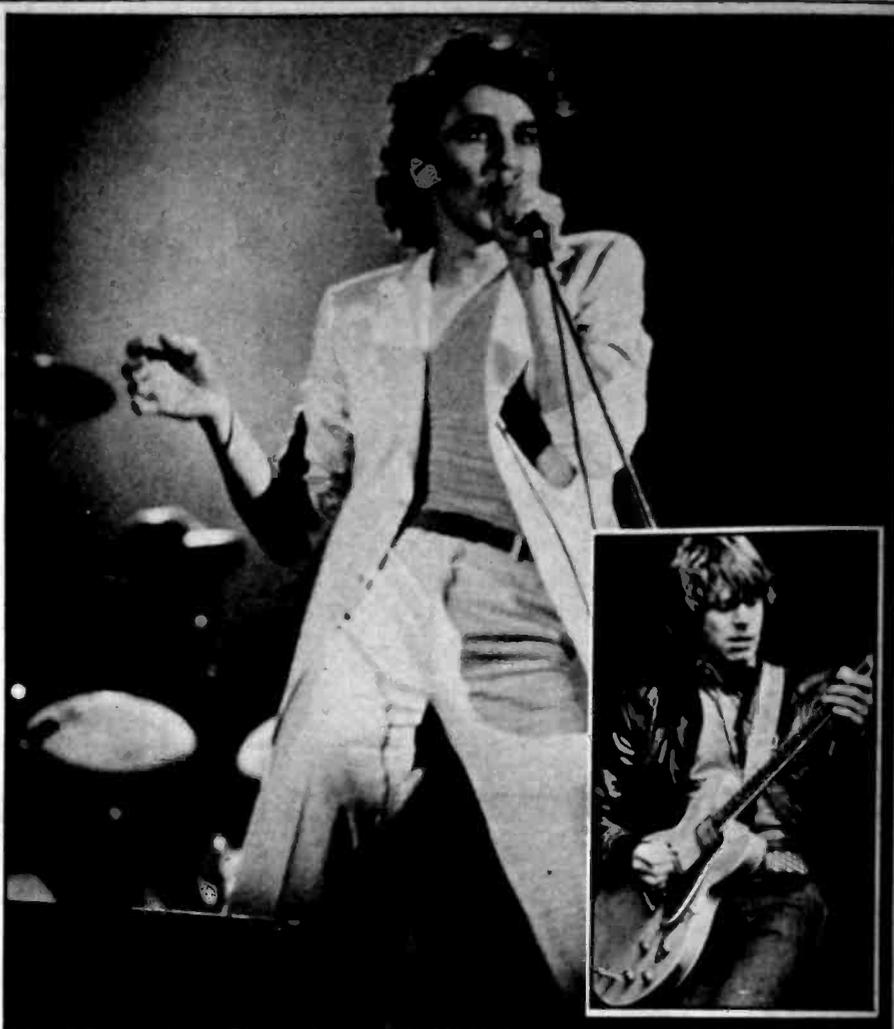
That dud came onstage against the Doctor's orders. He was neat, man, neat. I dig superstars, like I said, man, and this freak's a wizard and true star more than The Runts could ever groove to, get me.

Man, it was apoo... apocalyp... apocalyp... well, Jesus, it was together, and I got into it.

So they tripped offstage, and I hung around, near disgracing ma Y-fronts in excitement, man, as they turned on the neon signs, and I knew then, I knew my moment was really here, they were gonna do, 'Roll Over Beethoven'.

They did 'Tubes World Tour', the bastide.

Like I said, man, festivals ain't like they used to be.



Toobs out to lunch and inset Lardy Dave Edmunds

London Town



The New Single



SINGLES

Reviewed by **ROBIN SMITH**

Abba in the groove



ABBA: celebrating their world takeover

ABBA: 'Summer Night City' (Epic SEPC 6595). "Well, how are you going to make the next million Borg?"
"Well Benny, why don't we try and impersonate the Bee Gees?"
"Hey dat's a good idea. Maybe we could buy another private island with the proceeds."
Yes, the calculating Swedes have produced a piece of disco muzak. Listen once and it'll slip into your memory. You'll be whistling the tune as you get on the bus in the morning and as you take your dentures out at night. There is no escape, this single will be huge.

me, but this is a regression to the old straight between the eyes manic wallop of the old days. In short, it's a noise.
RENAISSANCE: 'Back Home Once Again' (Warners KI7012). What do you mean I shouldn't like Renaissance? Everybody else will

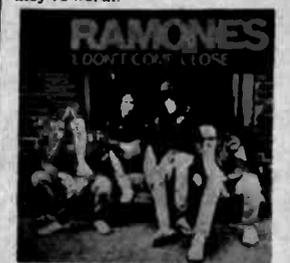
no doubt verbally crucify them once again, but Annie's voice cools the sweat on my brow and the tension in my nerves. A slower more reflective follow up to 'Northern Lights', with even greater clarity in Ms Haslam's voice.

THE THREE DEGREES: 'Giving Up Giving In' (Ariola ARO 130). Breaking out of the Philadelphia market the Three Degrees head for Euro disco. Small time cabaret is all they're worth.

BUZZCOCKS: 'Ever Fallen In Love' (UA UP 36485). I've really tried to like the Buzzcocks, ever since we spent a pleasant afternoon reviewing the singles together. I listened to this three times, in the hope some emotion would stir in my feeble brain. But no. Their last single was a marginal success with



STEPHEN STILLS: 'Can't Get No Booty' (CBS SCBS 6682). Lonesome cowboy falls off his horse down in Predictability Gulch. Standard all American boogie with whining guitar and heavy slomp. Heard it all before, and Stills sounds like an old man wheezily singing in a doorway trying vainly to recall lost youth.



RAMONES: 'Don't Come Close' (Sire SRE 1031). Wearing morning after the night vocals before with the by now familiar throbbing backing. Well trodden style without much sole.

GLADYS KNIGHT AND THE PIPS: 'It's A Better Than Good Time' (Buddah BDS 478). Plunka plunk bass. String touches. Bit of brass. Activate the great disco computer programme to produce a hit single — then stand back and watch the hordes buy it by the ton.

KENNY LOGGINS: 'Whenever I Call You Friend' (CBS SCBS 6551). They've dusted down the old folkie, partnering him with a female vocalist for a cheapo Travolta/Newton John song about being together forever etc. Rejoin Messina and go back to the house at Pooch corner.

ALBERTO Y LOS TRIOS PARANOIS: 'Heads Down No Nonsense Mindless Boogie' (OSO GO CDJ 323). Quite simply, they bore me because they're even more grotesquely unfunny than Otway. However Dead Meat Part 2 is a marginally funny Bob Harris impression that's good for about two plays.



JOHN OTWAY: 'Baby's In The Club' (Polydor 2059 060). What a card old Otway is. This time he's singing about getting a girl into trouble. I grew out of this sort of juvenile humour when I was 16. Judging by the reaction to Otway's performance (?) at Reading Festival many people unfortunately haven't.

LOVE BROTHERS UNITED: 'Earth Is The Lord' (Ballistic UP 36417). I and I helping the earth, or some such nonsense. To me, reggae is becoming increasingly frigid and monotonous.

IAN GOMM: 'Hold On' (Albion ION 2). So utterly crass that it's quite wonderful. Gomm's on Southern fried vocals with elaborate big production guitar work capped by wailing sax. It's reminiscent of those old Lobo hits years ago. Even if it doesn't do well over there, our cousins across the Mediterranean will like it.

YELLOW DOG: 'Little Gods' (Virgin VS 224). Dispensing with the humour (?) of previous singles, Yellow Dog get deeply meaningful with a song about little guys kicking around other people. Quite Dylanesque in a way but hardly a howling chart success (didn't I use that line in my last Yellow Dog review?)



THE PLEASERS: 'You Don't Know' (Arista ARIST 209). Still they try to flog the Pleasers More bubblegum Beatles imitations that keep on divebombing for them. How long can they remain this side of obscurity?

KILBURN AND THE HIGH ROADS: 'Billy Bentley' (Warners KI7225). Featuring Ian Dury? It's in black letters. Warners cash in on the Dury phenomenon, but it comes from his wilderness period and lacks the wry humour of his more recent works. Good vintage material if you're an afficianado.

CARLENE CARTER: 'Love Is Gone' (Warners KI7220). Blue eyed Farrah Fawcett Majors/Tammy Wynette clone. Unwholesome song undourished by a half baked band.

CAROLE BAYER SAGER: 'It's The Falling In Love' (Elektra KI2314). I never could accept that little girl voice, sounding like Shirley Temple with constipation. One hit wonder who needs to loosen up.

ALTERNATIVE TV: 'Another Coke' (Deptford Fun City DEC 07). Still the '77 baby continues to whine for some. For a while I was interested in this single, because the opening sounds like Lizzy's 'Dancing In The Moonlight'. Very ho hum drivel about masturbation and boredom with life.



BETTE BRIGHT AND THE ILLUMINATIONS: 'My Boyfriend's Back' (Radar ADA 18). It's open season for finding Debbie Harry soundalikes. Bette Bright is the big former singer with the defunct Deaf School. Frankly I can't stand her cutesy Marilyn Munroe voice, but I'm sure many others will disagree.

THE JACKSONS: 'Blame It On The Boogie' (Epic SEPC 66833). Michael Jackson's voice can't have varied much more than half an octave over the years. It's still full of infectious enthusiasm but that doesn't save this song from being just another item on the disco scrap heap.

BOZ SCAGGS: 'It's Over' (CBS SCBS 6493). Do have another Martini Cynthia: single. Scaggs is like a soft pillow against your ear. Something we all need from time to time.

PRISM: 'Flyin' (Ariola ARO 135). Alright so I'm a sucker for pomp rock. The first Ariola single that I've liked for eons. Prism go completely berserk with thunderous keyboards and angelic vocals.

SMOKIE: 'Mexican Girl' (RAK 283). "Hasta La Vista... So I kissed her." Smokie are becoming almost as dire as the Brotherhood Of Man. Full frontal MOR.

CHARLIE: 'She Loves To Be In Love' (Polydor 2059 057). An yes, dear old Charlie — knocked back apace or two by new wave and still not recovered enough to run back. This single has a weak production.

DAVID JOHANSEN: 'Funky But Chic' (Blue Sky 3 SKY 663). Tacky as an imitation leopard skin as Johansen sounds like Jagger singing in the bath.

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Pete Townshend

"Our first thoughts as a band are for those people who were closest to Keith, his mother, his ex-wife Kim and daughter Mandy, and his fiancée Annette whom he was to marry shortly. Next we think about the fans of the Who. We are here poised with an album in the charts, films in the making and although there have always been questions, the future looked better for the Who prior to Keith's death than it ever had.

"Next we think of ourselves and I have to admit that it is now that we cried the tears that just can't be held back. We have lost our great comedian, our supreme melodramatist, the man, who apart from being the most unpredictable and spontaneous drummer in rock, who would have set himself alight if he thought it would make the audience laugh or jump out of their seats. We have lost our drummer but also our alter ego. He drove us hard many times, but his love for every one of us always ultimately came through.

"We loved him and he's gone. The Who? We are more determined than ever to carry on in the spirit of the group to which Keith contributed so much. But no - one, no one human being can ever take place."

Roger Daltrey

"I hadn't realised until now how much more than just a group The Who was, until we lost a brother. He broke all the rules of drumming and still came out as the greatest. There will never be another one like him."

People try to put us down
Just because we get around
Things they do look awful cold
Hope I die before I get old
My generation, My generation



Keith would want us to go on. If we gave up now, it would make his death less meaningful."

John Entwistle

"I feel like I've lost a kid brother. I hope that people remember him not only for his outrageous behaviour, but for making the drums sing."

Patti Smith

"Our sympathy and salute to our knight and shining Moon on earth."

Mick Jagger

"He was one of us. He was a real 100 per cent rock and roller. God bless him."

Cathy McGowan

Who compered 'Ready Steady Go' was as famous as the groups that appeared on the show in the sixties.

"Keith was the bane of my life in those days, but I liked him. It was a nightmare for me when 'The Who were on the show. I used to have boards up with my words on and Keith always used to sit next to me, and read them out with me - so that all the audience knew that I had to read the script! I used to dread him being there. Once when I noticed he wasn't sitting beside me, I thought I was all right - then I found out afterwards, he'd been behind me reading them out.

"I think it's a real shame, that awful accident. I know he didn't mean to do it. He was one of the few people then that you could have a good chat to. But the sad thing is that no one learns a lesson from this. Knowing him, this is the way he would have wanted it.

"I've been doing the film with the Who - 'The Kids Are All Right'. They wanted me to introduce them like I did before. It's funny after all these years, because I didn't think they liked me then. They even did the title show to 'Ready Steady Go' - 'My Generation'. Keith always seemed to be there in my life. I feel as if I was at school with them all. They made my life successful too, they were like the house group. Even when they weren't appearing they'd be in the studio. He met his wife Kim there. She was one of the dancers, and he watched her for weeks on the monitors before he'd approach her. It's very sad."

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Kenny Jones

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Why don't you all f-f-fade away
Don't try to dig what we all say
I'm not trying to cause a big s-s-sensation
Just talking 'bout my generation
My generation, My generation

Lyrics courtesy of Fabulous Music Ltd
My Generation by Pete Townshend

MOON

KEITH MOON, who died on Thursday, aged 32, had been living on borrowed time for some years. He admitted that doctors had told him to ease up on his wild lifestyle or the consequences could be fatal.

But although it's been a few years since his exploits like blowing up hotel toilets, he was still determined to enjoy himself. His career - both in music and loony practical jokes - has been well charted, so there's little point in repeating it all here. A few people remember him with trepidation - like Steve McQueen who was an unwilling temporary neighbour of Keith's, and hotel managers. The manager of the Royal Scot hotel in Glasgow had a visible reminder of Moon's visit: skid marks on the lobby floor, where Keith had driven a Rolls Royce right up to the reception desk.

But friends, colleagues and fans remember him with love and affection.

was playing exceptionally well. And we talked about horsingriding and he said he was going to take it up.

"I feel numb. I've know him since the early days when the Small Faces and The Who used to be rivals. We've had a lot of laughs together. I remember when the two groups were on a plane going to Australia and we got arrested - 33,000 feet up in the air. It wasn't even our fault. The support act was an Australian band and they were with us. They were passing round booze - we didn't have any - and at that time it was illegal to take your own drink on a plane. The air hostess got really nasty and called the captain. He came back and told us we were all arrested and he was going to land the plane in Melbourne, where the police were waiting for us. We all got off the plane and walked out with our hands up.

"Of course, by the time the story got to England, it all became our fault, even though we got an apology and the stewardess was sacked. That was a classic example of how things got twisted in the Press. A lot of the things that were said about Keith were unjust. He just always wanted to have a good laugh and enjoy himself.

"The last few times I've seen him, he seems to have got himself together all last. I've always thought he was normal anyway. Not mad, just eccentric. I really feel for his girlfriend, and his ex-wife Kim and daughter Mandy.

"I'd like everyone to

remember him for the great things he's done. That's the way I'll always remember him."

Paul Weller

Of The Jam

"I'm obviously shocked by the news of his death. The Who were an obvious influence on the Jam - everybody says so anyway. I didn't know him that well, but I expect everyone is shocked as it was so unexpected. At least he enjoyed himself while he was alive. I had a letter from Pete Townshend once, telling me what he thought of The Jam and how interested he was in new wave. The group will all be upset."

John Walters

Radio One producer who worked with Moon on a series of shows.

"Moon stories all tend to be about drinking and falling over. Nobody tells stories about his drumming. People forget that he was a significant force in drumming and he popularised that heavy beat. As someone said about Lord Byron 'He could be mad, bad and dangerous', but he could also be an incredible friend and very generous.

"The last few years particularly, he had to live up to what everybody expected of him. He conducted his life like a fireworks display. I said once before that working with Moon was like

working with Dracula. You stayed away when the sun went down. When we went out with several people for a drink, he'd order his own vodka first, then ask the waiter for all the others, and by the time he'd made up the drinks, Moonie would have finished his and would add "yes, and another vodka please". He'd order his drinks like bookends, at each side of a round.

"He once was persuaded to go to a couple of Alcoholics Anonymous meetings and they gave him this leaflet, asking if you could say yes to each question. He said he could answer yes to every one except the last - "Do you drink in secret?" He was the most unanimous drinker there was.

"If he had more self control and foresight in his career, he'd be here now, but if he had, he wouldn't have been the drummer of our time."

Ringo Starr

"Keith was a very dear friend of myself and my family and he will be very sadly missed by us all."

Elton John

"Apart from the obvious public side of Keith Moon, I hope that above all he is remembered for being a great musician. He was the most innovative rock drummer there has ever been."

David Essex

is "deeply distressed" by Keith's death, having been a close friend of this since they worked together on 'That'll Be The Day'. His favourite memory of Keith dates back to those days, when they were filming on the Isle of Wight.

"At the last moment, Keith rang up to say he'd been held up and would be dropping in by helicopter. Literally - he was landing on the roof of the hotel!

"To guide the helicopter in to land, all the hotel waiters had to get up on the roof and wave napkins!

"Luckily it worked, and both helicopter and passenger arrived safely."

Amanda Lear

"Keith was a charming lunatic. So charming, I didn't even mind when he split champagne all over me at the Buddy Holly party!"

'Storm The Gates Of Heaven' is everybody's last request.

Just listen to it, it's fun, it's angry, it's committed, it's witty, it's tacky, it's awful and finally, somehow, it's brilliant... NME

'Storm the Gates of Heaven' A well executed album from Wayne County and the Electric Chairs.





YES: 'Tormato' (Atlantic K20618)

WHAT WOULD Yes do without Rick Wakeman? The rest of the band seem unable to stick to a melodic idea for more than 30 seconds — no sooner have you thought, 'Well, this one's not so bad' than they're off into their usual directionless morass, with Rick wandering aimlessly up and down the electronic ivories.

The Sunday supplement school of rock which Yes typify has always been repugnant to me, relying as it does on maximum pomposity, maximum pretension and maximum elaboration, all covering up minimum inspiration. To me, the real test of a group is hearing it stripped down to basics — and I suspect that, stripped of the technicalities they use to dazzle the approaching listener, Yes would be nothing.

Plus points for this album? Well, I like the idea of 'Don't Kill The Whale' — a worthy cause for them to get into — and it kicks off strongly, but again, begins to meander hopelessly after the first minute. And 'Madrigal' has some very pretty acoustic guitar on it. What, you might ask, does a madrigal have to do with rock music? The answer of course is nothing — Yes wouldn't

recognise a real rock song if they met it in their vicyness. You've only to listen to 'Release, Release' where the boys pinch a few riffs and get down and get with it, man, for proof of that.

The titles, of course, are good for a giggle, my favourites being 'On The Silent Wings Of Freedom' and 'Arriving UFO'. (The cover shows our heroes in their special X-Ray specs, searching the heavens for flying saucers). Do Yes have a sense of humour? Why, of course they do. They're laughing at US.

OK lads, that's another two million quid in the bank, you can knock off for lunch now. ++ SHEILA PROPHET.



ATLANTIC STARR: 'Atlantic Starr' (A&M AMLH 64711)

UNSURPRISINGLY, this is the debut of a nine-strong bunch of New Yorkers now resident in California — yes, the Atlantic Starr who've been aiding and a betting A&M's takeover of the disco charts with, in this case, 'Stand Up' which also happens to be the opening track of the album.

Is this a case of "We get what we like" being superseded by "We like what we get"? For, although the band have undoubtedly got talent,

etc etc (haven't they all?) they seem to be walking a line walked many, many times before and making no apologies. Like the Big Mac & French Fries, there's no telling whether you're in Philadelphia, or Fresno, California; there's the token hot relish of the odd little riffs or hand-clap pattern ('Visions' is a good example); Bobby Ell's production is clean and clear to the point of hygiene, and thoroughly unexciting. Probably what we need after all that itchy Sylvester and Rick James sounds 'n' stuff like that eh? ++ SUSAN KLUTH

MOTHERS FINEST: 'Another Mother Forther' (Epic EPC82037)

MOTHERS Finest are a bit of a bastard. They are a strange mixture of deep soul and heavy US rock 'n' roll. On 'Truth'll Set You Free' and 'Baby Love' they sound both funky and rocking. A cross between Sly's Family Stone and The Dictators!

The most successful track is the powerful 'Piece Of The Rock', which is highly soulful, highly head bangable and highly enjoyable. However this cross fertilisation of styles does at times make for somewhat disjointed listening especially when their disco influences, unfortunately, take the upper hand. Still what they are attempting is something fresh, interesting and new. They'll hopefully make their Mothers Pride. ++

PHILIP HALL

WELCOME TO

Butterland

PWH HELI

Practice don't make perfect

DR FEELGOOD: 'Private Practice' (UAG 30184)

FLECTRUM on metal, throat on fire, energy on medium. How predictable, how old.

Those two adjectives — predictable and old — can be viewed from more than one angle. For instance, you could even look upon them as qualities; at least you know what you're getting with a Feelgoods' album, is a jazzed up antique, with some style, plenty of nerve and virtually no imagination whatsoever.

What, shall we drone out the classic Dr Feelgood album review? "Golly what a lot of nice chaps they are, golly, what fun they are on stage, golly, fair to middling record but, well, not up to them live, hello Lee, less a drink awright ay mate, fart, belch, etc."

Well why not? Cliches, for all their faults, tend to be accurate up to a point. The fact that most journalists resort to all this chummy garbage is merely to disguise their shame; they have nothing to say about the record.

It's nothing to be ashamed of really. The Feelgoods do what they do and don't care two pints of ESB what anyone else thinks.

Which is good news, because personally I am beginning to find them uninteresting. Not utterly boring, of course. They are a good group, that much is impossible to deny. What they play, that is, slightly mucked about r'n'b is clean, powerful and with undeniable muscle.

But their lack of scope, for all its

honesty of interest, distracts me. You could almost say that if you've heard one Feelgoods' album you've heard them all. That's not quite true, though.

Certainly two would be enough for anyone: 'Stupidity' and 'Sneakin Suspicion' being the main contenders.

'Private Practice'? No surprises. John Mayo is a very good guitarist and the fact that he is indistinguishable from Mike can be nothing but a compliment.

The addition of a couple of Nick Lowe co-compositions — 'Milk And Alcohol' and 'It Wasn't Me' — do nothing to dislodge me from a sitting-on-the-fence position.

A fence isn't such a bad place to be sitting either. It's uncontroversial, and often woden, which is a fair comment on 'Private Practice' really.

'Down At The Doctors' is the ideal single, one of those rock 'n' roll medical soap operas fraught with hippocratic double entendres.

The album is produced by New Yorker Richard Gottelher of Blondie and Richard Hell fame, but, on my stereo at least, it makes no difference. A Feelgood is a Feelgood is a Feelgood.

To face facts, Dr Feelgood will never be a studio band, not in a million years. Not unless they take a radical change of direction and of course they won't. Because they don't want to. I can respect that; but I can only enjoy it up to a point. That point was passed after their fourth album. And Richard Gottelher, John Mayo and the Lord God almighty (hi, Jake!) won't change that. ++ TDM LOTT

IAN GOMM

LATEST SINGLE

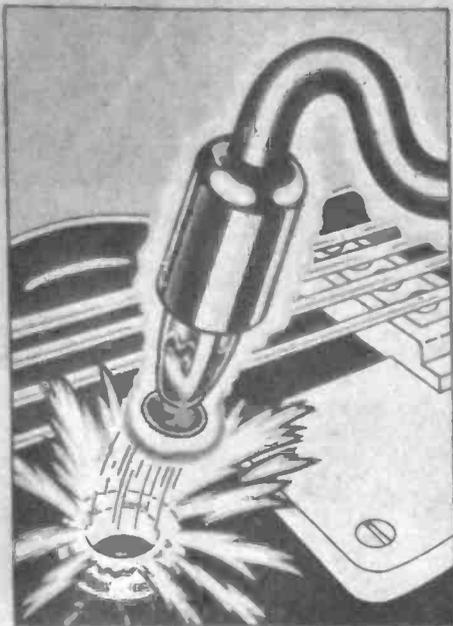
Hold On

c/w Chicken Run

ION 2

Produced by Martin Rushent

Marketed by United Artists Records



METAL MACHINE MUSIC

A-Z of Heavy Metal, part one A-G. Steve 'headbanger' Gett gives a rundown on ALL of the bands



AC/DC

Bon Scott (vocals), Angus Young (guitar), Cliff Williams (bass), Malcolm Young (guitar) and Phil Rudd (drums).

UNDOUBTEDLY the focal point of this five man Aussie outfit is 'live-wire' guitarist Angus Young, who has to be seen and heard to be believed. Decked out in schoolboy gear, this 'demented youth' never ceases to move on stage and for a teenager (only 18) is a very talented player. In total contrast, but equally impressive, is lead singer Bon Scott, with his raunchy vocals and mind, perverted enough to write numbers like 'She's Got The Jack' and 'Big Balls'. Our first dose of AC / DC was in 1976 when they came over from Australia, where they were a top act, and by the end of that year had escalated from playing the Red Cow Pub in Hammersmith to the Odeon 'Just down the road'. Their vinyl work has never matched the 100 per cent energy generated by Angus & Co. on stage, but certainly the last two efforts 'Let There Be Rock' and 'Powerage' have shown strong signs of maturity and improvement. AC / DC probably won't be back here for quite a while, but in the meantime there's a live platter in October to look forward to.



AEROSMITH

Steven Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar),

Joey Kramer (drums) and Tom Hamilton (bass).

AEROSMITH ARE one of the American supergroups, although they've yet to attain comparable status in Britain. Lead by their 'Jagger-like' vocalist Steven Tyler and emanating from the Boston area, the band's recording history stretches back to 1972 when CBS signed them; five massive selling albums have ensured. Tyler's vocals are sharp and with the excellent dual guitar work of Whitford and Perry, form a highly entertaining outfit. They owe much of their success to ace HM producer Jack Douglas, under whose guidance such albums as 'Get Your Wings', 'Toys In The Attic' and, my personal favourite, 'Rocks', have emerged. Aerosmith's last visit here was at the 1977 Reading Festival so a return tour is long overdue. And how about a live cut, fellas?



AMERICAN RAM JAM

Myke Scavone (vocals), Howie Blauvelt (bass) Jimmy Santoro (lead guitar), Peter Charles (drums), Bill Bartlett (guitar).

THE STATE of a band can change dramatically from one year to the next, like marriage, for better or for worse. Take the American Ram Jam for example. After the classic 'Black Betty' single came the debut Ram Jam album, which was thoroughly unimpressive. That was a year ago, and 1978 sees the release of 'A Portrait Of The Artist As A Young Ram' and what a killer it is too. Blasting off with a track called 'Gone Wild' it's not recommended to those of you with high blood pressure. The whole platter moves at a phenomenal pace and other numbers to watch for are 'Hurricane Ride', 'Turnpike' and 'Runway Runway'. This hard rocking group, who all met up in New York not so long ago, deserve to go places if they continue to bring out such delights as these



ANGEL

Frank Dimino (vocals), Punky Meadows (guitar), Greg Guiffria (keyboards), Barry Brandt (drums) and Felix Robinson (bass).

IT'S A devil of a job to separate the way Angel sound from the way they look; to realise that beneath the snowy white satin, the teen-idol maquillage, and the glamorously permed hair, is a truly great band. Angel come from Washington DC and when the group was finally put together in 1975, they soon signed to Casablanca, with a helping hand from Kiss's Gene Simmons. Their first album 'Angel', produced by Derek Lawrence and Big Jim Sullivan is a heavenly blend of guitar / keyboards orientated music. Tracks like 'The Tower' and 'On And On' indicated what was in store; then in 'Helluva Band' they were consolidating themselves as a HM force to be reckoned with. 'On Earth As It Is In Heaven' was even better, with production coming in style from Eddie (Kiss Alive!) Kramer. However 'White Hot' released earlier this year doesn't quite live up to its title, being a misguided attempt to take a more 'poppier' direction. Come on Angel, you can do better than that.



APRIL WINE

Myles Goodwyn (L guitar and vocals), Jerry Mercer (drums), Steve Lang (bass) and Garry Moffett (guitar and vocals).

THIS EIGHT year old Canadian rock band have achieved major success in their native country, but have yet to

do so elsewhere. Based in Montreal, April Wine have half a dozen albums to their credit, although the first to appear in this country was 'The Whole World's Going Crazy' back in 1976. Quite a well presented heavy rock package it was highlighted by the guest appearance of Franke (Mahogany Rush) Marino on the track 'So Bad'. 'Live At The EL Mocambo' is the most recent offering and is worth looking out for.



BAD COMPANY

Paul Rodgers (vocals) Mick Ralphs (guitar), Boz Burrell (bass) and Simon Kirke (drums).

BAD COMPANY rose out of the ashes of Free, whose Paul Rodgers and Simon Kirke were joined by Mick Ralphs from Mott The Hoople and bassist Boz Burrell. Their first album came out in 1973 and was a blues / heavy rock package boasting such classics as 'Can't Get Enough', 'Ready For Love' and the title track itself. The following year brought 'Straightshooter', their second and finest LP, high-lighted by the superb 'Feel Like Makin' Love'. They've headed downhill with the uninspiring 'Run With The Pack' and 'Burning Sky'. Live appearances in this country have been spasmodic; their most recent performance was at Earl's Court in July 1977. It's about time we heard something new and good from Bad Company.



BLACK SABBATH

Ozzie Osbourne (vocals), Tony Iommi (guitarist), Bill Ward (drums), and Terry 'Geezer' Butler (bass).

DURING THEIR tenth anniversary tour this summer the Sabs proved that they're still as heavy as ever, still supremely capable of delivering the goods to satisfy HM fans all over the world. Initially known as Earth, this Birmingham band have seven albums to their credit with another, 'Never Say Die', (or is it 'Never Say Finish?') on the way. They've rarely won acclaim from rock critics, but audiences react to them like spellbound disciples. Ozzie's outstretched arms soar upwards and every fan follows suit. I like it! On album they never fail to maintain that distinctive raw edge; their recent 'Sabotage' and 'Technical Ecstasy' rock with force. Tracks like 'Symptom Of The Universe' and 'Dirty Women' are classic. The line-up has changed once only when Ozzie temporarily left the band in 1977, but he was soon back. 10 years on and still strong.



BLUE OYSTER CULT

Eric Bloom (vocals and guitar), Donald 'Buck Dharma' Roeser (guitar and vocals), Joe Bouchard (bass), Albert Bouchard (drums) and Allen Lanier (keyboards and guitar).

THE BLUE Oyster Cult logo is the ancient symbol of Cronos, the Titan god who ate his son; Cronos in fact corresponds to Saturn, the element of which is lead — the heaviest metal. Somewhat ironic now, for since the 'On Your Feet, On Your Knees' live double overdose of metallic rock, the Cult have mellowed on more recent releases 'Agents Of Fortune' and 'Spectres'. Although both are fine albums it is disappointing when a band changes direction so drastically. However, thanks to the new image, their appeal has broadened and they still continue to rock on stage. Before their initial album in 1972, the Cult had been known as the Soft White Underbelly and the Stalk Forrest group. Their experience on the Alice Cooper 'Killer' tour led to an emphasis on the spectacular in their own shows. More

and more visual impact, has developed with the introduction of multi-thousand dollar lasers. Music wise, what can be better than 'On Your Feet' with such cult classics as 'Buck's Boogie' and 'Hot Rails To Hell'? Perhaps the second live album recorded on this year's UK tour.



BOSTON

Tom Scholz (guitar & keyboards), Bradley Delp (vocals), Barry Goudreau (guitar), Fran Sheehan (bass) and Sib Hashian (drums).

BOSTON WAS the creation of guitarist Tom Scholz who had cut his recording teeth on some reputedly excellent home demo tapes using twelve-track equipment. This venture resulted in the band's formation and it's warmly welcomed initial album, also called 'Boston'. More than six million copies have been sold, thanks to numbers of the calibre of 'More Than A Feeling', their big hit single. After a long hiatus, Boston have come up with the all-round disappointing 'Don't Look Back'. Maybe they should, to rediscover the ingredients of that first success.



BUDGIE

Burke Shelley (bass & vocals), Tony Bourge (guitars) and Steve Williams (drums).

BUDGIE WERE hatched in the sixties in Cardiff and gradually established themselves as one of the hottest bands on the club circuit. For a trio they developed a strong, powerful, style of playing rock. Their first two albums 'Budgie' and 'Squawk', now hard to obtain, were appetising starters but then came 'Never Turn Your Back On A Friend' — their 'piece de resistance'. It included a track called 'Breadfan', with one of the all time great opening riffs and also the delightful 11 minutes 'Parents'. Two more albums on the MCA label followed, the last being 'Bandolier' and then they switched to B&M. Surprisingly both of their releases on that label have been disappointing. Budgie now live and record in Canada, just outside Toronto. On stage they are joined by second guitarist Myf Isaacs and are always high flyers.



CHEAP TRICK

Rick Nielsen (guitars), Robin Zander (vocals & guitar), Bun E. Carlos (drums) and Tom Peterson (bass).

CHEAP TRICK aren't a joke band but they do have a touch of the comic. Consider Rick Nielsen, for example, the zany guitarist, wearing baseball cap bow tie and baggy trousers, or drummer Bun E. Carlos, who looks like a middle-aged accountant with an impending nervous breakdown. By contrast there are the 'good looking guys' Tom Peterson, and Robin Zander, who beat out Al Pacino, David Soul and Rod Stewart in a 'world's sexiest man' contest. Cheap Trick are a loud and vital outfit, almost heavy, with their main theme somewhat more poppier. The first album 'Cheap Trick' didn't sell despite enthusiastic critical response. 'In Color', the first released in Britain showed promise. Better is the recent 'Heaven Tonight', particularly the second track 'On Top Of The World' which has some virtuoso guitar from Rick Nielsen.



DEEP PURPLE

DEEP PURPLE'S line-up changed like musical chairs over the eight or nine years of their existence, but the most remembered is undoubtedly:—

Ian Gillan (vocals), Ritchie Blackmore (guitar), Jon Lord (keyboards), Roger Glover (bass) and Ian Paice (drums).

That era produced their best work including the albums 'In Rock', 'Machine Head' and of course 'Made In Japan'. They haven't dated — just listen to such gems as 'Speed King' and 'Highway Star', now eight years old. Gradually Gillan, Blackmore and Glover were to go their own ways and various Purple line-ups ensued with David Coverdale, Glen Hughes and, the now sadly departed, Tommy Bolin. Only 'Made In Europe' (recorded when Blackmore was still in the group) ever approached the heights previously scaled. There is still talk of a comeback but what has gone before should be left alone and new directions followed.



DERRINGER

Rick Derringer (guitar & vocals), Rickie Lee Jones (drums), Danny Johnson (guitar) and Kenny Aaronson (bass).

'DERRINGER' IS a relatively new band. Rick Derringer's musical history however stretches back to 1962 and his days in the McCroys (remember their 'Hang On Sloopy' hit?) 14 years later, having worked with Johnny and Edgar Winter, touring recording and at times as producer for them, Rick decided to get his own group together. So far three albums have been released and another is out in the States. After the first album 'Derringer' which proved rather a non-event the second 'Sweet Evil' produced by Jack Douglas, was considerably better. But it's the last one 'Derringer Live' which really goes wild, with Rick doing some amazing solos. A track like 'Beyond The Universe' excitingly living up to its title.



DETECTIVE

Michael Des Barres (vocals), Michael Monarch (guitar), Tony Kaye (keyboards), Bobby Pickett (bass) and Jon Hyde (drums).

IT'S A mystery to me how Detective managed to attract and impress one Jimmy Page, who investigated their signing to Zepplin's Swansong label. There's no lack of experience in this band which is spearheaded by vocalist Michael Des Barres, formerly in Silverhead. Lead guitarist Mike Monarch played in Steppenwolf and Tony Kaye, an original Yes member, played on Bowie's 'Station To Station' tour. Both Detective albums black positive direction and are very non plus sets of rock... oh well, c'est la vie.



THE DICTATORS

Handsome Dick Manitoba (vocals), Ross the Boss (lead guitar), Ritchie Teeter (drums), Top Ten (guitar), and Adny Shernoff (bass and keyboards).

IT WAS infuriating when The Dictators came over in 1977 to support the Stranglers and were spat at, and given the full treatment by the punks. Ideally they should have been playing to a HM audience; next time it'll be different. Despite the hectic time they had, the New York boys elicited quite a following and their return is eagerly awaited by many. Rock critic Adny Shernoff formed the band in 1973 and with the aid of Blue Oyster Cult producers Pearlman and Krugman 'The Dictators Go Girl Crazy Came Out' — considered a fun HM album. After a rest the band reformed with a new drummer Ritchie Teeter and bassist Mark Mendoza. Tours with Starz, Kiss and the Cult followed and then 'Manifest Destiny' was released last year. It's a great album including a live rendition of 'Search And Destroy'. 1978 marks the departure of Mark Mendoza (Adny who plays bass) and the advent of their latest and best LP 'Bloodbrothers', which opens with a track called 'Faster And Louder'... know what I mean?



FOREIGNER

Lou Gramm (vocals), Mick Jones (guitar), Ian MacDonald (guitar and keyboards), Al Greenwood (keyboards and synthesizer), Ed Gagliardi (bass) and Dennis Elliot (drums).

TRYING TO pigeon-hole Foreigner is very difficult, for they aren't out and

out heavy steel, yet hold an attraction for that type of audience. Guitarist Mick Jones (ex-Spooky Tooth) set up the group in New York almost three years ago, aided by another English musician Ian MacDonald. Since its release in March 1977, the first album has notched up American sales in the vicinity of three million copies. Moreover there have been three US chart-topping singles in 'Feels Like The First Time', 'Cold As Ice' and 'Long Long Way From Home'. Solid touring inevitably followed, until October when preparation for 'Double Vision' began. Like the first album it's cleverly arranged and retains a basic hard rocking approach, evident on a track such as 'Hot Blooded', another US single that should be released over here.



FOGHAT

'Lonesome' Dave Peverett (vocals), Rod Price (guitar), Roger Earl (drums) and Craig MacGregor (bass).

IRONICALLY, THE predominantly English Foghat have met with more success in the USA than on home ground. Lead vocalist 'Lonesome' Dave and Rod Price were both in Savoy Brown and moved to the States after that band folded. Their original bassist Tony Stevens was replaced in 1975 by Nick Jameson who also produced several albums including 'Fool For The City' — the group's finest studio cut. Jameson's place has since been taken by Craig MacGregor. Of the seven Foghat records to date the most invigorating to listen to is the energy packed 'Foghat Live', released last year. It captures that raunchy, non-stop sound that Foghat is all about. Old numbers undergo revitalisation — listen to 'Honey Hush' in particular. A new album 'Stone Blue' is due, as is a UK tour.



FREE

Paul Rodgers (vocals), Paul Kossoff (guitar), Andy Fraser (bass) and Simon Kirke (drums).

SIGNIFICANT FORERUNNERS of progressive rock, Free benefited by the dynamic combination of vocalist Paul Rodgers and legendary guitarist Paul Kossoff (sadly no longer with us). Discovered by Alexis Korner, they were one of the pioneer heavy rock bands, although they had more of a blues direction than other contemporaries like Sabbath and Purple. They attained recognition as one of the top groups when 'Alright Now' was a hit single in 1970. The following year they split to pursue solo careers but were reunited in early '72. The chemistry was gone and things were never the same. Eventually Rodgers and Kirke formed Bad Company, Paul Kossoff played with Back Street Crawler until he died and Andy Fraser teamed up with Chris Spedding in Sharks. The album to go for has to be 'Free Live' — just listen to Kossoff let loose on 'The Hunter'.



GENERATION X

Billy Idol (vocals), Mark Laff (drums), Bob Andrews (guitars) and Tony James (bass).

SNEER NOT HM fans but listen to 'Youth, Youth, Youth' (especially the last three minutes) on the second side of Generation X's album and take it from there!



THE GODZ

Eric Moore (bass and vocals), Bob Hill (guitars and keyboards), Glen Cataline (drums and vocals) and Mark Chatfield (guitars and vocals).

'WE'RE GODZ and some day there'll be thousands of us, thousands of Godz, thousands of machines — more of us than there are of them. They can't stop the Godz rock 'n' roll machine.' The above message, which sounds fanatically Neo-Nazi, is spoken during 'Gotta Keep A Runnin'' on side one of the Godz first and only album so far. Although the band have been acclaimed in the US as the next big thing in metallic rock, their album is far from being an indication of this. It's a heavy cut and lacks that unnecessary bite. Perhaps the Godz on stage would be a different matter altogether — after all Hitler came over stronger at Nuremberg than on the radio.



GOLDEN EARRING

Barry Hay (vocals), George Kooymans (guitar), Rinus Gerritsen (bass), Cesar Zuiderwijk (drums) and Eeko Gelling (guitar).

BACK IN, 1974, Golden Earring distinguished itself as one of the first continental bands to score in both UK and US markets. Although the Dutch band had won fame at home by 1968, it was another six years before the now legendary 'Radar Love' topped the British charts. Then came the fine 'Moontan' album, from which the single derived, another breathtaking treat on this late '74 release was 'Candy's Going Bad'. When working permit problems were resolved they embarked on a UK tour. Since 'Moontan' three more studio efforts have appeared: 'Switch', 'To The Hill' and 'Contraband'. But soaring above all their other albums is the double 'Golden Earring Live' of Autumn '77. This powerful package excites and delights with 'Candy's Going Bad', 'Just Like Vince Taylor' and a 12 minute version of 'Radar Love', amongst others.

Next week
H and onwards.
Including: Jimi Hendrix
Kiss and, oh, loads more



"People were all around me telling me how wonderful I was. I didn't exactly start to believe it, but I started to get very insecure. It's not true that I went bonkers. It just all got too much."

Poly Styrene went to New York. She returned confused and exhausted, but continued to pose and indulge herself into breakdown. She admitted herself to a mental hospital. Now she is back and in full possession of her faculties, as TIM LOTT discovered, when he talked to Poly's latest identity: herself. Photos by Jill Furmanovsky, Scope and M. Harrison Goudie.

Identity Crisis



CRISIS

WITH THE eyes of an angel, mulatto skin and monstrous teeth, she stumps determinedly down the path, 40 minutes late and unsmiling.

Here is no mutant, here is metamorphosis. The trash book creation of Poly Styrene is exorcised to give way to Marion Elliot, paid-up member of the human race.

And it was an exorcism; the identity 'Poly Styrene' about two months ago, began to inflict itself upon Marion, occupying corners of her mind that she wanted to remain her own.

She admitted herself to a mental hospital. Some two months later, she stands — as always, slightly bow-legged and perpetually open-lipped — ready to step into the character of Poly for purposes of image: a photo session, in fact.

But the character is taken out, recorded on celluloid, and tucked safely away, where it remains what it was originally intended to be — an instrument of temporary fun.

Now she dresses, pouts, grimaces and makes the right facial movements for strictly professional reasons. She has become, in her own words, a "part-time poser".

Her hair, once fantastical,

ridiculous, beautiful and unnerving all at once, with its satellites and plaster-down geometry, is unashamedly practical, pretty and simple. A plain short perm, unadorned.

In what might be a nervous gesture she frequently pushes her hand through its thickness, as if newly-cut and she was trying to remember what alterations had been made.

In sloppy dung-coloured jumper, no make up and loud check trousers her normalcy is inevitably observed and verbally noted.

To which she quietly replies, summing up the core of her problems (which are problems no more) at the same time.

"It was," she says, half-smiling as she invariably does, "getting to be like I was onstage all the time. It got to me."

Poly coasts through the session, laboriously switching from outfit to outfit, without complaint, or tantrum, or pretension.

She is no synthetic, malleable instrument though; as her manager repeatedly affirms, Poly does exactly what she wants to do.

In an attempt to catch her in a hazy, granny-ish pose, she is offered a shawl that looks like an ancient and

misshapen paper doily.

She flatly refuses, commenting that it would be more fitting for Fay Fife.

She rangles against being photographed in a 'I Am A Poser' T-shirt, complaining that she "doesn't like T-shirts." Equally adamant is her refusal of a black leather jacket for a 'tough' approach.

Otherwise, she is single-mindedly helpful. For someone who half the music industry have already written off as losing the majority of her marbles she also appears remarkably sane.

In the interests of photographic art, she practises a sneer.

"Just like the old days, innit?" She lets loose her famous cackle. "Everyone try'n' to be 'orrible all the time."

The long and painstaking session complete — the results of which will never be seen since the next day the film was accidentally ruined — we retreat to the back garden of a nearby house.

The manager, ever protective towards Poly, wants to remain present for our chat. He is dissuaded; but only by Poly announcing in a very quiet and unironic voice, that she thinks she can "handle it."

She sits and stares at nothing for a moment, her wide, heavy eyelids

stretched into a tableau of innocence.

At first guarded about her short period of incarceration, she refers to her recuperation as "a little stay in the country."

It was in fact, a self-imposed period in a mental hospital. Like Iggy Pop before her, she recognised that something was breaking and needed attention badly.

"I had to get away, so I went away to the country for a few weeks. I saw a psychiatrist once. Mostly I just rested."

She hadn't, she insists, gone raving mad. Despite the collective imagination of the music industry, her constitutional was not spent with a lampshade on her head doing wickerwork and burbling outrageously.

"No, it's not true that I went bonkers," she says, firmly. "It just all got... too much."

"There were plenty of pressures on me. But they were OK, as long as you could take them with a sense of humour."

"But then I went to New York. It really turned my head. All that attention — they treat you like you're really different."

"Everyone wanted to talk to me, everyone wanted to give me things. And I thought, 'well, why?' It's only me after all."

"There were some nice

people there, but it got to me all the same."

When Poly returned from New York, she was not only mentally confused but also physically exhausted. To make it worse, she immediately had to go on tour.

"I was worn out, and I was doing drugs. Nothing hard — I wouldn't never touch nothin' hard — but I was smoking a lot."

"People were all around me telling me how wonderful I was. I didn't exactly start to believe it, but I started to get very insecure. Y'know, if there weren't four or five people around me, I started worrying that I was doing something wrong."

Poly was also beginning to manifest the classic symptoms of paranoia. She became suspicious and acutely aware of people staring.

She even found it impossible to live in Brixton with her family where she had moved in an attempt to control her excessive tendencies.

"I overdosed on ligging. The rest of the band were more sensible — they would finish a gig and go straight home to bed. I'd go out and have 'fun'."

"There's all this energy burning inside me, just waiting to explode. In the beginning that's important. It's what makes you do a lot of the things you do, like write songs and play gigs."

"But later on, it becomes dangerous if you can't control it. It's still there, even now, but I can handle it."

Confused, tired and generally screwed-up, Poly did a timely disappearing act and promptly Got It Together In The Country.

"More than any treatment they gave me, it was seeing all the people in there that sobered me up."

"It was very frightening. All the time I'd been running about, pretending to be crazy. And here was the real thing, all these sad people."

"It made you realise, brought it home to you. I knew I didn't want to end up like that."

Marion Elliot straightened out, promptly. Put through the celebrity mill as a teenager, she is now 20 though she still physically appears to be about 15. Inside her head, though, the transgressions of her pubescence are one by one being filed away under 'redundant'.

"I've changed a lot. I don't do drugs any more. I just want to be normal."

"I'm much quieter. I like being at home, reading books, riding my bicycle. I have a new attitude. I suppose I've grown up a bit."

The Poly Styrene that we know and adore, the mercurial, maniacal gyrating kitsch clothes hanger is not about to make a sudden disappearance to be replaced by some Judy Collins figure sitting contemplatively on a high stool singing about dandelions.

She will remain, but only exist onstage.

Poly has even discarded her love of the synthetic. The vision of Americans worshipping plastic trash as objects of genuine beauty rather than the jokey kitsch attraction that Poly felt for her perspex penguins and plastic bananas repulsed her.

Her room, she says, is still cluttered with artificial oddities but it's "just a shrine."

A shrine not only to synthetic art but to synthetic madness. Both have now been replaced by the genuine article. The Day-Glo Go-Go Girl is strung out on a new phenomenon; her own impending adulthood.



MAGNUM

Magnum force

MAGNUM
'Kingdom Of Madness'
(Jet JETLP 210)***

LOOK AT the name of the album: 'Kingdom Of Madness'. Sings the song titles: 'Obsession', 'The Bringer', 'Lords Of Chaos'.

Take notice of the lyrics: 'Sisters of the night are screaming hard upon my heels Princes lord of chaos forgetting black and fiery wheels And the mother of earth is being wadded in my sight Father of deception using wrong instead of right'

OK. Now, armed with the additional knowledge that Magnum are a British band, can you guess which city it is that they're from?

Birmingham, did you say? You're absolutely correct.

The bleakly familiar subject matter, that certain preoccupation with death, doom and destruction gave it all away, right? It had to be Brum, and now here it is.

However, unlike fellow solidifiers Black Sabbath and Judas Priest, Magnum do not really attempt to convey their message through the heavy metal medium. No, they have a subtler, more melodic and would you believe pomp rock approach. And the end result is an ambitious, overblown, multi-instrumental delight to these can't-remembered names.

Although famed night on two years ago, five man outfit Magnum — Tony Clarkin (guitar/vocals), Richard Bailey (keyboards), (bass/vocals), Bob Calley (lead guitar/vocals), Ken Gurrin (drums) and Colin Lowe (bass/vocals) — have had only one real shot at reaching the nation: a support stint on the

Judas Priest summer tour of '77. So at the moment their following is limited to the Birmingham area... but I'm convinced that this album will make a lot of people all over the country sit up and take notice, make 'em clamour for more.

With 'Kingdom Of Madness' Magnum are making a strong bid for a slice of the Sgt./Kansas/Marcanite/Queen/Yes market. It's a stylish, bold, yet delicate album, with a plethora of hidden depths and surprises. Titanicly powerful musical passages and soft, subtle acoustic interludes combine to create an LP of great stature.

The first side seems to be loosely conceptual, with all the tracks segueing into each other at times dramatically (at the end of the first number 'In The Beginning', a voice utters 'Madness') and the fading echoes perfectly into the good second cut 'Baby Rock Me' as they soundly (after the high pomp of 'Univers' there occurs some chaotic but key-board guitar picking, some atmospheric flute playing... and then a sense-shattering RM riff thunders in to mark the beginning of the title track).

But while excess and ostentation are generally the names of the game, Magnum never go above the head, never lose sight of their original objective. For example, although 'The Bringer' is at times frantic and jazzy, there's enough great, dirty guitar licks and deeply memorable hooklines to keep the rock and roll heart beating.

There's so much to bring in your attention here, from the full-blown majesty and trilling keyboard work of 'All That Is Real' to the Queen-type vocals, 'Big-A-Jic' rhythm and deep, hufflow Chris Squire-style bass sounds of 'Insulation'... but for the moment suffice to say that my favourite number is 'Kingdom Of Madness' itself, in which heavy rock guitar battles it out with graceful, soaring melody, delighting the shell-like.

So in all an astonishingly fine debut album. And if it had been produced slightly better (once Jake Commander had done an admirable job at the boards, but unfortunately — perhaps inevitably — the end result is nowhere near the quality of Sgt., Kansas or even Roy Thomas Baker achieved) and if the song 'Lords Of Chaos' hadn't been so funky, it could well have been worthy of a 5-star rating.

But if the signs here are anything to go by, Magnum's second LP will make it a very important player. No problem.

GENE BARON
SOUNDS

(The Co) MA Th (Co) PITV believe are an out have a how scored they've the my... KC a prop mess to the rdd... light smok... the fun... and (ce) Bi O... w... me... the... to... in... some... per... of nu... never... n... lose me...

COMEDY

'Flying Artists'
THE LO one of dollar ba When C reputedly good-fir no bre Dreams dazzer damage to see the vacuum The Dream what behind this swin

HELP

Letter mix-up

AFTER GOING out with a girl I love very much for three glorious years, we have just broken up, as the result of a very cruel joke I was with my mate in a night club in Sheffield, and he went to speak to a girl at the next table who lives in Manchester. Later he sent her a letter telling her I wanted to date her and go out with her. Realising something was happening I'd already sent her a line to say that I was too much in love with my girlfriend for this to happen, but my letter was delayed in the post. Meanwhile, she wrote back with her telephone number and everything on it, and my girlfriend somehow got hold of her letter.

She was obviously upset about the whole affair, and, try as I might, I could not convince her that there was nothing in it. She felt even worse because the people at work teased her about it. Then her mother told her to forget about me because it looked as if I had another girl.

Eventually, the girl in Manchester replied to my letter and I showed it to my girlfriend. I feel like a criminal and I don't know whether she still wants to go out with me or not. How can I get through to both her and her mother?

Andy, Chesterfield.

Have you even asked your girlfriend if she wants to go out with you again or not? Her trust in you has clearly suffered a resounding knock and she won't be the one to make the first move. If you want her back, be determined about it and try again. As your mate set up the joke which turned sour in the first place, the least he can do is to help you sort out the resultant mess. Can't you press gang him into to see her with you one evening or weekend to explain what's happened? If he can compose one totally convincing letter to a virtual stranger, there's no reason why he can't also drop your girlfriend an apologetic line, explaining how the confusion started.

If he's unwilling to do anything for you, strike him off your list of buddies for good 'n all, and make a last-ditch effort at probing the icy wall of mother / daughter resistance on your own. Explain that your sense of humour wasn't exactly tickled either, and ask this girl for an honest answer.

And if she refuses to believe a word you say, what's the point in continuing this relationship anyway?

Shaving sore

I AM 18 and have a shaving problem. It's mainly due to the fact that I'm dark and usually have to shave twice a day. However, I seem to have developed a severe red rash where I shave which tends to remain throughout the day and night, looks horrible and is sore.

I've tried both electric and conventional shaving, but nothing seems to help I think it tends to put people off me but I feel pretty embarrassed about approaching my doctor with the problem. Also, I hate beards and moustaches, isn't it possible to reverse the effect of hair growth with hormones? If it meant losing all my hair I'd be happier than I am now.

Andy, Dudley.

No you wouldn't. According to our medical advisor, while it is possible to reduce growth of hair in the male by the intake of female hormones, (oestrogens), this kind of treatment certainly wouldn't be considered in a case of basic skin rash in a male with normal hair growth.

You'll be much happier when you do pluck up the courage to visit your GP. He won't be embarrassed — why should you be? It's possible that you're suffering from a basic allergy, or maybe you just have a highly sensitive skin. Make an appointment with the doc today. If necessary, he'll refer you to a skin specialist locally.

FEEDBACK

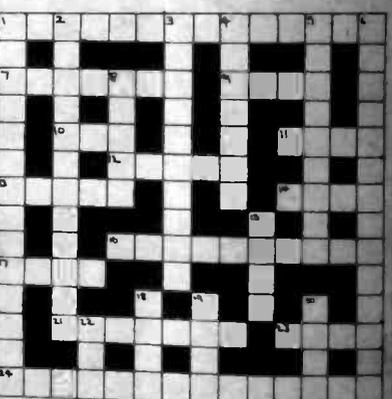
Patti/Lynott/Roxy

IF THERE is a lady to be reckoned with, it's Patti Smith. She's not released much quantity wise but has managed to evolve through the quality of her musical and poetic expression. Barry, who calls her 'the goddess of rock' (who are we to argue, but what about Janis?) wants to know her complete discography. OK, singles — 'Gloria' / 'My Generation' (Arista 135) Sept 1977, 'Because The Night' / 'God Speed' (Arista 181) March 1978, and 'Privilege (Set Me Free), Ask The Angels' / '25th Floor', 'Babel' (Arista 12197 EP) July 1978. Albums — 'Horses' (Arista 122) Dec 1975, 'Radio Ethiopia' (Spartan 1001) Nov 1976 and 'Easter' (Spartan 1043) March 1978.

Jenny Morris of Petersfield, Hants wants to know if Phil Lynott has published any books and if so can she get 'em. Yes, he does, you can and they are 'Songs For While I'm Away' and 'Phillip' published by Pippin The Friendly Ranger Music Co, price £1.20 each including postage and packing from Thin Lizzy Ltd, 52 Dean Street, London W1.

Roxy Music were a great band and they wrote great songs. Of course they probably still can and do, and Gale Cockburn Curnock, Ayrshire would like to know if Andy Mackay has written any music for TV programmes. Well, as anyone who reads the credits will know, he has written the theme tunes for 'Rock Follies', 'Armchair Thriller' and 'Hazel'.

XWORD



- | | | | |
|---------------|--|-------------|---|
| ACROSS | | DOWN | |
| 1 | A plea from Bob Dylan to his woman (4,6) | 1 | Agents Of Fortune (4,6,4) |
| 7 | Stevie Wonder's debut UK hit (7) | 2 | Meatloaf LP (3,3,2,4) |
| 9 | Jett Lynne's race (4) | 3 | Where you might find Neil Young (2,3,5) |
| 10 | Obsessed heavy metalist's (1,1,1) | 4 | Had No. 1 hit with If You Leave Me Now (7) |
| 11 | Wire raised a Pink (4) | 5 | 1964 Beatles No. 1 (1,4,4) |
| 12 | Had 1978 hit with ROMEO (2,3,) | 6 | Re-Wakenised Yes LP (5,3,3,3) |
| 13 | What Deep Purple had on the water (5) | 8 | David Bowie had a Laughing.... (5) |
| 14 | Original member of The Velvet Underground (4) | 15 | He was sitting on the dock of the bay (4) |
| 16 | Paul Kossoff's crawler (4,8) | 18 | 1978 Commodore single (4) |
| 17 | He took a walk on the wild side (4) | 19 | Steeleye Span were Below The... (4) |
| 21 | 1971 Doors LP (1,1,5) | 20 | Chris Squire felt like one out of water (4) |
| 23 | Bob Scaggs shuffle (4) | 22 | Steady Dan label (1,1,1) |
| 24 | 1967 hit for Dave Dee, Dozy, Beaky, Mick and Titch (5,2,5,2) | | |

LAST WEEK'S SOLUTION
ACROSS: 1 A New World Record 8 in Rain, 9 Tom 10 Mollie, 12 Dice 13 Three 15 Rat 16 Eddie 18 CCS 19 Tom 20 Mollie 22 Pie 24 Ten 25 Rose Royce 27 Oct 29 Red 30 No Matter How 31 Down: 1 A Night On The Town 2 Easter 3 Weather Report 4 Run For Home 5 Denice 6 Cat 7 Drive in Saturday 10 Alice Cooper 14 Idol 17 Island 21 Doors 23 Rye 25 Some 28 Art

Kingdom of Madness

The new album from Magnum

'Kingdom of Madness' includes the single 'Kingdom of Madness' JETLP210



IT'S IN THE CHARTS—IT'S IN THE SHOPS

MAILMAN

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

The disease is spreading

I AM told of a terrible disease that is spreading uncontrolled among placid and peace-loving Britishers. And it's name? "Summer Night City Fever!" Symptoms include such self-abusive tendencies as listening to Radio One and telling your mates that you like Tony Blackburn. Insanity quickly follows along with uncontrollable urges to buy large numbers of a certain readily available record.

The disease carriers are notorious and well-known to everybody. They're called, collectively, ABBA — letters which in fact stand for "Another Big Bum Anthem". From their base — somewhere in Northern Europe — a spokesman for the organisation commented: "Before our breakthrough it took only two plays for any ABBA record to affect the average mentality. Now we have zee secret. The ultimate monstrosity. An ABBA record which ees familiar zee very first time ... The voice trailed off into hideous laughter.

Will their evil plan succeed? Will the great British public be freed in a bound by mild-mannered German disco producers? Is there hope for us all?

John Harvey, Enfield, Middlesex.

• The message that was issued by the EMRB at noon today was — DON'T PANIC. Exposure to the disease has shown that it is nowhere near as virulent as other strains which have affected the country recently. If you do come into contact with a "carrier" — KEEP COOL. At the first available opportunity (and when nobody is looking) turn around rapidly three times. Insert padded shoulders and a tight, revealing one-piece swimsuit. Allow your face to turn green and your expensive spectacles to disappear into thin air. Then simply hurl your opponents through plate glass windows ... in slow motion, of course.

More to puke about

YOUR PAPER makes me puke! Why can't we

have more articles about commercial groups? There are superb groups like Abba, Showaddywaddy, Brotherhood Of Man and the Nolan Sister just waiting to be splashed all over your pathetic pages. INSTEAD we get rubbish like Genesis, Thin Lizzy, Rainbow and the Stranglers. Hugh Parse, Wigan.

PS How about a full frontal of Maureen Nolan?

• What, and make all her sisters jealous?

They would be jealous

I'VE BEEN buying Record Mirror for the last two years and have never seen a poster of my fave group 10cc. Please, please (10 times) could you print one? Nazrul, (a 10cc addict), Stepney, London.

• What and make Lol Creme and Kevin Godley jealous?

Keep on shouting

DEN HEGARTY for Prime Minister. Darts don't get mentioned nearly enough in your paper. The last time you wrote about them it was in low humour — and not at all funny. So, more Darts' pictures. More good news about Darts! N.B. (somewhere around Newcastle).

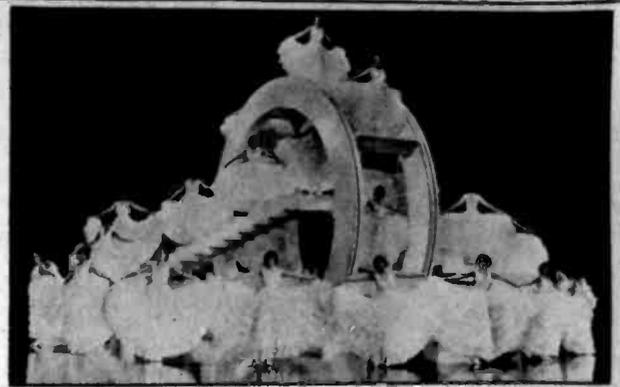
• Darts are looking for a singer ... not somebody to shout about them — Mailman.

More, more, more, more, more, more

KEEP UP the good work, RM! Love the paper, but how about more Sabs, more Quo, more Genesis, more ELP (deep breath). And more Nugent, more Kiss, more Blue Oyster Cult and most of all ... more Led Zeppelin! Right? Right! An Alan Freeman fan, Bradford.

PS Don't forget more Ritchie Blackmore, Quartz and Budgie! PPS MORE Sabs! More Quo!!! More ELP...aaaaaarhg!!!

• Loved your letter Brian. More Sabs soon, right — Alan Freeman



There's nothing like a dame

IAN HUNTER started it by singing "Chelsea girls are the best in the world". Then came the Vibrators with their 'London Girls'. Sailor followed suit with 'Girls Girls Girls', then Riff Raff with 'Romford Girls'. To top it all the Rich Kids came along with 'All Kindsa Girls' and the Only Ones have a single called 'Another Girl Another Planet'. What is all this fixation bands have got with girls? What's wrong with ladies, females, women or nubbles etc? Eh? Jim Brookes, Dagenham, Essex.

• Ever read about the birds and the bints, eh Jim? Eh?

(for it is he). Again, again, again, again, again, again — Our Man With The Headache Pills.

What sort of girls

PLEASE CAN you tell me what sort of girls Tom Robinson likes? And can you please stop printing pictures of Debbie Harry (who is, incidentally, old enough to be my mother) and start printing pictures of the group Blondie? Pippa, Chigwell, Essex.

• If you're young enough to be Debbie Harry's daughter you sound like the sort of girl that anybody would like ... even a deeply sensitive artist like Tom Robinson. Should you have any other "symptoms", however, your best bet would be to visit a "doctor" — Professor Eyaenck.

What a load of rubbish

WHO DOES that person who wrote all that rubbish about disco music think he/she/it is? Disco music is great to dance to and great to listen to. I hope Record Mirror carry on printing disco articles because I know there are more of us disco fans than stupid, deluded PUNKS.

S. Owen (ex-punk fan now disco fan), Newport, Gwent.

• You said we couldn't do it ... AND WE HAVEN'T! Next week in your all-action Record Mirror, Jimmy Pursey meets Donna Summer in Bradford's answer to Studio 54! The night when Eater ate humble pie with Patrick Juvet! And Billy Idol shows you how to

dance like Olivia Newton John! Remember — "It's the only paper where you don't need big trousers to be hip!" — Sympathetic Mailman.

Smith's in again

SO, YOU'RE at it again. Once more a great concert has been ruined because you sent a punk lover along to review it (Not Robin Smith at Reading AGAIN? — Mailman Ed). Your review of the Gladys Knight concert can only be called pathetic. Her stage presence, personality and style won the audience over for me. Criticism is one thing, but sarcasm is neither warranted or justified. Perhaps your circulation would improve if you gave less biased reviews. Howard Freeman, London.

• What a simply fantastic letter! Just how many extra copies would you like to order? Intensely interested marketing rep.

• Dian't I meet you in Las Vegas? Or, let me see now, never forget a face. That's it! Miami Beach in '74? — Cynical Gladys Knight reviewer.

And again

HATRED. HATRED. Hatred. That's what I feel for Robin Smith. The idiot just went to Reading (The Idiot lives there — Robin Smith's mum) to put down all the bands. Time changes, and music changes too. So give new bands a chance, Smith. Gunter, Harwich, Essex. PS Lindisfarne have had it, man.

PPS Harwich is a dump, man. • Yeah. Right. Man. (See next letter)

WHY DOES someone pig-headed have to review Reading (Yesterday's scene, man — A French hitch-hiker) for Record Mirror? Why does it have to be OAP's like Robin Smith? I reckon he's old enough to still be voting for Disraeli. Like, past it man! Is Record Mirror scared of reporting the real truth?

Jan Larkin, Ilford, Essex. PS You don't like the truth, do you, so you probably won't print this.

• For your information the last time Robin didn't tell the truth was to some bloke called Washington. Something about apples, if I remember correctly. And the last time he didn't review Reading was the year King Airfreed got pelted off the stage. Like, it's his gig, man — AJP Taylor (for it is he).

WHO

WHO DOES this Mark Manning think he is doing stupid little drawings of the Who (which weren't even funny)? Ian McLean, Glasgow.

• See below

DOES

WHO DOES Robin Smith think he is? Mr P Unkrocker, Taunton.

• See below

WHO

WHO DO these punks think they are? You can shove 'em ... (standard argument deleted). Marie Davies, Skelmersdale, Lancs. • What an indignant bristling lot you all are. Just what do you mean by starting all your letters the same? Eh? Go on, tell me then! Go on! (Etc).

TESTING THE TUBES

MIKE GARDNER probes the early life

THE COOL water undulated, gently lapping the perimeters of the Chelsea Holiday Inn swimming pool. The air hung heavy with the lung-tightening mixture of chlorine and musak. Automaton waiters emptied our ashtrays with quartz watch precision and efficiency. Ice heat condensation ran down my scotch and water (stirred not shaken) and Fee Waybill's hot Bloody Mary (stirred vigorously) as we watched the damp, towel-robed body the Re Styles slink back toward her room to slip into something more comfortable on the blood pressure.

The whole situation seemed to parody the opulence of the 'Persuaders', but I didn't feel like Roger Moore and I don't think Fee felt like Tony Curtis.

He had spent the night on the flight to London sandwiched between two large passengers and a constant aural barrage from some fidgety children. He'd then got collared by a photographer at Heathrow who proceeded to snap away enough time to put him behind two and a half hours of customs queue.

Neither Fee nor myself wanted to go the tried and trusted route to the questions about the band's lack of success in America, the surprise at the adulation of this island towards the Tubes and how much he was looking forward to Knebworth. So we'll take the scenic route, or in the words of Julie Andrews, "Let's start at the very beginning".

It seems he was a cowpuncher in Phoenix, Arizona, a job which he describes as being the total antithesis of the TV and film romantic sloop we were filled with. You know, the coffee and beans, starchy, cricket-chirping nights on the prairies with the boys yelling 'Yeehar' to the harmonica strains of 'Yellow Rose of Texas'.

"The only thing that's fun is riding up through the mountains and rounding up the stray cattle," he explained. "The rest is hard work — digging post holes for the fence, feeding the pigs, feeding the cows, notching their ears or cutting their nuts off. Branding is worst of all, the burning hair goes right up your nose and it's miserable."

Roadying

The offer to move to San Francisco to play with the Red, White and Blues Band, which contained current Tube members Roger Steen (guitar) and Prairie Prince (drums) was more than welcome even though the job turned out to be roadying.

The bars where they gigged didn't take too kindly to Soft Machine style epics when they wanted Top Forty stuff. "But we still used to slip it in. We didn't work too many gigs twice," he adds thoughtfully.

The bass player left and the gap was filled with Phoenix exiles the Beans, who contained Bill Spooner (guitar), Rick Anderson (bass) and Vince Wehrick (keyboards).

The Beans used to perform their set, and then the whole ensemble, known as the Radar Men From Uranus, would perform a number with the unlikely title of 'Our Lord is A Hotdog', a space show about Captain Vital who was trapped on a planet full of women.

Eventually, everybody learned each other's songs and Fee managed to steal the frontman slot as his drama college training had taught him the precious art of projection

and, as his back-up vocals were too loud.

"We called the show 'The Ascension Of The Motherlode' and we got booked into a catholic girls' college as they thought 'The Ascension' was a religious show. We did the whole show and when the lights came up, the place was empty."

In 1973 UA released an album by another band called the Beans and they started the search for a different name. Amid such wonders as Nebulust, The Gasmen, The Swiveltones and The Heffers Dream was the Michael Cotten creation Tubes, Rods And Bulbs, which are apparently terms for various bits of the inner ear. This later got cut to its more familiar monicker.

Soon they were performing a complete 'Mondo Bondage' show, complete with fashion display and sadomasochistic dances.

"We put on a Streakers' Ball at the height of streaking popularity and anybody completely naked could get in. About 80 people turned up, stripped in the queue and streaked to the dressing rooms," he says excitedly, stopping to enthuse to an old friend about the astoundingly large chest of one of the strippers.

Apart from sex, the other preoccupation was food. Basically, because they were starving and they could get donations by pretending they were a high school revue.

"I used to do Carmen Miranda with real fruit — I cut the tops off pineapples and stuck it on my head, bananas down the side, grapes and cherries around the eyes. Trouble was the band used to come up and eat the fruit during the show."

Praying

"Then Bill Graham finally booked us after 15 minutes and we ended up supporting John McLaughlin. The audience was all dressed in white. We thought he was a turkey doing all that white bullshit and praying."

"We started off doing a number called 'Wonderbread Bodies' and I came on in an all white baker suit with 72 loaves of white 'Wonderbread' on a rack. I said 'We're gonna have a little communion right now', and we took the bread and sailed the slices into the audience."

"By the end of the number we were throwing out whole loaves. The people freaked out as they were into this spiritual peace and love crap, but for the rest of the set they threw it back at us."

"The entire set was a non-stop barrage of bread, grapefruit, bottles and cans. It was a classic."

"We did this number called 'Lunch Face' where we had a big table full of food. In the middle was a huge silver platter with an equally big silver dome and before the song started Bill would lift the dome and there would be my head (as there'd be a hole in the table). While I was singing I tried to nibble the cold hot dogs, raw fish and pig intestines and all that crap."

"Right in the middle of the song I got hit smack in the face by a grapefruit, cut in half, thrown by the audience. I couldn't move or I'd blow the whole thing. It was a nightmare."

"Though they always managed to get lots of rock magazine coverage due to their visual nature, the Tubes never had any real success until Rikki Farr, organiser of the Isle of Wight festivals, became their manager in the middle of last year and promptly despatched them to these shores."

"People are more receptive to parody over here, it's a more standard form of comedy. Whereas the States are more into one liner Bob Hope comedy. Maybe it's a bit unusual but here it's strange and a bit quaint!"



GET THERE BEFORE THEY'RE ALL GONE



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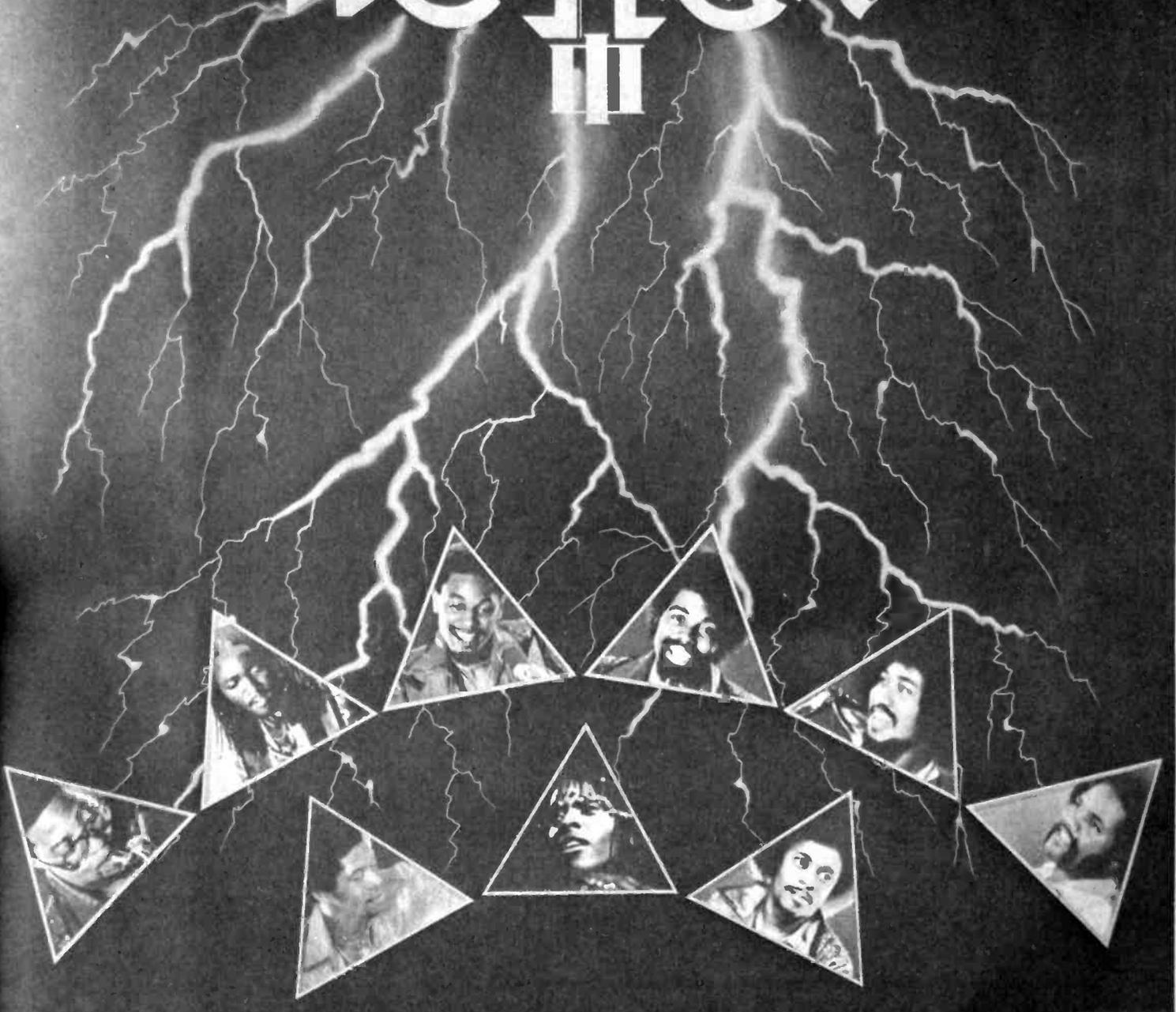
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29 BIRMINGHAM ODEON
30 LIVERPOOL EMPIRE

OCTOBER
1 EDINBURGH ODEON
2 NEWCASTLE CITY HALL
3 MANCHESTER APOLLO

4 HAMMERSMITH ODEON (TWO SHOWS)
6 BRISTOL, COLSTON HALL
7 SOUTHAMPTON GAUMONT

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WHITFIELD RECORDS

UPFRONT

THE information here was correct at the time of going to press, but it may be subject to change so we advise you to check with the venue concerned before travelling to a gig. Telephone numbers are given where possible.

THURSDAY

SEPT 14

- AIRDRIE, Snug Bar, Chou Fajros
- BASILDON, Double Six (20146), The Cruisers
- BIRMINGHAM, Mackadown Hotel, Matchbox
- BIRMINGHAM, Odeon, Camel/Michael Chapman
- BIRMINGHAM, Railway Hotel (021-359 3491), Orphan
- BRADFORD, Princeville (78445), Jailer
- BRIGHTON, Alhambra (78774), El Screen
- BRIGHTON, Hungry Years (29234), Plantation
- BRISTOL, Crockers, Flah Co
- CORKY, Sports Centre (66613), Scratch
- CORK, Arcadia, Dr Feelgood
- CORNFORTH, United Club, Alwoodley Jets
- DUNFERMLINE, Roadhouse, Necromancer
- GORLESTON, Cap and Gown (Cl Yarmouth 61761), The Needles
- GRAVESEND, Red Lion, Northfleet, Southern Ryda
- HENCKLEY, Liberal Club, Incredible Kidda Band
- HOVE, Adur (Brighton 134402), Staa Marx
- KNAP HILL, The Anchor, Nightrider
- LEEDS, Vivas (456249), Howard Ellis Band
- LINCOLN, AJ's (30874), Vice Squad

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PORTERHOUSE CLUB

20 CAROLGATE, RETFORD, NOTTS
Friday 15th
TANZ DER YOUTH featuring
CAPTAIN SENSIBLE From 5.5p
Saturday 16th
BITTER SWEET From 5.5p

AJ'S NIGHT CLUB

HIGH STREET, LINCOLN
Thursday 14th
VICE SQUAD
Saturday 16th
ULTRAVOX
Admission from £1.25 Open 8 pm to 2 am

THE BERNIE TORMÉ BAND

at the Marquee
Friday 15th September
Doors open 7 p.m.
Tickets 75p at door

THE STRANGLERS headline the long-awaited open-air festival at London's Battersea Park (Saturday), with much more music from **PETER GABRIEL** in his own right, **THE EDGE, THE SKIDS, Brummy duo SPITZ OIL**, with **JOHNNY RUBBISH** and **ANDY DUNKLEY**.

And **SIUXSIE & THE BANSHEES** come-off once this week at Aylesbury Friars (also Saturday), supported by **SPITZ OIL** (who else?), hotfooting it down from the wide open spaces of the big city to help out a million miles away from that Honk Kong Garden.

ULTRAVOX in full throttle, back-up with release of their new album 'Systems Of Romance' with a major tour, playing Scarborough Penthouse (Friday), Lincoln AJ's (Saturday), Redcar Coatham Bowl (Sunday).

Doncaster Outlook (Monday), and **Nottingham Sandpiper (Wednesday)**.

TANZ DER YOUTH, the band formed by one-time Danned guitarist Brian James, who made a big hit on **BLACK SABBATH'S** Hammersmith shows move on to Retford Porterhouse (Friday), Nottingham Sandpiper (Saturday), Chelmsford Chancellor Hall (Sunday) and Newport Stowaway (Wednesday).

Most interesting import of the week is **EMMYLOU HARRIS**, at last, gigging with **THE HOT BAND** at London's Hammersmith Odeon (Monday and Tuesday) - her first British appearance since she played the Albert Hall last February.

Check-out the listings for the best of the rest, and pay the price of a phone-call before you go. Gigs get blown-out. You don't have to be.

- MANCHESTER, Apollo (061-273 1113), 10cc
- MANCHESTER, Free Trade Hall (061-834 094A), Camel/Ian Matthews
- MANCHESTER, Mayflower (061-223 4231), Skrewdriver
- MANCHESTER, Russell (061-223 6821), Jab Jab
- MARTLETTWY, Cross Hands, Muscles
- MELTON MOWBRAY, Painted Lady (812121), Hunter
- MIDDLESBROUGH, Rock Garden (241995), The Cruisers
- NORWICH, Boogie House, Racing Cars
- NORWICH, University of East Anglia (52009), Mely (90 per cent inclusive / Menace / Patrick Fitzgerald / Needles / Painkillers / Auditions (Rock Against Racism))
- NORWICH, Whites (25039), Diamond Lil
- NOTTINGHAM, Crooked Hat, Matchbox
- NOTTINGHAM, Sandpiper (5431), Tanz Der Youth
- PLYMOUTH, Woods (266118), Quartz
- PORTSMOUTH, John Peel Hotel (Fareham 23188), The Piranhas
- READING, Bones, Double Xposure
- RUGBY, Woolpack, Sidewinder
- SEAHOUSES, Dolphin Club (720555), Alwoodley Jets
- SHEFFIELD, Linnit (730940), Apostrophe
- SHOREHAM, Casablanca Club, Rascal
- SOUTHAMPTON, Joiners Arms, R21/Heavy
- SOUTHGATE, Revolution, The Young Ones
- STEVENAGE, Swan (54721), Heroes
- STRATFORD ON AVON, Green Dragon, Double Xposure
- TONYPANDY, Royal Navy Club (432088), The Late Show
- WALSALL, Dirty Duck, Spider
- WATFORD, Baileys (39848), The Temptations
- WOLVERHAMPTON, Civic Centre (21359), Tribesman
- YORK, De Grey (28660), Invaders / No Surprises / Void
- YORK, Revolution (26224), The Young Ones/Sema 4

MANCHESTER, Pips Disco

- (061-454 7155), Snyder/Outer Tunes
- MANCHESTER, Russel Club (061-226 8821), The Yachts
- MELTON MOWBRAY, Painted Lady (812121), Hunter
- MIDDLESBROUGH, Town Hall (245432), Tammy Wynette
- NEWCASTLE, City Hall (20001), 10cc
- PAISLEY, Three Horseshoes (041-889 9965), Charlie Brown
- PERTH, St Albans Hotel (21494), Skeels Boliver
- PORTRUSH, Arcadia, The Bishops
- PRESTATYN, Victoria, The Accelerators
- SHEFFIELD, Linnit (730940), Cheap Flights
- SOUTHAMPTON, Old Mill, Holbury, The Piranhas
- SWANSEA, Circles, The Late Show
- TAMWORTH, St John's Club, Orchard Street, Freebird (Tamworth Women's Aid Benefit)
- WALSALL, Town Hall (21244), Rosetta Stone
- WANTAGE, The Swan, Double Xposure
- WATFORD, Baileys (39848), The Temptations
- WITCHBURCH, Fighting Cocks, Stargazer

FRIDAY

SEPT 15

- ANTRIM, Steeple Inn, The Bishops
- AYLESBURY, Kings Head (5158), The Liggers
- BAGSHOT, Pantiles (73194), Olympe Runners/Kandidate
- BELFAST, Grosvenor Hall (41917), Mike Harding/Hedgehog Pie
- BICESTER, Nowhere Club, Scratch
- BIRMINGHAM, Barbarellas (021-643 9413), Misspent Youth
- BIRMINGHAM, Odeon (021-643 6101), Blondie/Boyzfriends
- BIRMINGHAM, Old Crown & Cushion, Incredible Kidda Band
- BLACKPOOL, Norbeck Castle Hotel, CGA85
- BRIDLINGTON, Spa Pavilion (78255), 10cc
- BRISTOL, Crockers, Flah Co
- BROMLEY, The Northover, Matchbox
- BUCKLEY, Tivoli Ballroom, Brunswick Road (2782), The Cruisers
- CARDIFF, Top Rank (26538), The Lurkers/Tribesman
- CORK, Arcadia, Dr Feelgood
- DERBY, Engineers Club, Night Creeper
- FARNWORTH, Old Vets Club (Bolton 20358), Yakey Yak
- GLASGOW, Odeon (041-332 8701), Tammy Wynette
- GOUROCK, Ashton Hotel (202036), Chou Pajrot
- HOVE, Adur (Brighton 134402), Staa Marx
- KINGHORN, Cuznie Neuk (596), Flying Squad
- KIRKALDY, Dutch Mill (67512), Brody
- KIRKLEVINGTON, Country Club (Eaglescliffe 790083), Jab Jab
- LEEDS, Haddon Hall (751118), Red Eye
- LEEDS, Vivas (456249), Black Cat Yard
- LEICESTER, De Montford H (491), Tanz Der Youth
- Camel/Michael Chapman
- LEIGHTON BUZZARD, Hunt Hotel (Linslade 2746), Gnasher
- LONDON, Acklam Hall, Fortobello Road (01-860 4590), After The Fire/Fusion
- LONDON, Brecknock, Camden (01-485 3073), Theresa D'Abreu
- LONDON, Dingwalls, Camden (01-267 4967), Ian Matthews
- LONDON, Hope & Anchor, Islington (01-539 4510), Johnny Curious
- MANCHESTER, Pips Disco (061-454 7155), Snyder/Outer Tunes
- MANCHESTER, Russel Club (061-226 8821), The Yachts
- MELTON MOWBRAY, Painted Lady (812121), Hunter
- MIDDLESBROUGH, Town Hall (245432), Tammy Wynette
- NEWCASTLE, City Hall (20001), 10cc
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- PERTH, St Albans Hotel (21494), Skeels Boliver
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- SWANSEA, Circles, The Late Show
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- WALSALL, Town Hall (21244), Rosetta Stone
- WANTAGE, The Swan, Double Xposure
- WATFORD, Baileys (39848), The Temptations
- WITCHBURCH, Fighting Cocks, Stargazer
- ANTRIM, Steeple Inn, The Bishops
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- LONDON, Brecknock, Camden (01-485 3073), Theresa D'Abreu
- LONDON, Dingwalls, Camden (01-267 4967), Ian Matthews
- LONDON, Hope & Anchor, Islington (01-539 4510), Johnny Curious

SIUXSIE AND THE BANSHEES: Friars Aylesbury, Saturday.

- LONDON, John Bull, Chiswick (01-994 0082), Cheap Flights
- LONDON, Marquee, Wardour Street (01-437 6603), Bernie Torme
- LONDON, Music Machine, Camden (01-387 0428), The Tourists/Straight 8
- LONDON, Nashville, Kensington (01-803 6071), The Soft Boys/Gafia
- LONDON, Pegasus, Stoke Newington (01-226 5930), Angitrax
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Squares
- LONDON, Ronnie Scotts, Frith Street (01-439 0747), Horace Silver
- LONDON, Royal Festival Hall (01-928 3191), Frank Sinatra
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), The Bishops
- LONDON, Walmer Castle, Peckham (01-703 4639), Menace
- LONDON, White Hart, Devonshire Hill Lane, The Shades

- WATFORD, Baileys (39848), The Temptations
- WESTON SUPER MARE, Wellington Country Club, Junior Walker and the Allstars
- YORK, Revolution (26224), Ziggy Hero

- MANCHESTER, Apollo (061-273 1112), The Shadows
- MANCHESTER, Mayflower (061-223 4231), Skrewdriver
- MELTON MOWBRAY, Painted Lady (812121), Hunter
- MOSELEY, Fighting Cocks, Spider
- NORWICH, Boogie House, Racing Cars
- NOTTINGHAM, Sandpiper (5431), Tanz Der Youth
- PLYMOUTH, Fiesta Club (20077), Rascal
- PLYMOUTH, Metro (51326), The Late Show
- RETFORD, Porterhouse canteen, New Der Youth
- ROTHERHAM, Clifton Hall (78300), George Melly
- SCARBOROUGH, Penthouse (83204), Ultravox
- SHEFFIELD, Crucible (79223), Chris Barber
- SHERWSBURY, Oakenegles Town Hall, T. Ford and the Boneshakers
- S M E T H W I C K, Gaiety, Paradox
- SOUTH SHIELDS, Legion Club, Alwoodley Jets
- STEVENAGE, The Swan, Gypsy
- STRATPESSEY, Pavilion Ballroom, Gyro

- WATFORD, Baileys (39848), The Temptations
- WESTON SUPER MARE, Wellington Country Club, Junior Walker and the Allstars
- YORK, Revolution (26224), Ziggy Hero

- ILFORD, Cranbrook (01-554 8659), Jerry The Ferret
- IPSWICH, Buttermarket Tavern, Gypsy
- IPSWICH, Traceys (214991), Alpha
- KINGHORN, Cuznie Neuk (596), The Monos
- LEEDS, Playhouse (424111), LEEDS, Vivas (456249), Linnit Anada Boys
- LEICESTER, Pippin Inn, Mountsorrell Lane, The Cruisers
- LINCOLN, AJ's (307 874), Ultravox
- LIVERPOOL, Eric's (051-236 7881), The Lurkers
- LONDON, Battersea Park (01-487 5303), The Stranglers / Peter Gabriel/Edge/The Skids / Spitz Oil/Johnny Rubbish
- LONDON, Brecknock, Camden (01-485 3073), The Young Bucks
- LONDON, EGA Studios, Belsize Grove (01-722 5681), Black Superration Mountain/Survivor
- LONDON, George Canning, Brixton (01-274 8329), The Crack
- LONDON, Hope & Anchor, Islington (01-539 4510), The Records
- LONDON, Markham Lane Youth Club, Leyton Buzzards/Black Slate/Night
- LONDON, Marquee, Wardour Street (01-437 6603), The Business
- LONDON, Moonlight, West Hampstead (01-667 1473), The Members/Herbsman
- LONDON, Music Machine, Camden (01-387 0428), Snips and the Video Kings/Boadicia
- LONDON, Nashville, Kensington (01-603 6071), Skrewdriver/Pegus Am
- LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief
- LONDON, Rock Garden, Covent Garden (01-240 3961), The Zones
- LONDON, Ronnie Scotts, Frith Street (01-439 0747), Horace Silver
- LONDON, Royal Festival Hall (01-928 3191), Frank Sinatra
- LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Cabana



SUNDAY

SEPT 17

- ACCRINGTON, Lakeside Lounge (381283), Jailer
- BIRMINGHAM, Barbarellas (021-643 9413), Little Acre
- BIRMINGHAM, PORTFORD, Triad (56333), Tracks (Lunchtime)
- BLACKPOOL, ABC Theatre (24233), The Shadows
- BRADFORD, Princeville (266118), Rock Against Three (Lunchtime)
- BRADFORD, Royal Standard (27898), The Young Ones
- BRIGHTON, Alhambra (78774), The Piranhas
- BURNLEY, Bank Hall Club, The Vye
- CARDIFF, Top Rank (26538), The Stranglers
- CHELMSFORD, Chancellor Hall (65448), Tanz Der Youth
- COVENTRY, Dog and Trumpet, Armpit Jug Band
- DOUGLAS, Royal Hall, Miss Handing/Hedgehog Pie
- DUBLIN, McGonagle (7), The Bonobos
- FLEET, Country Club, Copy Road, The Shades
- GLASGOW, Odeon (061-332 8701), Camel/Michael Chapman
- HARRGATE, Harrogate Theatre (26100), George Melly
- HEMEL HEMPSTEAD, Pavilion (64651), Radio Stars/Reaction
- ILFORD, Cranbrook (01-554 8659), Jerry The Ferret
- IPSWICH, Kingfisher, Gypsy
- LEEDS, Florde Gygyp (423470), The Lurkers
- LEEDS, Gaiety (82807), The Cruisers
- LEEDS, Vivas (456249), Rama
- LONDON, Brecknock, Camden (01-485 3073), Tennis Shoes
- LONDON, Duke of York canteen, New Earnst (01-487 667), Gaiety
- LONDON, Hammermith Palais (01-748 4081), Olympe Runners/Kandidate
- LONDON, Hope and Anchor, Islington (01-539 4510), Kahna Villana
- LONDON, Marquee, Wardour Street (01-437 6603), Sandy and the Beechies
- LONDON, Nashville, Kensington (01-603 6071), Beatniks/Street Band
- LONDON, Palladium (61-487 7373), The T. Ford and the Boneshakers

LONDON, Pegasus, Stoke Newington (01-226 8800), The Moses
LONDON, Rock Garden, Covent Garden (01-940 9811), The Young Bucks
LONDON, Roundhouse, Chalk Farm (01-997 2888), Dave Edmunds Rock-club/The Records
LONDON, Royal Festival Hall (01-923 3191), Frank Sinatra
LONDON, Ruskin Arms, Queen Ham, (01-472 9877), The Dog Watch
LONDON, Torrington, Finchley (01-445 4730), Warren Harry
MANCHESTER, Apollo, Ardwick (061-372 1112), 10cc
NEWBRIDGE, Institute (04-6818), The Late Show
NEWCASTLE, Labour Club, Newcastle Jaks (noon)
PENZANCE, Garden (2475), Quarts
REDCAR, Coatham Row (7420), Ultravox
SCOFFIELD, Linn (780940), C&G
STRATFORD ON AVON, Stratford Park, Orphan
WAKEFIELD, Theatre Club (5021), The Drifters

MONDAY

SEPT 18

BELFAST, The Pound (5090), The Bishops
BIRMINGHAM, Drabes Drum (021-580 2724), Dawnweaver
CHESTER, Smartys, Amsterdam
CRUYDON, Red Deer (01-688 2881), Sucker
DONCASTER, Outlook (4434), Ultravox
EDINBURGH, Usher Hall (031 226 1155), Camel/Michael Chapman
EXETER, Routes (36615), Quarts
MILFORD, Junction 74221, Panther
HIGH WYCOMBE, Nags Head (81756), The Shades
LONDON, Kings Club, Junior Walker and the Allstars
KELTY, Oakfield Hotel (50247), Chou Pharo
KIRKCALDY, Dutch Mill (7518), Mother Earth
LEEDS, Royal Park (88678), Jailer
LEEDS, Vivas (456249), Spider

LEICESTER, Hallsya (26482), The Temptations
LIVERPOOL, Kirklinds, Fan
LONDON, Brecknock, Camden (01-465 3073), Scorecrow
LONDON, City Arms, Angel (01-253 2009), Jessberg
LONDON, Dingwalls, Camden (01-267 4867), Big Business/Out Of Nowhere/Daylight Robbery
LONDON, Half Moon, Putney (01-460 4468), Jeremy Taylor
LONDON, Hammersmith Odeon (01-748 0881), Emmylou Harris and the Hot Band
LONDON, Hope and Anchor, Islington (01-539 4510), Patric Fitzgerald
LONDON, Marquee, War-dour Street (01-437 6603), Crowler
LONDON, Moonlight, West Hampstead (01-867 1473), Interlektuals/Brides of Christ
LONDON, Music Machine, Camden (01-387 0428), C Gas 5/Angelo Paolino
LONDON, Nashville, Ken-sington (01-603 6071), Micky Jones Band/Champion
LONDON, Pegasus, Stoke Newington (01-226 8800), Rudi
LONDON, Rochester Castle, Stoke Newington (01-249 0198), The Valves
LONDON, Rock Garden, Covent Garden (01-240 3861), Leyton Buzzards
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Unortodox
MANCHESTER, Apollo (061-273 1112), 10cc
MANCHESTER, Band On The Wall (061-832 6625), Magic
NOTTINGHAM, Sandpiper (554381), Gwahlir
OXFORD, New Theatre (44544), Tammy Wynette
PETERBOROUGH, Wyrina Stadium (64661), The Strangers
P O R T A L B O T, Troubadour, The Late Show
RUGBY, Emmalines, Sidewinder
SOUTHPORT, Theatre (1040), The Shadows
ST JOHNS, (Jersey), El Rancho, Club, Whirlwind
SWANSEA, Circles, The Jolt
WAKEFIELD, Theatre Club (75021), The Drifters

WARRINGTON, Carlton Club, The Lurkers
WOLVERHAMPTON, Lafayette (26285), Orphan

TUESDAY

SEPT 19

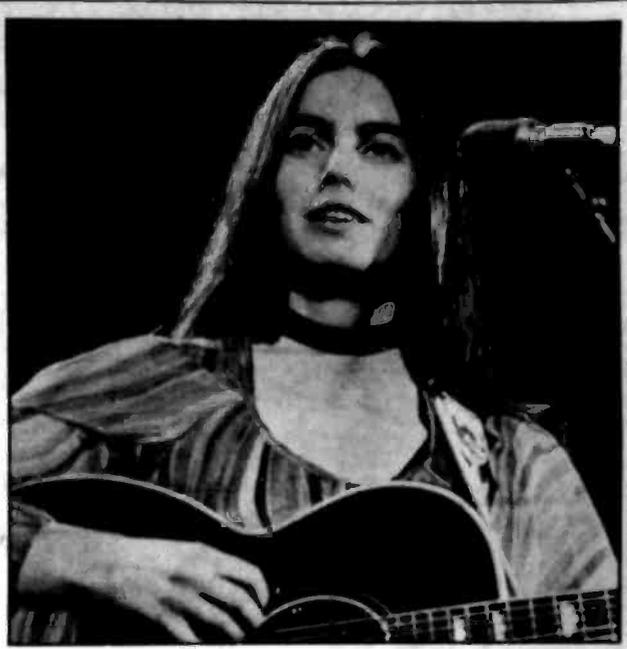
ANGLESEA, Plas Coch, Amsterdam
BIRMINGHAM, Barbarellas (021-645 9413), The Lurkers
BIRMINGHAM, Railway (021-359 3491), Brooklyn
BISHOPS STORTFORD, Triad (56333), Steve Boyce Band
BRISTOL, Colston Hall (291768), 10cc
BRISTOL, Locarno (26193), O l y m p i c R u n n e r s/Kandidate
HALIFAX, Civic Theatre (51158), The Shadows
HITCHEN, Red Hart, Scratch
JACKSDALE, Grey Topper, (Leabrooks 3232), Race Against Time
LEEDS, Vivas (456249), Jeff Hill Band
LEICESTER, Baileys (26482), The Temptations
LINCOLN, Drill Hall (24380), The Strangers
LONDON, Aeklam Hall, Notting Hill Gate, The Sitta
LONDON, Brecknock, Camden (01-465 3073), The Helicopters
LONDON, Castle, Tooling (01-672 7018), Rednite
LONDON, Dingwalls, Camden (01-267 4867), Jab Jab
LONDON, Hammersmith Odeon (01-748 0881), Emmylou Harris & The Hot Band
LONDON, Hope & Anchor, Islington (01-359 4510), The Jolt
LONDON, 100 Club, Oxford Street (01-636 0833), Cygnus
LONDON, Marquee, War-dour Street (01-437 6603), Roger the Cat
LONDON, Moonlight, West Hampstead (01-867 1473), C Gas 5/Hollywood Killers
LONDON, Music Machine, Camden (01-387 0428), Punishment of Luxury/The Leyton Buzzards
LONDON, Nashville, Ken-sington (01-603 6071), The Late Show/The Vye
LONDON, Palladium (01-437 7373), Bette Midler

LONDON, Pegasus, Stoke Newington (01-226 8800), Tennis Shoes
LONDON, Upstairs At Ronnie's, Frith Street (01-439 0747), The Flames
NEWCASTLE, City Hall (20007), Camel/Michael Chapman
NOTTINGHAM, Imperial Hotel (42884), Gaffa
OXFORD, Gorn Dolly (44781), Dawnweaver
PORTSMOUTH, Polytechnic (819141), Scene Stealer
RAWLINSTALL, Astoria, Mike Harding/Hedgehog P's
READING, Hexagon (56215), Flinlock
SALISBURY, Playhouse (22104), George Melly
SOUTHEND, Talk of the South, Junior Walker and the Allstars
ST JOHNS, (Jersey), El Rancho Club, Whirlwind
SWINDON, Brunel Rooms (31384), Wheels
WAKEFIELD, Theatre Club, The Drifters
YORK, Oval Ball, Spider

WEDNESDAY

SEPT 20

ABERDEEN, University
BIRKENHEAD, Hamilton Club (051-647 8083), Funky Team
BISHOPS STORTFORD, Triad (56333), Pat Brandon Group
BRISTOL, Colston Hall (291768), 10cc
CARDIFF, Top Rank (26538), O l y m p i c R u n n e r s/Kandidate
CHELTENHAM, Technical College, Dawnweaver
CLEETHORPES, Bunnys Place (67128), Junior Walker and the Allstars
COLNE, Municipal Hall (682890), Jasper Carrott
CUMBERNAULD, Kestrel, Charley Brown
FARNHAM, Coach & Horses (432), Little Jimmies
GRAVESEND, Prince of Wales, The Heal
KIRKCALDY, Birkgate Hotel (69219), The Freeze
LEEDS, Vivas (456249), Trade Secret
LEICESTER, Baileys (26482), The Temptations



EMMYLOU HARRIS: Hammersmith Odeon, Monday and Tuesday.

LIVERPOOL, Masonic, The Accelerators
LONDON, Brecknock, Camden (01-465 3073), Taxi
LONDON, Castle, Tooling (01-672 7018), Iceberg
LONDON, Dingwalls, Camden (01-267 4867), Tribesman
LONDON, Hope and Anchor, Islington (01-359 4510), Jab Jab
LONDON, Marquee, War-dour Street (01-437 6603), After The Fire
LONDON, Moonlight, West Hampstead (01-867 1473), Darbala/Horbanan
LONDON, Music Machine, Camden (01-387 0428), Tradition/Fusion
LONDON, Palladium (01-437

7373), Bette Midler
LONDON, Pegasus, Stoke Newington (01-226 8800), Zaine Griff
LONDON, Prince of Wales, Kingabury, Heroes
LONDON, Rock Garden, Covent Garden (01-240 3861), Trans-Am
LONDON, Upstairs at Ronnie's, Frith Street (01-439 0747), Night Flight
LONDON, Wimbledon Football Club (01-946 6311), The Young Bucks
NEWPORT, Stowaway (50978), Tans Der Youth
NOTTINGHAM, Sandpiper (554381), Ultravox/The Turbines
POOLE, Chequers Inn, Fringe Benefit

PORTSMOUTH, Milton Arms (25136), Stas Mars
READING, Target (545887), Sucker
SHEFFIELD, City Hall (27074), Camel/Michael Chapman
SHEFFIELD, Top Rank (21927), The Strangers
ST JOHNS, (Jersey), El Rancho Club, Whirlwind
WAKEFIELD, Theatre Club (75021), The Drifters
WORTHING, Balmoral (36223), Night rider
YEOVIL, Johnson Hall (22884), Radio Star
YORK, Pop Club, The Lurkers
YORK, Revolution (28224), Spider

Mink DeVille

with their new single

Soul Twist

CL6005
C/W

Rolene

AVAILABLE IN LURID MAGENTA VINYL IN SPECIAL COLOUR BAG

Capitol

ROADSHOWS

LURKER LOONIES



HOWARD WALL. Kamikaze fans

THE LURKERS The Outlook, Doncaster

PRATSY posura sneer smugly and curtilly dismiss The Lurkers as 'last years thing'. Meanwhile the kids are dancing and having a ball as The Lurking Ones dish out a prime shot of dumb rock 'n' roll. And dumb rock 'n' roll can

never become outmoded, right?

That's why 'Shadow' remains a quintessential punk single and that's why a Lurkers 'hit' record is always on the cards.

The LP is fine but not brilliant (brilliance is still in short supply) and the same was true of this gig. They rocked, they rolled, they made

one's ears whistle for a long time, they impressed a great deal, but when you've seen the Shams encore no less than SEVEN times you

become all - the - more wary of terms like 'classic' and 'brilliant' thereafter.

The kids upfront went berserk: kamikaze pogo-

dives abounded as they lurched forward, sideways, backwards (gerroff me bleedin' foot) and up onto the stage. They couldn't keep the sods off.

The encore provided a bunch of lifesaver material: 'I'm On Heat' ran into 'Go Go Go', as vital a slab of chaos as you'll unearth this year, during which Mr Wall adopted his 'oh - these - guitar - solos - are so - booooring' stance, clutching the mike and momentarily nodding out.

Nigel Moore and Pete Stride played, loud 'n' nasty, Esso was suitably Manic, and Howard kept disappearing behind the noggin of some insane pogoing loony or other. Yes folks, punk is STILL alive and kicking. You can blame the Lurkers for that.

CHRIS WESTWOOD

worthwhile. You may have seen them on one of the Everest Epics the other week, and the camera wasn't wrong - they do look older, but they're still enjoying it, so who cares?

There's nothing false about the Shads at all, there's no barrier between them and the audience. And you never get tired of 'Apache', 'Kon-Tiki', 'Atlantis' and the rest, or the Shadows' Walk, which they still do. But there was more: 'Sh-Dugle' from their first album, an energetic drum solo from Brian Bennett, some well done oldies like 'All I Have To Do Is Dream', 'Rip It Up' and 'All Shook Up', and 'F.B.I.' as an encore. Well done lads, see you in 1988? PAUL SEXTON

BLONDIE Hammersmith Odeon

THE SATURDAY night fervour at Hammersmith proved once and for all that Blondie are a very slick and together American new wave group, not just a sex - symbol blonde backed by a bunch of musicians. Admittedly, it's impossible to keep one's eyes off Debbie, but on the Odeon gig Blondie came over as a completely integrated force, having developed their original bubblegum sound to one of caviar finesse.

As the 'Parallel Lines' backdrop was unveiled the group appeared to deafening applause, increasing to a frenzy when Miss Harry wandered on. The set itself was a mixture of old and new material, and came over very well. Initially, Debbie Harry looked apprehensive. But after shedding her jacket to reveal a clinging second skin black leotard (feat your heart out Olivia Newton-John!) she knew she had the upper hand.

Musically the band were terrific, and Clem Burke, in particular, had masterly control of his drumkit - until he kicked it to pieces at the end, shouting "Keith Moon! Keith Moon!". Chris Stein and Franke Infante's guitar work, alongside Nigel Harrison's bass, took the band to heights crowned divinely by DH herself. At times she prowled around the stage like a tigress in heat, sounding as seductive as she looks on such Blondie standards as 'Denis', 'Kung Fu Girls' and 'Fan Mail'. New numbers like '1159', 'Pretty Baby' and 'Picture This', the latest single, all emerged with style.

Highlight of the set, in terms of both musical and visual force, was Chris Stein's 'Fade Away And Radiate', its haunting, eerie passages echoing around the hall. Debbie performed the song, wrapped in a multi-mirrored cloak, and holding two mirrors towards the audience, in a dazzle of light. As she stood like an Aztec queen, the effect was apocalyptic.

The final encore was Blondie version of Marc Bolan's 'Get It On' - "Well you're dirty and sweet, clad in black, don't look back, and I love you" - as if Marc had foreknowledge of Debbie's devastating leotard look when he wrote these words.

STEVE GETT

THE TEMPTATIONS Night Out, Birmingham

THE TEMPTATIONS are currently touring

Britain as a four-piece, having left founder member Melvin Franklin back in the States recovering from an accident. It is a credit to Franklin's rich bass tones that his distinct vocal is missed - but it is also to the credit of the remaining Temptations that his absence is by no means crucial.

The Temptations long ago carved out a piece of musical history for themselves with a series of classic beat ballads, such as 'My Girl' and 'Ain't Too Proud To Beg' and some more complex songs such as 'Cloud Nine' and 'I Can't Get Next To You', while the 70's has seen them mix the tender ballads 'Just My Imagination' with the newer more disco style songs such as 'Bareback' their latest single release.

On this latest tour they are combining a selection of their newer album material, with assorted medleys of former hits. The formula is instantly successful, but such is the stature, professional expertise and ability of the Temptations, that I am sure that whatever songs they chose to sing, they would make sure their special approach would come shining through.

Otis Williams, who along with Franklin is the last remaining original, eased relative new boys Richard Street, Glenn Leonard and Louis Price through their paces with the assurance of one who has the secret of success - which is, quite simply, to provide excellent entertainment.

NIALL CULEY

TAMMY WYNETTE Hammersmith Odeon

TAMMY WYNETTE has been a country superstar for a long, long time and all I really know about her is one song. That song, 'Stand By Your Man' was really totally ruined for me because I found its sentiments to be pure drivel.

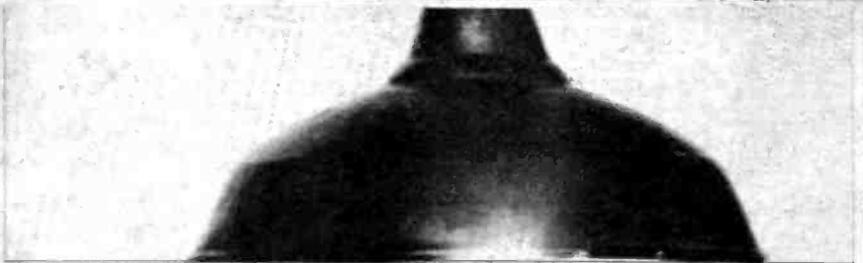
Getting a divorce from George Jones hasn't brought the public Tammy Wynette to any greater understanding of the human condition in her stage show she allowed the subject of her divorce to be used as a source of sick jokes. She even introduced her present husband. To the sound of applause, he made a home run across the Hammersmith stage. I suppose I'm glad he didn't stop to sing, but I couldn't help thinking that the notion of southern hospitality was being pushed a little far.

Tammy told us about her family, her touring bus, the boys who had been in her band for ten years. She even promised to tell us how much money she was making, but in the ensuing stage patter she somehow forgot to put a figure on it.

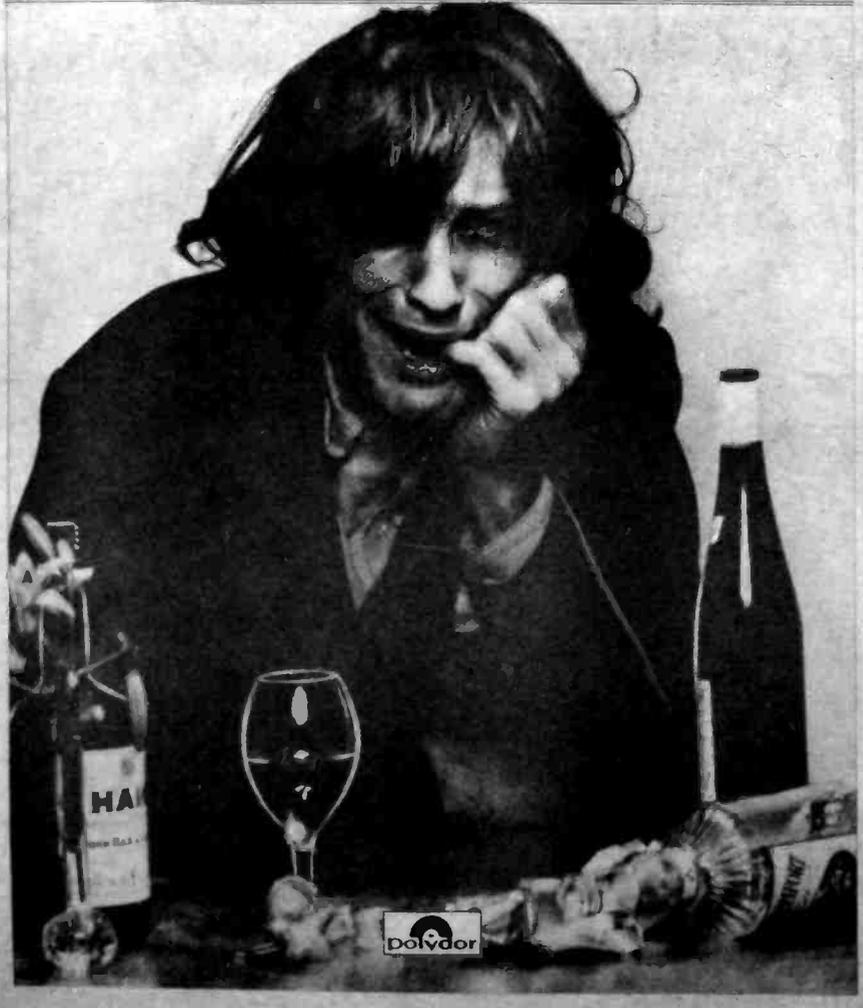
She sang too. Her voice is as magnificent as ever, especially on the unaccompanied endings to some of her songs, when her voice soared to the roof. The only song from her new album, 'Womanhood', was performed with the most gusto of any of her songs. Tammy obviously believes in her new material, and I guess she'll remain at the top for another ten years.

Through the whole show I felt like I was witnessing some extraordinary musical performance by a creature from another planet. But then sometimes it's nice to feel like a stranger. I'm glad I went.

GEOFF TRAVIS



John Otway 'Baby's In The Club'



THE BANNED Hope and Anchor, London

'LITTLE GIRL' is the one landmark so far in the career of The Banned, one of those crowds in which the birth of the group follows the hit record, rather than vice versa. Unfortunately they're not getting much of a chance to add to their reputation, on vinyl at least, because they've left Harvest and as far as I know haven't found another deal yet. It's probably not much consolation to them but there are far worse bands around who do have contracts.

The Banned wouldn't take kindly to being termed 'powerpop' especially as that's a bit outmoded now, but they appear as a compromise between a 'modern pop' band like the Boyfriends, and a sixties' beat band like the Flamin' Groovies. Perhaps no coincidence, then, that at the Hope and Anchor sauna they put in a good cover of 'Shake Some Action'. Mainly, though, they favoured their own material, like 'Give It To Me Now', which they themselves described as a 'pop song', and 'You Made Me Do It', 'I'm In Pieces' and 'Dark Nights Away', which featured some particularly adventurous guitar. But 'Little Girl' is still their most charismatic number. It woke the crowd up the first time they played it, and as an encore, along with 'Your Really Got Me', went down even better.

PAUL SEXTON

THE SHADOWS Fairfield Hall, Croydon

IT'S NOT often you get to see a legend; it's even rarer to see a legend doing itself justice. There aren't many people around from twenty years ago who still command respect in this biz, but the '20 Golden Greats' album has reminded people what an important band the Shadows were. How, you ask, does a band that's only been in the charts once in the last eleven years manage to sell out the Fairfield Halls on two consecutive nights? Answer: by being proud of their past without losing touch with the present.

Hence we had all the old faves - from the days when to borrow a phrase, the twang was the thang - mixed in with their new single 'Love Deluxe' and an interesting version of 'Three Times A Lady', which is hard to imagine, I know, but was quite

BLACK SABBATH
New York

BLACK SABBATH are the type of people who need digital watches as a necessity rather than a luxury. Though they've been away for two years, they're out in the English countryside. Ozze and company have not lost their amazing capacity for low I.Q. level lyrics and Cromagnon-bass riffing. Whereas punk bands offer intended minimalism and shallow playing, the appropriately abbreviated B.S. try as hard as they can and still come out sounding as hopelessly amateurish as The Ramones. Only Rush challenge them for the most dumb player award, and singer Ozze really steals that crown for himself with his hand clapping (he missed several times) and frequent peace sign flashing.

Undoubtedly, few of the 20,000 here at Madison Square Garden knew what this symbol used to mean (one kid behind me said with no intended irony, "I think it's a sign of the Devil..."). The crowd was the expected 88 per cent male with shag haircuts, all of whom were probably still focussed when the first Sabbath album came out in early 1970. Still, the band concentrated largely on older material, including such dated Vietnam "we won't go" hymns as 'War Pigs'. One delightful reprieve came in 'Iron Man', one of the band's most popular songs. When Oz sang the lines "Is he alive or dead / Are their thoughts within his head", one could not help but think he was referring to himself.

Nonetheless, the crowd lapped it all up, even brandishing Ku Klux Klan style burning crosses to show their appreciation.

Never have I seen a band do so little and get so much in return. As the new single, 'Never Slay Die' is their first song in their ten year history which features something approximating an invigorating riff, we are left in the main with mostly loose chords and lots of rhythm work that never should have made it out of the practice sessions.

But Sabbath have retained their audience (unlike fellow metal mate Ritchie Blackmore) and this US tour looks to be their most successful yet. What that really means is, Black Sabbath offers the most convincing argument I've heard in a long while for starting your own rock 'n' roll band.

JIM FABER

VIBRATORS
Dingwalls, London.

AS THEY restart their career together on their fourth line-up, with only founder members Knox and Eddie remaining, the Vibrators have behind them hit albums, and a great deal of critical damnation.

Much of this dislike stems from their original collaboration with pop entrepreneur Mickie Most (a fact which flatly refuses to be swept under the carpet) and their penchant for heavy music, despite being strongly promoted as a punk band.

The current line-up of Jon Edwards on drums, Ian Carmochan on vocals and guitar, Ben Brierley

on bass, and ex-Electric Chair, Greg Van Cook on lead guitar, seems unlikely to break this affliction.

Unfortunately, the sound system of the night seemed to be of a particularly merciless breed, and with a little help from the mixer, indiscriminately mangled every note that emitted from the speakers. Add to this the volume knob was also out of control, and it's easy to see why it's so simple to hate them.

However, even this can't hide the fact that The Vibrators are deteriorating. None of the new songs come up to the standard of 'London Girls' or even the ultimate pop ballad, 'Baby, Baby'. Instead they sound like rehashes of their oldest and heaviest of numbers. Only two songs show that hope for the future, one which bears a resemblance to an old Mott The Hoople song, with its time changes and 'Trudy's Song' type chorus, and 'Justifiable Homicide', a number penned by Brierley, and already released as a single by Dave Goodman.

The set featured quite a few of their old songs, including their last single 'Judy Says', highlighting the guitar playing of Van Cook, which contrary to belief, is not one incessant scale exercise. Throughout the night he proved that he could, and does, produce a sound equal to any of his contemporaries, and surpassing most. It was only when the songs turned heavy that he lost any of this style as, head down, he followed the others into another crash-bang wallop bonanza, exchanging power for punishment.

The other great drawback of the Vibrators is Knox's vocals in small doses they are adequate, but after 20 minutes, his constant drone becomes downright wearing. Until the vocals become a more democratic issue, they seem unlikely to be able to hold any commitment from the audience, critics, or themselves.

KELLY PIKE

SPLIT ENZ
Doncaster, Outlook

SOMETHING JARRED. Apparently, lots of people like Split Enz, and — judging by the crowd's reaction to some of the numbers — quite a few have actually bought the band's records. Funny, that, since I've always reckoned Split Enz albums were awful, and that their 'reputation' had spanned solely from live work. But, confronted by said live situation, I still found the Enz unbearably tedious.

So: everyone but me (so it seems) loved 'em, so it's ironic that I was asked to review the gig, and the audience weren't. Firstly, the Enz brand of 'humour' left me cold: it's calculated slapstick, predictable as hell. Secondly, the band are thoroughly competent musicians, but so much of the material is deadweight cliché that they NEED every visual gimmick they can muster.

Funfunfunfun give the crowd what THEY want — slapstick / 'pleasant' songs / a good time. This, y'see, is where Split Enz score. It's a recipe they's perfected; it ain't important it ain't relevant, but it packs 'em in. The

Enz formula is almost totally contrary to my own conception of rock 'n' roll, but that, I realise, won't deter a single aficionado. They'll still buy the albums, go to the gigs, have a laugh and a night out; that's as deep as it'll ever go, and that's how it'll stay.

And the beat goes on. An 'emotional' song, the occasionally interesting lick, lame comedy, conceived musical disarray: yeah, funfunfun.

By the time the encores wheeled round I couldn't see the stage, but then again, I wasn't particularly interested any more. I felt curiously out of place, the only person who couldn't 'appreciate' how good they probably were. Like Genesis, what the band actually do is successful as far as it goes: presentation and content comes over exactly as intended, but it's ultimately varnish without wood, wallpaper sans wall, and — for the reviewer — a 'fun' night out without the fun.

CHRIS WESTWOOD



VIBRATORS' KNOX

Bloody er...good

10cc
Birmingham Odeon

OK FIGHT fans! The worrying's over! Birmingham liked 10cc (as Liverpool did before them). Confident and supremely competent they're having no difficulty in proving to their ever-growing legion of fans that they've firmly attained the big league... as a live band.

But to your man in the raincoat in the third row it was all too much. Two hours and fifteen minutes — no support and no intermission — of bright, clean and clever 10cc was (how can I put this without offending the aforementioned fans?) ...er, demoralising.

But it was a good gig. If you know what I mean, like.

Seated, yet entirely satiated, the audience — a true spread of teens and thirties — applauded warmly and encored steadfastly, with complete justification. The now six-piece line-up presents classically assured versions of their much-vaunted 'works', often, indeed, breaking out of the format for blazing solos and cyclical jams. It's a sight and sound that widens the eyes, excavates the ears... and buries everything else in concrete. Like the record player getting stuck when you're tied to a chair.

10cc gambled safely on a blanket coverage of 'Bloody Tourists', rarely losing technical momentum with a succession of neat songs that sounded (on this first hearing) as if they lacked the clinical incision of earlier triumphs. 'Shock On The Tube', 'Tokyo' and 'Last Night' (without mentioning the appallingly jolly 'From Rochdale To Ochos Rios') were never as sharp, even away from the barrage, as you wanted them to be.

With the older material the prowess was well evidenced. 'Wall Street Shuffle' (an invigorating opener), 'I'm Mandy Fly Me' (as heady as ever) and the well chosen closer with 'I'm Not In Love' standing out well. Perhaps the biggest response, however, went to 'Dreadlock Holiday' — the high point played out against a Caribbean mural. It's a very good song, I might have remarked, I wish they were all like that.

In the end it was good, but ordinary. Clever, but not incisive. As big league rock, there's no doubt it will get bigger.

But 'Bloody Tourists', though? Bloody clichés, more like! JOHN SHEARLAW

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DISCOS

By JAMES HAMILTON

CAROLINE ROADSHOW'S van and disco gear were stolen on Saturday in Finsbury Park, and a £200 reward is offered for info leading to their recovery (call 01 935 7366). With Caroline stickers on all windows, the dark blue twin-wheel Bedford 35cwt, number WVW 2748, contained rear speakers and amps covered in thick black carpet, an irreplaceable set of slides depicting a certain off-shore radio station, and the usual amount of other gear, projectors and about 700 records. Keep your eyes open!

UK DISCO TOP 90

CONTINUING the positions from page two.

- 21 25 DREADLOCK HOLIDAY, 10cc Mercury
- 22 16 THINK IT OVER, Cissy Houston Private Stock/12in
- 23 50 GREASE, Frankie Valli/Gary Brown RSO
- 24 22 NO GOODBYES, Curtis Mayfield US Curtom LP
- 25 56 NOW THAT WE FOUND LOVE, Third World Island 12in
- 26 27 YOU'RE THE ONE THAT I WANT, Travolta/Newtown John
- 27 23 STAND UP, Atlantic Starr A&M LP
- 28 28 WHISTLE BUMP, Eumir Deodato Warner Bros/12in
- 29 26 COPACABANA, Barry Manilow Arista/12in
- 30 68 PRANCE ON/CYCLOPS, Eddie Henderson Tower LP
- 31 41 BETTER THINGS TO COME, Nigel Martinez State/12in
- 32 30 YOU GOT ME RUNNING, Lenny Williams ABC/12in LP
- 33 47 GOT A FEELING, Patrick Juvet Casablanca/12in
- 34 33 MELLOW OUT, Gap Mangione A&M LP
- 35 24 FROM EAST TO WEST, Voyage GTO/LP
- 36 46 AN EVERLASTING LOVE, Andy Gibb RSO
- 37 32 RAININ' THROUGH MY SUNSHINE, Real Thing Pye/12in
- 38 36 GET OFF, Fony TK
- 39 56 GIVING IT BACK, Phil Hurtt US Fantasy 12in
- 40 35 GIMME THAT FUNK, Dennis Coffey US Westbound LP
- 41 38 SHAME, Evelyn 'Champagne' King RCA/12in
- 42 64 HOLDING ON, L.T.D. Funk A&M/Epic 12in
- 43 29 COME ON DANCE, Saturday Night Band CBS LP/12in
- 44 39 IS THIS A LOVE THING, Raydio Arista/12in LP
- 45 74 MONTEGO BAY, Sugar Cane Ariola Hansa/12in
- 46 59 IT SEEMS TO HANG ON, Ashford & Simpson US Warner Bros
- 47 57 RASPUTIN/PAINTER MAN, Boney M Atlantic LP
- 48 60 MIMO BELONGING, Tyrone David D-Roy/12in
- 49 31 ME AND MYSELF, Ronnie Jones Lollipop/12in promo
- 50 34 SATUROAY, Norman Jean Bearsville/US 12in
- 51 42 ONLY YOU, Teddy Pendergrass Phil Int LP
- 52 51 BAMA BOOGIE WOOGIE, Cleveland Eaton Gull 12in
- 53 66 DOWN FOR THE THIRD TIME, Bobby Caldwell US Clouds
- 54 62 LOCO MOTIVE, Passport US Atlantic 12in
- 55 40 YOUNGBLOOD, War US United Artists/LP
- 56 63 DISCO INFERNO, Trammps Atlantic 12in/LP
- 57 73 YOU, Samuel Jonathan Johnson US Columbia 12in remix
- 58 53 JASS AY LAY DEE, Ohio Players US Mercury
- 59 - LOVE DON'T LIVE HERE ANYMORE, Rose Royce Whitfield
- 60 54 IT'S RAINING, Darts Magnet
- 61 52 STANDING ON THE VERGE, Platinum Hook Motown 12in
- 62 47 RUNAWAY LOVE, Linda Clifford US Curtom 12in remix
- 63 43 GOT TO HAVE LOVING, Don Ray Polydor/LP
- 64 58 DO OR DIE, Grace Jones Island 12in
- 65 45 STELLAR FUNK, Slave Cotillion LP/US 12in promo
- 66 81 BOOGIE FUNO, Solar Flare RCA 12in
- 67 68 AIN'T NOTHING GONNA KEEP ME, Teri De Sario Casablanca
- 68 85 NIGHT LIFE, Blair US Solar Sound LP
- 69 86 WE LIKE TO PARTY... COME ON, Switch US Gordy LP
- 70 90 TAKE IT ON UP, Pockets US Columbia/12in promo remix
- 71 70 COME BACK AND FINISH, Gladys Knight Buddah
- 72 77 POINCIANA, Gato Barbien A&M LP
- 73 - GIMME YOUR LOVIN', Atlantic Starr Funk A&M/Epic
- 74 - PLATO'S RETREAT, Joe Thomas US TK 12in
- 75 72 ONLY YOU, Loleatta Holloway Salsoul/US LP
- 76 67 USE TA BE MY GIRL, O'Jays Phil Int
- 77 - LOVE WON'T LET ME WAIT, Major Harris Atlantic
- 78 69 EROTIC SOUL, Larry Pavers Rampage 12in
- 79 87 DISCO INFERNO, Players Association Vanguard/12in
- 80 - NEED TO KNOW YOU BETTER, Perished Touch US
- 81 90 ONE NIGHT AFFAIR, Samone Cooke Mercury/US 12in
- 82 78 DON'T WANNA SAY GOODNIGHT, Kandidate RAK/12in
- 83 - BALTIMORE, Nina Simone CTI
- 84 68 NIGHT FEVER, Carol Douglas Gull 12in
- 85 86 MAGIC MIND, Earth Wind & Fire CBS
- 86 44 COME ON DOWN BOOGIE PEOPLE, David Williams US A&M/12in/LP
- 87 - MONEY I'M RICH, Raydio Arista
- 88 79 OH WHAT A CIRCUS, David Essex Mercury
- 89 - POINT ZERO, Voyage GTO
- 90 81 BEND ME SHAPE ME, Gills Ariola Hansa/12in

BADEN'S exhibition, running until Thursday (14) at London's Bloomsbury Centre Hotel, is aimed more at the trade than the DJ customer but it is open to both in a two tier time system (Thursday though, is for all, from noon till six). Opening day on Tuesday saw ample evidence of DJs attending the busy fall-end of Squire's show before swelling with BADEN numbers after about 600 trade visitors had had the afternoon to themselves. Mounted on a much grander scale with 49 exhibitors'

stands, Discotek 78 is too large to review in depth this issue, but at first glance there are several highlights. Dave Simms Project Electronics of Ealing have a much praised double bank dimmer unit with totally automatic effects control which are also sound activated, called the LS 808 light mixer. Other attractions are a Revolta type twirling light rotator with eight or eight lamps, dazzling down at the floor, and a new Atlanta stereo console with built in

graphic equaliser and cassette deck. Gtronic of Molkham have a smart looking wood trimmed Matamor speaker - it looks more like an overgrown shelf speaker with a folded bin that has openings on each side of a central 100 watt push-pull driver for £160. Of the consoles on display, Gaurini Electro-Acoustics of Southend's Beverly Club Disco Console is still the most impressive looking. A big red swing wing monster, it has three light panels on the front and

everything built in. They also have a new 260 watt DH 790 speaker unit containing a 160 watt folded horn, a 100 watt mid range and three tweeters. Haze Sound and Lighting Systems of Wimborne now have some sturdy, solidly constructed console stands with front panel light stream screens and internal record shelving, while the Fiesta stereo console is built without amps into a flying case with a flat working surface for £210. Minns Distributors of Peterborough are carrying Flight Amplification's range

of speakers which are built into flight cases with wide mesh white painted wire speaker grilles - they also have a new 100 watt powered Citronic mixer and other amplifiers. A new venture for Compas Lighting of Lewisham is a range of stereo and mono discos with relatively simple controls (junior members of the range use rotary pots). The house style for their consoles, speakers cabinets and integrated lighting units features mustard yellow trim on black. Next week there will be a more detailed run down on other exhibitors.

London Disco Fair

ROGER SQUIRE'S disco exhibition began with a bang on Sunday, with a huge queue outside the Global Village venue and sweltering heat inside once the first day's nearly 2000 visitors had all crammed in. The highlight for many was the Light Circus and laser show, where under cinema conditions a complete spectrum of effects projectors and light boxes was demonstrated with a really helpful designer. Optokinetics of Luton's Super Sound Animator and the Solar Dynagraph attachments came into their own here, while Pluto Electronics of Andover's effects were also used. Pulsar of Cambridge have made a special simplified 3 channel control unit for sale, and their main ranges of well-proven lighting controllers now have rack-mounted cabinets. Similarly, Ilectronics of Haslemere's new clearly designed ICE Lumiere light controller is in a stackable cabinet (or rack-mounted), with some interesting new features. Star of the night was the planned panel and smart yet functional red-painted heat sinks incorporated into the console's sides. When fitted with Garrard or BSR decks the cost is £59, but a preferable de-luxe £80 version has variable speed drive Technica turntables and Stanton cartridges. Squire's own new Pro 12in console is based on the Soundout mixer with extra features like a digital clock, while Squire Pro 150w horn bin combination speakers recognize the decreasing popularity of separate horn units. Squire's have also launched a new Universal Lightshow Cabinet for carrying two projectors of any type plus their attachments. HH Electronics of Cambridge have added the £100 200w PA amp their dependable range - it features built-in graphic equalizer and add-on echo - while their impressive-looking new Pro 100/150/200 speaker range features a liquid cooled "bullet" radiator horn and robust black flight case housing. TK Discosound of London's Baila Pond Road have a new range of Pro PA mixers, while their 300w Roastar disco console has an optional built-in NAB jingle machine. SAI of Coppull's budget-priced £85 Maverick Stereo console has a smart new panel and extra - though still rather basic - controls, plus SAI have a new compact three-way bin and horn speaker system. Other exhibitors included CBS EMI, Phonogram, Polydor and Pye, the Vintage Record Centre, Bondcrest Insurance, Colorama T-shirts, Album Reflections (a mirror with LP sleeve detail), Discos International, IDRA Agency and the DJF. Most interesting of the lot, Performance Television (01-2946422) showed a video effects synthesizer panel which creates break-beat havoc with closed-circuit TV images. ROGER SQUIRE'S Disco Centres expand to Glasgow opening 11 at 10 Margaret Road, Glasgow G20 (041-9463303) next Tuesday, Sept 18th.

NEW SPINS

ROY AYRES: 'Can't You See Me?' (LP 'You Send Me' Polydor 291366). Superb 8:07 jazzy bouncer with almost a conga rhythm and great scat 'n' vibes, huge in London, mixes perfectly out of Herbie Hancock's slow bit (and then into 'Third World', while the more obvious repeat is fast 4:23 'Get On Up Get On Down' leaper will be on 12in soon. ROSE ROYCE: 'Strikes Again' (LP 'Whitfield' K2827). Generally lack "listening" LP with lotsa lovely slowies (worth using), so that only the 45's 'Do It Do It' and a typically burbling 'First Come First Serve' 3:18 clapper are solidly up tempo. IAN MATTHEWS: 'Man In The Station' (Rockburgh ROCS 208). Excellent bouly budding 3:55 fast white disco jumber, worth checking 'cos it could be big. LA BIONDA: 'One For You One For Me' (Mercury 618277). Original of the Continental, Omaha cannily covered by Jonathan King. It's got a catchy piano intro, happy leaping rhythm and sly strings, and is also due on 12in any day. Let battle begin! GLADYS KNIGHT & THE PIPS: 'It's Better Than Good Times' (Buddah BDS 478). British-made staccato hook with catchy staccato hook-line, on 3:40 7in or 6:30 12in (BDSL 478). PATRICK GARDNER: '(F)Y Men's High School Show' (Response SR 521, via Pye). Sparse jiggling electronic thudder builds into soulful vocal interplay, like Steve Wonder backed by Gloria LORD KITCHENER: 'Sugar

Bum Bum' (Ice GUY 7-12, via Pye), Infectious 6:08 calypso 12in with instrumental flip, currently huge for certain London jocks with a black crowd element - but could be good MoR too. BUNNY MALONEY: 'Baby I've Been Missing You' (Moodie HM 8055). Hard-to-get Jamaican import "pre", bit in Midlands, revives the Independents' soul slowie as grooving relaxed reggae. AURORA YORK: 'Don't It Make My Brown Eyes Blue' (RCA LP 26182). Very useful reggaefication stands out from the other 15 various artist tracks (for £2.85). TRADITION: 'Breezing' (RCA P B 5108). Rascals' 'Groovin'' rip-off makes a nice lazy reggae grinder. CHANTER SISTERS: 'Can't Stop Dancing' (Safari SAF 10). Well made but cold and totally unoriginal machine-like "formula" disco. JEAN MATTHEWS: 'Keep On Rolling' (Calendar DAY 122). Galloping thumper with booming bass and rattling rhythm, also on 12in (LDAY 122). EMOTIONS: 'Whole Lot Of Shakin' (LP 'Sunbeam' CBS 62864). Breathless staccato shrill 3:18 chugger in their 'Best Of My Love' style joins the similar 3:15 'Smile' single. AMANDA LEAR: 'Run Baby Run' (Ariola ARO 132). Repetitive husky - voiced Euro galloper on 3:40 red vinyl 7in or 2:48 7in. SHERRY: 'Let's Go Wild'

(Magnet 12MAG 123). Zingy pop Euro disco grinder on 18:12in or 3:15 7in. DEREK & RAY: 'Interplay' (RCA PB 9136). 1987 harpsichord instrumental (really!!) with what's now a northern beat, and indeed it's up north. GERRI GRANGER: 'I Go To Pieces' / REPERATA & THE DELRONS: 'Panic' / JAMES & BOBBY PURIFY: 'Shake That Feather' (Cassette Classics CC 3). Three northern specialities on a maxi. HAPPY CATS: 'These Boots Are Made For Walkin'' / 'Big City' / 'That Boy' (Cherry GRP 110). Good churning 1966 backing track, girly group flip, for northern fans. LEE ROYCE: 'Tears' (MCA 1782). Northern speciality from '68. JUDGE DREAD: 'Dread Rock' (Cactus CT 112). Typically filthy fun about a 14in attack of rock! STEPHEN STILLS: 'Can't

Get No Booty' (CBS 662). Steve Diggle chugger. ERIC CARMEN: 'Baby I Need Your Lovin'' (Arista ARIST 277). Four Tops oldie becomes a good pop swaver. CON FUNK SHUN: 'Shake And Dance With Me' (LP 'Love in the Mercury 9100056). Out here for ages but nobody told me, the hottest of a pleasant listening set in a relaxed bump-tempo clapper, now on US 48. C.J. & CO.: 'Deadeye Dick' LP (Atlantic K 60491). Village People-type fast 17:00 title - track stormer seems made for Tricky Dicky's gay crowd, but while all tracks are well done with lots of breaks they lack another 'Devil's Gun'. 'Love in the Mercury' title - 'Blame It On The Boogie' / 'Do What You Wanna Do' (Epic EPC 6683). Less infectious cover of Mick Jackson's Atlantic original (true), but the flip's their own nappily clapping swinger.

DISCO NEWS

EDDIE HENDERSON 'Prance On' has exploded as anticipated, but many jocks are also playing the LP's 'Cyclops' at 45 rpm - making it a hot funk jazz leaper! ... Sam J Johnson could finally be out here soon, while for imminent release are Gap Mangione on Funk A&M/Epic 12in, Wayne Henderson (7 in) ... planned for early October are Teddy Pendergrass 'Only You' 7:18 remix 12in (with 'Close The Door' as plus-side for radio) Carol Douglas 'Burnin' on chocolate vinyl Polydor 12in, Independent Movement (possible 15 in), Pockets ... Jonathan King and Music Machine are now on 12 in ... Capitol's much ballyhoosed "luminous" vinyl Kraftwerk 12 in and LP, due soon, have been beaten by Virgin's luminous Yellow Dog 'Little Gods' '78 24". Frenchies new Palm Beach restaurant in Worcester Park has an official music business opening on Monday (18), but served punters from last Saturday. There's a special prize for spotting the most spelling mistakes in the menu, and a money-back offer if you throw up when Travolta's 'Summer Nights' suddenly slips in between Stanley Turrentines and Sam J Johnson on the otherwise excellent music tape (come back Dave Simmonal) ... Rua "12 in" Phillips opens a new disco department this Saturday (16) at East London's 'Ere For Music store in Manor Park. Broadway, stocking imports, oldies and UK releases with discounts to bona fide DJs (take proof) Times are Friday evening till 6 pm and all day Saturday North - East Essex DJ Assn hold a fund-raising DJ Party Dance on Wednesday (20) at Colchester Embassy Suite.

DISCO DATES

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- 3 MANCHESTER Free Trade
- 5 ABERDEEN Capitol
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- 7 EDINBURGH Odeon
- 8 NEWCASTLE City Hall
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- 10 SHEFFIELD City Hall
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