

RECORD MIRROR

THIS IS IT TRAVOLTA INTERVIEW



**FREE
ALBUM**
See inside
**STATUS
QUO**
ABBA

**PRIVATE
PLEASURES**
NO. 2
CUT OUT
AND KEEP

PHOTO: ROBERT ELLIS

RECORD MIRROR

UK SINGLES

1	11	SUMMER NIGHTS, Travolta/Newton-John	RSO
2	1	DREADLOCK HOLIDAY, 10cc	Mercury
3	9	GREASE, Frankie Valli	RSO
4	17	LOVE DON'T LIVE HERE ANY MORE, Rose Royce	Whitfield
5	2	THREE TIMES A LADY, Commodores	Motown
6	3	OH WHAT A CIRCUS, David Essex	Mercury
7	6	KISS YOU ALL OVER, Exile	RAK
8	7	SUMMER NIGHT CITY, Abba	Epic
9	4	JILTED JOHN, Jilted John	EMI
10	5	BROWN GIRL IN THE RING, Boney M	Atlantic
11	10	HONG KONG GARDEN, Siouxsie and the Banshees	Polydor
12	12	PICTURE THIS, Blondie	Chrysalis
13	27	A ROSE HAS TO DIE, Dookeys	GTO
14	13	AGAIN AND AGAIN, Status Quo	Vertigo
15	14	BRITISH HUSTLE/PEACE ON EARTH, Hi Tension	Island
16	20	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
17	8	IT'S RAINING Dais	Magnet
18	15	FORGET ABOUT YOU, Motors	Virgin
19	29	CAN'T STOP LOVING YOU, Leo Sayer	Chrysalis
20	16	AN EVERLASTING LOVE, Andy Gibb	RSO
21	19	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
22	23	YOU'RE THE ONE THAT I WANT, Baker/Mullard	Pye
23	36	LUCKY STARS, Dean Friedman	Lifesong
24	22	TOP OF THE POPS, Rezillos	Sire
25	31	WINKER'S SONG, Ivor Biggun	Beggars' Banquet
26	25	DAVID WATTS, Jam	Polydor
27	41	NOW THAT WE'VE FOUND LOVE, Third World	Island
28	52	BLAME IT ON THE BOOGIE, The Jacksons	Epic
29	28	TALKING IN YOUR SLEEP, Crystal Gayle	UA
30	18	YOU'RE THE ONE THAT I WANT, Travolta/Newton-John	RSO
31	26	GALAXY OF LOVE, Crown Heights Affair	Philips
32	21	SUPERNATURE, Cerrone	Atlantic
33	49	HAVE YOU EVER FALLEN IN LOVE, Buzzcocks	UA
34	24	IT'S ONLY MAKE BELIEVE, Child	Ariola
35	64	BAMA BOOGIE WOOGIE, Cleveland Eaton	Gull
36	42	EVE OF THE WAR, Jeff Wayne's War of the Worlds	CBS
37	35	GOT A FEELING, Patrick Juvet	Casablanca
38	-	BLAME IT ON THE BOOGIE, Mick Jackson	Atlantic
39	-	RESPECTABLE, Rolling Stones	EMI
40	30	WHO ARE YOU, The Who	Polydor
41	61	DAYLIGHT KATY, Gordon Lightfoot	Warner Bros
42	32	BABY STOP CRYING, Bob Dylan	CBS
43	40	WHERE DID OUR LOVE GO, Manhattan Transfer	Atlantic
44	39	WHAT YOU WAITING FOR, Stargard	MCA
45	-	L.A. CONNECTION, Rainbow	Polydor
46	34	TWO OUT OF THREE AIN'T BAD, Meat Loaf	Epic
47	72	HEADS DOWN NO NONSENSE MINDLESS BOOGIE, Albertos	Logo
48	53	SHAME, Evelyn 'Champagne' King	RCA
49	45	AIN'T WE FUNKIN' NOW, Brothers Johnson	ABM
50	-	I GO TO PIECES, Gerri Granger	CC3
51	-	DIPPETY DAY, Father Abraham	Decca
52	43	SHE'S GONNA WIN, Bilbo	Lightning
53	37	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
54	81	MEXICAN GIRL, Smoke	RAK
55	69	AND THE BAND PLAYED ON, Flash and the Pan	Ensign
56	47	HOT SHOT, Karen Young	Atlantic
57	33	FOREVER AUTUMN, Justin Hayward	CBS
58	44	DON'T KILL THE WHALE, Yes	Atlantic
59	-	DON'T COME CLOSE, Ramones	Sire
60	-	IT'S BETTER THAN GOOD TIME, Gladys Knight	Buddah
61	55	AIN'T NOTHING GONNA KEEP ME FROM YOU, Teri De Sario	Casablanca
62	-	ROLLIN' ON, Circus	Jet
63	-	BRANDY 'O' Jays	Philadelphia
64	-	MIDDLE OF THE NIGHT, Brotherhood of Man	Pye
65	-	MONTAGE BAY, Sugar Cane	Ariola/Hansa
66	-	HOLLYWOOD NIGHTS, Bob Seger	Capitol
67	58	DANCE GET DOWN/HOW DO YOU DO, Al Hudson	ABC
68	-	LOUIE LOUIE, Motorhead	Bronze
69	66	SOMEWHERE IN THE NIGHT, Barry Manilow	Arista
70	-	DOWN AT THE DOCTORS, Doctor Feelgood	UA
71	54	RAINING THROUGH MY SUNSHINE, Real Thing	Pye
72	48	METEOR MAN, Dev D Jackson	Mercury
73	60	LONDON TOWN, Wings	Parlophone
74	67	YOU GOT ME RUNNING, Leony Williams	ABC
75	63	WALK ON BY, Strangers	UA

UK ALBUMS

1	1	NIGHTFLIGHT TO VENUS, Boney M	Atlantic/Hansa
2	2	IMAGES, Don Williams	K-Tel
3	5	GREASE, Original Soundtrack	RSO
4	4	SATURDAY NIGHT FEVER, Various	RSO
5	3	CLASSIC ROCK, London Symphony Orchestra	K-Tel
6	8	WHO ARE YOU, The Who	Polydor
7	6	WAR OF THE WORLDS, Jeff Wayne's Musical Version	CBS
8	-	BLOODY TOURISTS, 10 CC	Mercury
9	13	PARALLEL LINES, Blondie	Chrysalis
10	7	JAMES GALWAY PLAYS SONGS FOR ANNIE	Red Seal
11	10	NATURAL HIGH, Commodores	Motown
12	9	DON'T LOOK BACK, Boston	Epic
13	14	STREET LEGAL, Bob Dylan	CBS
14	15	LIVE AND DANGEROUS, Thin Lizzy	Vertigo
15	12	ARE WE NOT MEN? NO WE ARE DEVO, Devo	Virgin
16	24	RUMOURS, Fleetwood Mac	Warner Bros
17	26	AND THEN THERE WERE THREE, Genesis	Chrysalis
18	23	20 GOLDEN GREATS, The Hollies	EMI
19	19	BAT OUT OF HELL, Meat Loaf	Epic/Cleveland Int
20	37	LEO SAYER, Leo Sayer	Chrysalis
21	11	STAR PARTY, Various	K-Tel
22	20	THE ALBUM, Abba	Epic
23	-	STRIKES AGAIN, Rose Royce	Whitfield
24	22	WHO PAYS THE FERRYMAN, Yannis Maitopoulos	BBC
25	16	NEW BOOTS AND PANTIES, Ian Dury	Siff
26	30	OUT OF THE BLUE, Electric Light Orchestra	Jet
27	28	SUNLIGHT, Herbie Hancock	CBS
28	27	OCTAVE, Moody Blues	Decca
29	32	THE KICK INSIDE, Kate Bush	EMI
30	35	SHADOW DANCING, Andy Gibb	RSO
31	31	LENA MARTELL COLLECTION, Lena Martell	Ronco
32	34	SOME GIRLS, Rolling Stones	EMI
33	18	B FOR BROTHERHOOD, Brotherhood Of Man	Pye
34	29	CAN'T STAND THE REZILLOS, The Rezillos	Sire
35	46	GREATEST HITS, Abba	Epic
36	25	THAT'S WHAT FRIENDS ARE FOR, Mathis/Williams	QBS
37	21	EVERYONE PLAYS DARTS, Darts	Magnet
38	-	THE BRIDE STRIPPED BARE, Bryan Ferry	Polydor
39	17	20 GIANT HITS, Nolan Sisters	Target
40	43	WHEN I DREAM, Crystal Gayle	United Artists
41	49	PASTICHE, Manhattan Transfer	Atlantic
42	38	TONIC FOR THE TROOPS, Boomtown Rats	Ensign
43	48	HANDSWORTH REVOLUTION, Steel Pulse	Island
44	45	LONDON TOWN, Wings	Parlophone
45	33	EVITA, Various	MCA
46	-	20 GOLDEN GREATS, Nat King Cole	Capitol
47	36	DARK SIDE OF THE MOON, Pink Floyd	Harvest
48	39	A SONG FOR ALL SEASONS, Renaissance	Warner Brothers
49	44	DOUBLE VISION, Foreigner	Atlantic
50	40	DREAM WORLD, Crown Heights Affair	Philips

UK SOUL

1	1	THREE TIMES A LADY, Commodores	Motown
2	3	YOU MAKE ME FEEL MIGHTY REAL, Sylvester	Fantasy
3	-	LOVE DON'T LIVE HERE ANYMORE, Rose Royce	Whitfield
4	2	GALAXY OF LOVE, Crown Heights Affair	Mercury
5	5	I THOUGHT IT WAS YOU, Herbie Hancock	CBS
6	4	BRITISH HUSTLE, Hi Tension	Island
7	16	SHAME, Evelyn 'Champagne' King	RCA
8	10	AIN'T WE FUNKIN' NOW, Brothers Johnson	ABM
9	8	HOT SHOT, Karen Young	Atlantic
10	12	WHAT ARE WE WAITING FOR, Stargard	MCA
11	17	HOLDING BACK, Lid	ABM
12	6	LET THE MUSIC PLAY, Charles Earlant	Mercury
13	7	BROWN GIRL IN THE RING, Boney M	Atlantic
14	-	DANCE GET DOWN, Al Hudson & The Soul Partners	ABC
15	-	YOU GOT ME RUNNING, Lenny Williams	ABC
16	-	BAMA BOOGIE BOOGIE, Cleveland Eaton	Gull
17	-	GIMME YOUR LUVIN', Atlantic Star	ABM
18	-	NOW THAT WE'VE FOUND LOVE, Third World	Island
19	11	STUFF LIKE THAT, Quincy Jones	ABM
20	9	LET'S START THE DANCE, Hamilton Bohannon	Mercury

SUPPLIED BY: BLUES & SOUL 42 Hanway Street, London W1. Tel: 636 2283

UK DISCO

1	2	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester/Fantasy	10cc
2	1	GALAXY OF LOVE, Crown Heights Affair	Mercury 12in LP
3	3	BRITISH HUSTLE/PEACE ON EARTH, Hi-Tension	Island 12in LP
4	4	THREE TIMES A LADY, Commodores	Motown LP
5	5	HOT SHOT, Karen Young	Atlantic 12in/US West End 12in
6	8	SUPERNATURE, Cerrone	Atlantic 12in LP
7	7	I THOUGHT IT WAS YOU, Herbie Hancock	CBS 12in LP
8	6	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol 12in LP
9	9	LET'S START THE DANCE, Hamilton Bohannon	Mercury 12in LP
10	10	AIN'T WE FUNKIN' NOW/STREETWAVE/RID-O ROCKET/MISTA COOL, Brothers Johnson	Funk A&M/Merica 12in/ABM
11	13	WHAT YOU WAITIN' FOR, Stargard	MCA 12in LP
12	15	DREADLOCK HOLIDAY, 10cc	Mercury 12in LP
13	14	NOW THAT WE FOUND LOVE, Third World	Island 12in LP
14	12	LET THE MUSIC PLAY/OVER AND OVER, Charles Earlant	Mercury 12in/US LP
15	17	GREASE, Frankie Valli/Gary Brown	RSO
16	11	STUFF LIKE THAT, Quincy Jones	ABM 12in LP
17	30	LOVE DON'T LIVE HERE ANYMORE/FIRST COME FIRST SERVE/IM IN LOVE/DO IT DO IT, Rose Royce	Whitfield LP
18	21	BROWN GIRL IN THE RING, Boney M	Atlantic 12in LP
19	18	CAN'T YOU SEE ME/GET ON UP GET ON DOWN, Roy Avers	Polydor LP
20	16	FRANCE ON/CYCLOPS (45 rpm)/BUTTERFLY, Eddie Henderson	Tower LP/Capitol 12in

STAR CHOICE



PAUL WELLER, The Jam

1	LONG SHOT KICK THE BUCKET	Pioneers
2	ROUGH RIDER	Four Tops
3	DON'T BE A DROP OUT	James Brown
4	BREAKDOWN	Tom Petty
5	MAKING TIME	The Creation
6	MY GIRL	Olivia Newton-John
7	IN THE MIDNIGHT HOUR	Wilson Pickett
8	ANYWAY, ANYHOW, SOMEBODY	The Miracles
9	WATERLOO BRIDGE	The Miracles
10	IT MEK	U2

OTHER CHART

Singles		
1	••••• YOU, Alberto Y Lopez Trios Paranoias	Logo Records
2	SWEET SUBURBIA, The Skids	Virgin
3	EVER FALLEN IN LOVE, Buzzcocks	United Artists
4	DON'T COME CLOSE, The Ramones	Sire
5	PICTURE THIS, Blondie	Chrysalis
6	GHOSTS OF PRINCES IN TOWERS, Rich Kids	EMI
7	DAVID WATTS, The Jam	Phonogram
8	BABY'S IN THE CLUB, John Otway	Phonogram
9	TOP OF THE POPS, The Rezillos	Sire
10	LOVE IS BLIND, Nature	Zoom Records
Albums		
1	PARALLEL LINES, Blondie	Chrysalis
2	ROAD TO RUIN, The Ramones	Sire
3	SYSTEMS OF ROMANCE, Ultravox	Island
4	ARE WE NOT MEN?, Devo	Virgin
5	LOVE BITES, Buzzcocks	United Artists
6	GHOSTS OF PRINCES IN TOWERS, Rich Kids	EMI
7	CAN'T STAND THE REZILLOS, The Rezillos	Sire
8	HOLIDAY ALBUM, Radio Stars	Chiswick
9	WHO ARE YOU, The Who	Polydor
10	LIVE IN LONDON, The Values	Zoom

SUPPLIED BY: BRUCE'S, 79 Rose Street, Edinburgh. Tel: 226 2804

YESTERYEAR

5 Years Ago (29th September, 1971)		
1	EYE LEVEL	The Simon Park Orchestra
2	THE BALLROOM BLITZ	The Sweet
3	ANGEL FINGERS	Wizzard
4	MONSTER MASH	Bobby Pickett and The Crypt Kickers
5	ROCK ON	David Essex
6	OH NO NOT MY BABY	Rod Stewart
7	ANGIE	Rolling Stones
8	NUTBUSH CITY LIMITS	Ike and Tina Turner
9	FOR THE GOOD TIMES	Perry Como
10	ALL THE WAY FROM MEMPHIS	Mort The Hoople
10 Years Ago (28th September, 1968)		
1	THOSE WERE THE DAYS	Mary Hopkin
2	HEY JUDE	The Beatles
3	JEZAMINE	The Casuals
4	I GOTTA GET A MESSAGE TO YOU	The Bee Gees
5	HOLD ME TIGHT	Johnny Nash
6	SAY A LITTLE PRAYER	Aretha Franklin
7	DO IT AGAIN	The Beach Boys
8	ON THE ROAD AGAIN	Canned Heat
9	LITTLE ARROWS	Leapy Lee
10	LADY WILL POWER	The Union Gap
15 Years Ago (28th September, 1963)		
1	SHE LOVES YOU	The Beatles
2	IT'S ALL IN THE GAME	Cliff Richard
3	I WANT TO STAY HERE	Steve Lawrence and Eydie Gorné
4	APPLEJACK	Jet Harris and Tony Meehan
5	JUST LIKE EDDIE	Heinz
6	I'LL NEVER GET OVER YOU	Johnny Kidd and The Pirates
7	DO YOU LOVE ME?	Brian Poole and The Tremeloes
8	IF I HAD A HAMMER	Nina Simone
9	THEN HE KISSED ME	The Crystals
10	WISHWING	Buddy Holly

US SINGLES

1	2	KISS YOU ALL OVER, Exile	Warner Curb
2	1	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
3	3	HOPELESSLY DEVOTED TO YOU, Olivia Newton-John	RSO
4	4	THREE TIMES A LADY, Commodores	Motown
5	6	SUMMER NIGHTS, John Travolta/Olivia Newton-John	RSO
6	7	DON'T LOOK BACK, Boston	Epic
7	9	HOT CHILD IN THE CITY, Nick Gilder	Chrysalis
8	10	REMINISCING, Little River Band	Harvest
9	11	LOVE IS IN THE AIR, John Paul Young	Scotti Brothers
10	5	AN EVERLASTING LOVE, Andy Gibb	RSO
11	14	YOU NEEDED ME, Anne Murray	Capitol
12	16	WHENEVER I CALL YOU "FRIEND", Kenny Loggins	Columbia
13	13	YOU AND I, Rick James	Gordy
14	15	HOLLYWOOD NIGHTS, Bob Seger	Capitol
15	8	HOT BLOODED, Foreigner	Atlantic
16	18	OH DARLIN', Robin Gibb	RSO
17	12	FOOL IF YOU THINK IT'S OVER, Chris Rea	Magnet
18	20	RIGHT DOWN THE LINE, Gerry Rafferty	United Artists
19	21	GET OFF, Foxy	Dash
20	24	FULL ON IN THE USA, Linda Ronstadt	Asylum
21	22	LOVE THEME FROM EYES OF LAURA MARS, Barbra Streisand	Columbia
22	26	SHE'S ALWAYS A WOMAN, Billy Joel	Columbia
23	25	COME TOGETHER, Aerosmith	Columbia
24	28	YOU NEVER DONE IT LIKE THAT, Captain & Tennille	ABM
25	50	MAC ARTHUR PARK, Donna Summer	Casablanca
26	29	WHO ARE YOU, Who	MCA
27	30	I LOVE THE NIGHT LIFE, Alicia Bridges	Polydor
28	31	TALKING IN YOUR SLEEP, Crystal Gayle	United Artists
29	40	HOW MUCH I FEEL, Ambrosia	Warner Bros
30	32	5-7-0-5, City Boy	Mercury
31	35	BEAST OF BURDEN, The Rolling Stones	Rolling Stones
32	36	JOSIE, Steely Dan	ABC
33	46	IT'S A LAUGH, Daryl Hall & John Oates	RCA
34	17	GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire	Columbia
35	37	ALMOST LIKE BEING IN LOVE, Michael Johnson	EMI America
36	38	DEVOTED TO YOU, Carly Simon & James Taylor	Elektra
37	40	HEARTBREAKER, Dolly Parton	RCA
38	67	DOUBLE VISION, Foreigner	Atlantic
39	43	I WILL STILL LOVE YOU, Stonebelt	Parachute
40	44	DANCE DISCO HEAT, Sylvester	Fantasy
41	41	ALL I SEE IS YOUR FACE, Dan Hill	20th Century
42	42	BADLANDS, Bruce Springsteen	Columbia
43	39	PARADISE BY DASHBOARD LIGHTS, Meat Loaf	Cleveland Int
44	47	TOOK THE LAST TRAIN, David Gates	Elektra
45	23	GREASE, Frankie Valli	RSO
46	53	READY TO TAKE A CHANCE AGAIN, Barry Manilow	Arista
47	49	SWEET LIFE, Paul Davis	Bang
48	55	LONDON TOWN, Wings	Capitol
49	51	'HOLDIN' ON, LTD	ABM
50	56	EASE ON DOWN THE ROAD, Diana Ross & Michael Jackson	MCA

US DISCO

1	1	YOU MAKE ME FEEL (MIGHTY REAL), Sylvester	Fantasy
2	2	KEEP ON JUMPIN', Musique	Prelude
3	1	INSTANT REPLAY, Oan Hartman	Blue Sky
4	3	VICTIM, Candi Staton	Warner Bros
5	8	BEAUTIFUL BEND, Boris Midney	Marlin
6	5	THINK IT OVER, Cissy Houston	Private Stock
7	4	HOT SHOT, Karen Young	West End
8	9	SUPERSTAR/GO FOR THE MONEY, Bob McGilpin	Butterfly
9	16	STAR CRUISER, Gregg Diamond	Marlin
10	7	DO OR DIE/PRIDE/FAME, Grace Jones	Island
11	10	LET'S START THE DANCE, Bohannon	Mercury
12	17	KEEPING TIME, Paul Jabara	Casablanca
13	18	MR DJ, YOU KNOW HOW TO MAKE ME DANCE, The Glass Family	JDC Records
14	11	DANCING IN PARADISE/LOVE IN YOUR LIFE, El Coco	AVI
15	25	BURNIN', Carol Douglas	Midsong
16	12	BOOGIE OOGIE OOGIE, A Taste Of Honey	Capitol
17	13	I DON'T KNOW WHAT YOU DO, Sweethearts	Shadesbrook
18	29	I'M A MAN, Magic	Prelude
19	25	DOWN THE BEST THAT I CAN, Superlatives	West End
20	14	MESS YOU, The Rolling Stones	Atlantic

US ALBUMS

JUICY LUCY

Busty Bette's ballroom

WELL MY darlings what an Indian Summer this has turned out to be. Fabulous (and I do mean fabulous) weather five months too late. It's just as well my dears that the name of our game is entertainment and not exercise otherwise where would be?

Anyway, entertainment it is. And entertainment - with a capital E (cup) is what we got last week. Of course I'm talking about Bette Midler, my dears. The Divine Miss M, the "biggest bust in the Bronx," call her what you will, she was excellent.

What energy, even though I do say it myself. Not only a series of Palladium shows that lasted for over two hours but one of the best parties we've had all year - if only Robert Stigwood had been there to see how it should be done.

Ms Midler picked the Waldorf Hotel, naturally enough, a ballroom of splendid, seedy elegance - matching the decor of some doomed, magnificent ocean liner - for her party. And how we all struggled to attend.

Even before the diminutive star made her appearance the arriving guests - packed out by roving spotlights - were an extremely select bunch. Here an unshaven Jack Nicholson (tremulously enquiring at the door if he was on the guest list), there a fit-looking Art Garfunkel, a short-haired Robert Plant, Lee Remick, Russell Hart, Peter Cook, Lynsey de Paul, George Melly and Jordan (a punk personally) to name a few.

Why even Joey Ramone (a musician) and Reginald Bosanquet (a newscaster). What with a champagne fountain (of all things) and groaning tables none felt obliged to leave until the early hours.

One person who didn't go to the party however, was the voluble Rusty Egan of the Rich Kids. Having flogged his tickets for a mere £60 at the Palladium and sneaked in the back door



I'M HEARTENED to see that playback, as we business people call them, are making a comeback. What better opportunity to assess new offerings than in the presence of the artist? Such an event was for the new album from the ever-lively Swindon combo XTC last week. Here, under the fussy ministrations of Al Clark (30) we heard what was to be the "second future of rock 'n' roll,"

"the apocalypse of power pop" and many other accolades that will surely stand the passage of time.

But why have XTC not yet achieved world domination, you may ask. A clue might be provided by the comment of one well-lubricated correspondent as we poured ourselves into a taxi afterwards. "What they need is a hit single," he remarked gruffly.

Less well-received however were the very wonderful Albertos Y Lost Trios Paranolas (in the charts, my dears, didn't Lucy tell you?) at a party given in their honour last week. Here, I'm shocked to report, your darling Lucy (plus her towering escort) were the only guests to show up. Embarrassment, my dears, I can't describe it.

Fortunately the evening was saved by the Mancunian humour of the Albertos, most of which involves falling on the floor and telling funny stories, meanwhile fiendishly plotting to make a mockery of the top-selling artists of the day. They succeed on all counts as their new album will reveal.

Meanwhile the group themselves tell me they are in the process of splitting up. "We will be firing two members of the group each week until we get into the Top 10," confided the combo's spokesman CP Lee. "The splits, which will be 'random' first and 'amicable' second, will enable us all to pursue solo projects."

Could this have anything to do with their video presentation with overweight former satirist Peter Cook (over 40) Lucy asks. I can only urge that Logo (the Albertos label to you) re-show this slice of amusing filth and let the truth be known.

Just to prove that 'Grease' fever didn't stop in Leicester Square I hear reports that the queues for the film in all parts of the metropolis threaten public order. How have you fared my darlings? Send me your 'Grease' queue story and I'll see if I can't rake up a few prizes for some of the best. You know I love to hear from you.

BORING OLD Queen again - sorry dears, I'm wrong. They didn't do anything this week, and I fear handsome Freddie Mercury must have lost my phone number. How about boring old Fleetwood Mac then? They've just published their biography. How about boring old Eric Clapton then? He's presented each and everyone of West Bromwich Albion with a special gold album (makes a change from being bored in China, 'h lads?') It's not the same without Queen is it dears? If only they'd stop messing around on the losta fortune and finish their album.



WHICH ONE has the miracle ingredient? Before (above) you see mature, serious Lynda Kelly of the popular group 5000 Volts. After (left) you see pert, sexy Lynda Kelly of the unknown pop act Lynda Virtu. Use new sensational RECORD COMPANY, the product that turns any mouse into a man-eater. You know it makes sense.

I DO feel sorry for all those hard-working executives at Polydor Records, the company who have handsome, "oleaginous" hunk John Travolta as a solo recording artist on their label. So voluminous has Travolta's fan mail become since 'Grease' that they simply can't cope and have had to take on extra staff. Currently 6,000 letters a day are winging their way to the Italo-American heart throb. But don't ring me girls; the jobs are all filled.



THAT'S NOT all that's tugging at your correspondent's heart strings this week. How can I send enough condolences to the youngest of the Gibb brothers, pop idol Andy to you? So upset has Mormon princess Marie Osmond been by his alleged pestering that she has ordered her lawyer

to make him stop. And to make it even worse for Andy, Olive Osmond (Marie's mum to you) is reported to have said: "There is nothing on Marie's side." Oh dear. To whom will Andy turn now?

AND WHAT about this, for old time's sake? Can it really be that handsome welsh hunk Tom Jones has (temporarily) stopped singing? That the 'Voice Of The Valleys' is now nothing more than a pipsqueak? I can only hope that the problem is soon cleared up. But I can't ever recall this ever happening to Richard Burton, can you?

LOSING HIS voice is one thing that has never worried evergreen Cliff Richard. Such were my reflections as I listened - in the playback manner that has become so stylish of late - to his brand new album only last night. In bounded Cliff, cracking jokes and he loved his album and just like everybody else present he hated the green champagne so thoughtfully provided for our refreshment. SO POPULAR singing trio the Three Degrees once again hope to make Prince Charles their darling. Hearing that they were to be the entertainment at a gala do in the wilds of Aberdeen this weekend HRH immediately exchanged his seat for one in the front row. "He'll be up there on stage dancing, you can be sure of that," claim the dusky group who already have the distinction of exercising the royal legs in the

pearance with wife and baby) failed to make an impression on the giggling sybarites! How odd, I thought to myself.

● A spokesperson rings me from the Harvey Goldsmith office (hi Harv!) to tell me the real facts about the Stranglers Battersea concert. The total number of tickets sold, he informs me, was 6,574. Now hands up all those who said the Stranglers couldn't pull.

WHILE glamorous actress Joan Collins, who admits to being 42 (or 43) and looks not a day over 25, is to begin work soon on a follow-up to the grotesquely successful film 'The Stud', 'The Bitch', she tells me, is to feature a new galaxy of handsome male figures, most of whom she is currently on the look out for. "I'll need two or three English studs and several more international men," she says hopefully.

The book, the film the album and 'The Bitch' begin in January. The queue for Ms Collins' attentions begins now.

Enough of this bitchiness! My vacancies have been filled for quite some time Ms Collins, I don't mind telling you. And I won't, positively won't, be making an album whatever anyone offers me. So there. But I will be back again next week with more of the little-tattle of which I know you're so fond. If you can wait until then... so can I. Byeeeeeee!

WELL MY dears, weren't you all anxious to get yourselves inside a Sham 69 tour shirt. With all your entries I'll have to see if I can't run another clothing competition soon!

Anyway here are the 25 lucky winners. And darlings, just this week you're famous: N. R. Palm, London; E. J. West, Kent; Michael Massiatt, Aylesbury; Martin Ling, Enfield; N. R. Budinger, Ipswich; Denny Morton, Ipswich; Linda Kerry, Suffolk; David Farran, Eccles; Sally Etherington, Blackheath; Stephen Roche, London; Gunner Joe, Gloucester; Kevin Wallis, London; Mark Collins, Lincoln; L. Hall, Nottingham; Chris Gauden, Bromley; J. Whalley, Blackburn; Ian Walker, Bushey; Ian Cripps, Walton - On - Thames; Michael McGann, Co. Durham; Sam Nawab, Herne Bay; Philip Hulme, Exeter; Rebecca Pond, London; Key Collins, Herts; Innes Taylor, Aberdeen; Chris Oakley, Stafford. Kraftwerk Competition (wasn't it easy my dears?) winners next week.



BETTE MIDLER: If you had this invitation, you were in

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

"AND THE BAND PLAYED ON..."

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

by FLASH & THE PAN ENY 15



NEWS

News Editor JOHN SHEARLAW

'GREASE' CLEANS UP

IN Britain this week 'Grease' is... the world! For both the singles, the album and the film continue to break nearly every record going. 'Summer Nights' this week becomes the second 'Grease' single to top the charts. The first, 'You're The One That I Want', became the longest-lasting number one for 18 years and with sales of 1,800,000 the second biggest selling British single of all time - behind 'Mull of Kintyre'.

The 'Grease' album, top of the album charts has gone double platinum with sales of £500,000. And the film itself grossed £80,000 in four West End cinemas in its first week of release - easily outstripping 'Star Wars' and 'Close Encounters Of The Third Kind'. Next up is the new single 'Sandy' from John Travolta, released this week. While the film goes on general release as from next weekend.

Gabriel/Hackett back on stage

AFTER two summer outdoor appearances at Knebworth and Battersea Park, Peter Gabriel is to return to the more familiar confines of London's Hammersmith Odeon for a series of Christmas shows.

He is to play four consecutive nights at the Odeon on December 20, 21, 22 and 23. Gabriel will appear with a support act yet to be announced.

Tickets for the shows will be available by personal application from October 5, but postal applications will be taken immediately at Peter Gabriel Box Office, The Odeon, Hammersmith, London, W6. Cheques and postal orders must be made payable to Odeon Hammersmith and a s.a.e. should be enclosed.

Another former Genesis member is to make his first live appearances since leaving the band. Steve Hackett has assembled a six-piece band for a six-date British tour in October. He plays: Cardiff University October 23, Manchester Apollo 24, Glasgow Apollo 26, Aylesbury Friars 28, Birmingham Odeon 29, London Hammersmith Odeon 30.

The tour, following the recent release of a Hackett solo album, also coincides with the release of a new single. A new version of 'Narnia' is available on October 6.

JUST RELEASED

THE new single from Sham 69 has been named as 'Hurry Up Harry', a new Pursey/Parsons song. B-side is 'No Entry' and it's available on October 6.

'EVITA' star Elaine Paige releases her debut single 'Don't Walk Away Till I Touch You' this week. The single, and the album to follow shortly, were recorded between nightly performances of the smash musical.

THE Jam's new single is 'Down In The Tube Station At Midnight', released on October 6. It's backed with 'So Sad About Us', which the Jam's Paul Weller describes as "our tribute to Mr Moon."

A NEW single and album are available in the next two weeks from the Rubettes, who will be returning to the UK from the Polish tour to promote them. The single 'Movin'', is released this Friday, with the album 'Still Unwinding' set for mid-October.

COSMIC rockers Hawkwind (now touring with a modified line-up as the Hawklords) have their only chart hit - 'Silver Machine' from 1972 - re-released next week. The single, recorded live at the Roundhouse over six years ago, will have the first 15,000 copies issued in 12in with a "mirror board" bag.

THE much-in-demand single from Judie Tzuke - 'For You' - is being rush-released by Rocket Records this week.

JOHN Paul Young's follow-up to 'Love Is In The Air', will be 'The Day My Heart Caught Fire'... available this week. It will be followed by an album in October.



NO JIMMY PURSEY but even so members of the Sham Army turned up for the Anti Nazi League's rally in Hyde Park to join the 30,000 who marched six miles to a concert in Brockwell Park, Brixton. See full story page 31.

AT LAST — A NEW ALBUM FROM ELT

ELTON JOHN'S first new album for two years features the new songwriting partnership of Elton John and Gary Osborne... as well as guest appearances by the staff and players of Watford Football Club!

'A Single Man' will be released on October 20 with two solo John compositions, 'Reverie' and 'Song For Guy' and nine other John/Osborne compositions. Full track listing is: Side 1: 'Shine On Through', 'Return To Paradise', 'I Don't Care', 'Big Dipper', 'It Ain't Gonna Be Easy'. Side 2: 'Part Time Love', 'Georgia', 'Shooting Star', 'Madness', 'Reverie', 'Song For Guy'.

The Watford players, along with Herbie Flowers and members of Chris Barber's Jazz Band, make what are described as "cameo appearances". A single from the album, 'Part Time Love', will be released on October 6.

DOOMED TO BE FOREVER DAMNED



AFTER a recent reunion gig in London three members of the former punk rock group The Damned have decided to go on the road again together.

The group, now renamed the Doomed, consists of Dave Vanian, Rat Scabies and Captain Sensible of the original line-up, along with Henri Bradowski.

The following dates are confirmed: Plymouth Metro September 29, Newport Stowaways October 4, Birmingham The Gig 5, Retford Porterhouse 6, Manchester Mayflower 13, Middlesbrough Rock Garden 14, London Royal College of Art, 19, Brighton Sussex University 20, Peterborough Focus Club 21.

While a Doomed spokesman stressed that the reunion was "not necessarily permanent" it's understood that they are currently negotiating a new record contract.

SLADE... WOT BAK AGAIN!

A REVITALISED Slade begin another British tour next month, ending with one of their first London appearances for some time.

Dates are: Leicester Bailey's October 2 to 7, Southport Theatre 8, Blackburn Bailey's 9 to 14, Keele University 18, Newcastle - on - Tyne Poly 20, Nottingham University 21, Carlisle Market Hall 22, Sheffield Poly 23, Webbington Country Club 26, Reading University 26, Guildford University 27, Bradford University 28, Derby Assembly Rooms 29, London Music Machine 30.

Siouxsie set for first major tour

SIOUXSIE and the Banshees are set for their first major tour since signing to Polydor.

They kick off at Hemel Hempstead Pavilion on October 11, where the special guest will be American singer Nico - once with the Velvet Underground. Other dates will include two support acts, of which one will be Spizz Oil.

The tour runs into November with dates at: Bath Pavilion October 12, Cardiff Top Rank 15, Plymouth Fiesta 16, Bristol Locarno 17, Bournemouth Village Bowl 18, Hastings Pier Pavilion 20, Leeds University 21, Birmingham Mayfair 23, Coventry Tiffany's 24, Mid-Hanley Victoria Hall 25, Glasgow Apollo 27, Middlesbrough Town Hall 29, Newcastle City Hall 30, Sheffield Top Rank 31, Lancaster University November 1, Liverpool Mountford Hall 3, Manchester University 4, Canterbury Odeon 10, Colchester Essex University 11, Blackburn King George's Hall 14, Malvern Winter Gardens 15, Portsmouth Locarno. A London date will be announced shortly.

Reggae fest flops

BRITAIN'S first "international reggae festival" ended in shambles last weekend with only one of the advertised bands appearing.

The festival, at London Alexandra Palace, was due to have run from 3 pm until midnight, with all the top British reggae bands appearing. In the event only Matumbi - who came on around 10.30 pm - actually played.

"The whole affair was badly organised from the start," claimed Carl Levy of the Cimarrons, one of the bands who were to have appeared. "We were meant to have a soundcheck at noon and we still hadn't been given one at 6 pm."

Poor ticket sales and the non-appearance of several of the sound systems also contributed to the failure of the festival, and many of the 2000 - strong crowd left even before Matumbi appeared.

Happy Birthday WC

WIGAN CASINO Soul Club, regarded by many as the home of "northern soul", celebrated its fifth anniversary as a Saturday all-night venue last weekend.



The club, who pioneered the Night Owl all-nighter in 1973, have gone from strength to strength. The Casino has been featured in several Winstanley began his own TV documentaries and northern soul label; last year Wigan DJ Russ Casino Classics.

Radio 1 schedule changes

FURTHER changes in the Radio 1 schedule, the first of which were announced last week, take place on November 11.

As previously reported there will be a new rock show each weekday evening - between 8 and 9.50 pm - hosted by former Piccadilly Radio DJ Andy Peebles, while John Peel's show will continue from Monday to Thursday - with a new show between 10 and midnight on Friday featuring live rock and records.

The other major change is on Saturday evening with two shows from Manchester between 7.30 and midnight. The first will be a DJ show with live sessions and records from northern bands as well as golden oldies. Then at 10 pm there will be a disco show with live music and records for two hours.

Finally on Sunday evening a "famous personality" will introduce his/her own record show between 8 and 10 pm in 'Star Special'.

IN BRIEF

DUE to American commitments Johnny Thunders' London Lyceum concert has been delayed for 24 hours to October 12. Tickets already purchased are valid for the new date.

CHINA STREET support Steel Pulse on their upcoming British tour.

POET and the Roots leader Linton Kwesi Johnson (featured in Record Mirror last week) will be reading poetry at the Pop Group concerts at Bristol University (October 2) and London Electric Ballroom (12).

STRANGEWAYS guest with the Ramones at London Hammersmith Odeon on October 2.

LIVERPOOL band The Yachts have a single 'Look Back In Love' due out shortly.

MR BIG, the band who reached the top five in the UK charts last year with 'Romeo', have split up. Dicken, the band's leader, is currently auditioning a new group.

THE fire which gutted the Albany Theatre in Deptford in July is the subject of a BBC TV 'Tonight' investigation which will be shown on October 29 at 10.15 pm.

BILLY Preston, the keyboards player who has worked with the Beatles and the Rolling Stones, is to start a new recording career with Motown Records. Also signed recently were ex-pointer Sister Bonnie Pointer and reeds-man Grover Washington.

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TOURS



MUSCLES

MUSCLES

MUSCLES: the Birmingham-based white soul outfit return to live work next month... with their line-up augmented by new lead vocalist John Rowley. This brings the line-up up to five. Latest release from Muscles is a four-track single (on Big Bear Records) featuring 'Love Is All I've Got', 'If It Relaxes Your Mind', 'Make Me Happy' and 'Do It Good'. They appear at: London Digby Stuart College September 30, Middlesbrough Madison's October 4 to 7, Buckley Tivoli Ballroom 10, Newcastle Madison's 11-14, Gosford RAF 19, Wokingham King Of Clubs 21, Huddersfield Polytechnic 24, Kettering Freewheeler 25, Sheffield Josephines 26 to 28.

XTC

XTC: who release their second album 'Go 2' on October 6 (with the first 15,000 albums containing a free 12" EP) continue the second part of their tour as follows: Canterbury Odeon October 23, Salisbury City Hall 24, Reading Top Rank 25, Portsmouth Locarno 26, Colchester Essex University 28, Heniel Hempstead Pavillion 29, Cardiff Top Rank 31, Liverpool Mountford Hall November 1, Leeds Polytechnic 2, Sheffield University 3, Newcastle University 4, Redcar Coatham Bowl 5, Bristol Locarno 7, Blackpool Tiffany's 9, Birmingham Town Hall 10, Aylesbury Friars 11, London Roundhouse 12 (two shows), Gloucester Tiffany's 14, Brighton Top Rank 15.

PENETRATION

PENETRATION: whose first album 'Moving Targets' is released - pressed in luminous vinyl - on October 13 play an autumn club and college tour at: Huddersfield Poly October 27, Liverpool Eric's 28

(two shows), London Roundhouse 28, Birmingham Barbarellas 31, Newport Stowaway November 1, Bristol Polytechnic 2, Manchester Factory 3, Nuneaton 77 Club 7, Reading Bones 8, Plymouth Metro 9, London Brunel University 10, Northampton Cricket Club 11, Chelmsford Chancellor Hall 12, York Pop Club 15, Leeds Fan Club 16, Scarborough Penthouse 17, Dudley JB's 18, Retford Porterhouse 24, London Thames Poly 25.

AC/DC

AC/DC: the Aussie rockers return to Britain in October for a major tour, coinciding with the release of a new album 'If You Want Blood You've Got It'. A single from the LP, 'Whole Lotta Rosie', will also be released next month. Tour schedule is: Liverpool Empire October 30, Edinburgh Odeon 31, Glasgow Apollo November 1, Newcastle-on-Tyne Mayfair 2, Sheffield Polytechnic 4, Wolverhampton Civic Hall 6, Southampton Gaumont 7, Coventry Theatre 8, Birmingham Odeon 9, Manchester Apollo 10, Stoke-on-Trent Trentham Gardens 12, Bristol Colston Hall 13, Derby Assembly Rooms 14, London Hammersmith Odeon 15.

THE PIRATES

THE PIRATES: added dates: Scunthorpe Tiffany's October 10, Newport Stowaway 18, Leeds Polytechnic 19, Nottingham University 21, Bournemouth Village Bowl 28, Bradford University November 8, Norwich Peoples Club 9, Newport Village Club 10, Dumfries Stage Coach 12, Ayr Dampark Hall 13, Galway University 16, Dublin Trinity College 17.

BATTLE AXE

BATTLE AXE: ex-Motor Bram Tchaikovsky's new band add: Bedford College September 30, Leeds Ffordre Green Hotel November 3 and London West London Institute 4. They also appear in London as guests of Van Halen at the Rainbow October 22, and support to Radio Stars at the Roundhouse November 5.

MILLIE JACKSON

MILLIE JACKSON: the American soul star returns to Britain in November after a successful visit earlier this year. The tour is expected to incorporate a "version" of Ms Jackson's mini-musical 'Get It Outcha System'. Dates are: Southampton's Gaumont November 3, Liverpool Empire 5, Manchester Apollo 8, Croydon Fairfield Hall 9, Nottingham Theatre Royal 13, Oxford New Theatre 14, Brighton Dome 15, Birmingham Odeon 16, Ipswich Gaumont 17, London Hammersmith Odeon 18 and 19.

BILLIE JO SPEARS

BILLIE JO SPEARS: the country music star plays: Ipswich Gaumont 28, Norwich Theatre Royal 29.

MANILOW COMING

TOP AMERICAN singer Barry Manlow is to make his debut British appearance in October. And already demand has been so great that he will appear at the London Palladium for a week commencing October 9.

Manlow, currently the top grossing recording and performing artist in America, has yet to make a big impact in the UK. But the two concerts originally scheduled for October 9 and 10 at the Palladium sold out "within 24 hours". Tickets for the concerts from October 11 to 14 are available now.

In addition to his Palladium appearances Manlow records a BBC TV spectacular at London Royal Albert Hall on October 23.

Peterborough ABC 30, Dublin Stadium 31, Belfast ABC November 1, Croydon Fairfield Hall 2, Southport Theatre 4, Taunton Odeon 8, Portsmouth Guildhall 9, Chelmsford Odeon 10, Coventry Theatre 11, Middlesbrough Town Hall 12, Inverness Eden Court Theatre 13.

STIFF TOUR

STIFF TOUR: added dates: Plymouth Polytechnic October 14, Bournemouth Village Bowl November 15. In addition Rachel Sweet will be backed for the tour by the Records, the band formed by ex-Kursaal Flyer Will Birch.

THE PLEASERS

THE PLEASERS: Leeds Polytechnic September 29, Sheffield University 30, Reading University October 4, London Kings College 6, Manchester University 7, Middlesbrough Teesside Polytechnic 12, Dundee College 13, Bolton College 14, Newcastle Polytechnic 15. Further dates to be announced later.

BUDGIE

BUDGIE: with the band back to a three-piece, and Tony Burge replaced by ex-Trapeze guitarist Rob Kendrick, Budgie play an autumn British tour as follows: Liverpool Empire October 12, Cambridge Corn Exchange 13, Croydon Greyhound 15, Southampton Gaumont 17, Plymouth Metro 18, Lancaster University 20, Glasgow Strathclyde University 21, Newcastle City Hall 22, Wolverhampton Civic Hall 23, Cardiff University 25, Swansea University 26, Hull University 28, Manchester Apollo 30, Birmingham Odeon 31, Brighton Top Rank November 1, St Albans Civic Hall 3, Derby Assembly Rooms 6, London Hammersmith Odeon 7, Maldstone College 10, West Runton Pavillion 11, Sheffield Top Rank 12. Support for all dates will be Strife.

CRAWLER

CRAWLER: whose album 'Shake Rattle And Roll' is set for release next month play a series of dates as a prelude to a larger tour later this year. Dates are: Sheffield Top Rank October 1, Birmingham The Gig 2, Liverpool Eric's 3, Manchester Middleton Civic Hall 4, Bournemouth Village Bowl 5, Exeter University 6, Plymouth Polytechnic 7.



CONTINUED OVER PAGE AC/DC

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NEWS

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FROM PAGE 5

WILKO JOHNSON'S SOLID SENDERS

WILKO JOHNSON'S SOLID SENDERS: added date: Salford University October 10.

TOM ROBINSON BAND

TOM ROBINSON BAND: additional date: London Hammersmith Odeon October 9.

THE LURKERS

THE LURKERS: rescheduled dates: Sheffield Limit October 6, Swansea Circles 9, Cambridge Corn Exchange 13, London Thames Polytechnic 14, Middlebrough Rock Garden 19 and 20, Middleton Civic Hall 21, Nuneaton 77 Club 24, Batley Crumbles Club 25, Leeds Florde Green Hotel 26, Newport Village 27, Manchester Mayflower 28, Exeter Routes Club November 6, Penzance Winter Gardens 7, Torquay 400 Club 8, Plymouth Woods 9, Scarborough Penthouse 10, Lincoln AJ's 11.

BUZZCOCKS

BUZZCOCKS: add an extra date at Manchester Apollo on November 12 "by public demand". Concert at Middleton Civic Hall is now October 5 (not 6), and further extra date is added at Bournemouth Winter Gardens November 7.

THE HAWKLORDS

THE HAWKLORDS: have added 15 more dates to their British tour at: Malvern Winter Gardens November 2, Cambridge Corn Exchange 3, Ilford Odeon 4, Reading Hexagon 5, Cardiff University 6, Gloucester Leisure Centre 8, Folkestone Leas Cliff Hall 9, Derby Assembly Halls 10, Hemel Hempstead Pavilion 13, Carlisle Market Hall 16, Lancaster University 17, Blackburn King George's Hall 19, Wolverhampton Civic Hall 22, Plymouth Polytechnic 23 and London Brunel University 24.

WIRE

WIRE: added dates, Colchester Woods Leisure Centre October 12, Nottingham Sandpiper 23.



GRUPPO SPORTIVO

GRUPPO SPORTIVO

GRUPPO SPORTIVO: the Dutch band release their second album 'Back To 78' in November, preceding it with a short British tour at: Portsmouth Polytechnic October 2, Plymouth Metro 3, London Queen Mary College 5, Derby Lonsdale College 6, Birmingham Barbarellas 7, Manchester Polytechnic 10, Sheffield Polytechnic 11, London Marquee 12.

SUPERCHARGE

SUPERCHARGE, fronted by Albie Donnelly, present their 'world turned upside down' show at: Swansea Nutz Club September 28, Birmingham Polytechnic 29, Bradford University 30, London Marquee October 5, Manchester De La Salle Club 6, Kingston Polytechnic 7, Birmingham The Gig 9, London NE Poly 13, Dudley JB's 14, Nottingham Grey Topper 15, London Central Poly 20, London Music Machine 27.

MATUMBI

MATUMBI: London Roundhouse October 1, Doncaster Outlook 5, Manchester Poly 6, Preston Poly 7, Sussex University 13, Liverpool Eric's 20, Plymouth Metro 23, Bristol Locarno 24, Cardiff Top Rank 25, Manchester Russell Club 28.

MASHALL HAIN

MASHALL HAIN: added date at: Birmingham Barbarellas September 29.

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CROWN HEIGHTS AFFAIR

Crown Heights' debut gigs

NEW YORK-based chart stars Crown Heights Affair are to make their debut British appearance this week.

currently in the charts with 'Galaxy of Love', tour the country until mid-October with dates at: Glasgow Plaza September 29, Carlisle

Cosmo 30, Nottingham Palais October 1, Manchester Ritz 2, Sunderland Locarno 3, London Hammersmith Odeon 5, Cardiff University 6, Dunstable California Ballroom 7, Blackpool Tiffanys 8, Birmingham Top Rank 9, Bournemouth Village Bowl 11, Norwich Cromwells 12.

GENE PITNEY AND POCO

GENE PITNEY AND POCO: advance dates: Gloucester Leisure Centre November 9, Manchester Tameside Theatre 10, Southport Theatre 11, Coventry Theatre 12, Wolverhampton Civic Hall 13, Portsmouth Guildhall 14, Brighton Dome 16, Bristol Colston Hall 17, London Palladium 19, Bradford St. George's Hall 21, Newcastle City Hall 22, Pailngton Theatre 24, Poole Wessex Hall 25, Southend Westcliffe Pavilion 26, Ipswich Gaumont 27, Sheffield City Hall 29.



RACING CARS

RACING CARS

RACING CARS: tour extensively for the next two months to promote their new album 'Bring On The Night'. October dates are: Manchester University 4, Exeter University 8, Wolverhampton Polytechnic 7, London Nashville 12 and 13, London NE Polytechnic 14, Nottingham Trent Polytechnic 19, Retford Portehouse 20, Bolton Tech 21, Leeds Florde Green Hotel 22, Newcastle University 23.

THE POP GROUP

THE POP GROUP will be playing a series of concerts in October with profits being donated to Amnesty International - thus aiding the 'Prisoners of Conscience' Campaign which is being run the week of October 15 to 22. Dates are: Bristol University October 2, Swansea Circles 4, Manchester The Factory 8, London Electric Ballroom 12.

GIRLS SCHOOL

GIRLSCHOOL: The all-female band play the following October dates: Hucknarr Miners Club 4, Blackpool Norbeck Nitespot 6, Warrington Lion Hotel 7, London Goldsmiths College 13, Tonypandy Naval Club 14, Edinburgh Astoria 19, Aberdeen University 20, Dundee Technical College 21, St Andrews University 22, Belfast Queens university 25.

GORDON GILTRAP

GORDON GILTRAP undertakes his second British tour this year in October, coinciding with the release of his new album 'Fear Of The Dark'. Dates are: Leicester De Montford Hall October 22, Brighton Dome 23, Oxford New Theatre 25, Sheffield City Hall 26, Bristol Colston Hall 29, Derby Assembly Rooms 31, Liverpool Empire Theatre November 2, Croydon Fairfield Hall 5, Birmingham Odeon 7, Portsmouth Guildhall 10, Folkestone Leas Cliff Hall 13, Hemel Hempstead Pavilion 14, Ipswich Gaumont 15, Leeds Town Hall 17, Glasgow Apollo 18, Edinburgh Usher Hall 19, Newcastle-upon-Tyne City Hall 21, Aberdeen Ruffles Club 22, Manchester Apollo 24, London Drury Lane Theatre 26.

STRIFE

STRIFE: Coleraine New University Of Ulster 29, Belfast Pound Music Club 30, Nottingham Boat Club October 7, Colwyn Bay Dixieland Showbar 9.

DAVE LEWIS BAND

DAVE LEWIS BAND: London Chelsea College September 30, Cleethorpes Winter Garden October 2, Hull University 3, Bradford University 4, Durham University 5, Newcastle Mayfair 6, Glasgow Strathclyde University 7, Warwick University 12, Salford University 13, Liverpool University 14.

AUTOGRAPHS

THE AUTOGRAPHS: whose first single 'While I'm Still Young' will be released by Rak on September 29 begin touring at: London Music Machine September 28, London Hope and Anchor 29, London Rock Garden 30, London Pegasus Stoke Newington October 1, Bishops Stortford Triad Leisure Centre 4, High Wycombe Nags Head 5, Brentwood Hermit Club 6, London Marquee 7, London Pegasus 8, North East London Polytechnic 12, Basildon Double Six 13, London Rock Garden 14, London Pegasus 15, London Moonlight Hampstead 16, London Music Machine 18, Birmingham Barbarellas 19, Manchester Mayfair 20.

JALN BAND

JALN BAND: release a follow-up to 'Get Up (And Let Yourself Go)', entitled 'Universal Love' on September 29. While a new album 'Moving City High' (released on October 6) precedes a 25-date "disco-style" tour. Initial dates are: Castleford Town Hall 27, Gloucester 400 Club 28, Barnstaple Tempo 29, Walsall Town Hall 30.

CIMARONS

CIMARONS: Edinburgh Assembly Rooms October 6, St Andrews University 7, Dundee Barracuda 8, Belfast Polytechnic 10, Coleraine University 11, Belfast Queens University 12, Dublin University College 13, Cork Arcadia 14, Limerick Savoy 15, Galway University 17, Colchester Essex University 21, Scarborough Penthouse 27, Newcastle University 28.

THE TROGGS

THE TROGGS: Harlington Airport Hall October 20, London Music Machine 21.

THE ENID

THE ENID: who have signed a long term deal with Pye Records with an album and single due out shortly play the following dates: Farnborough Technical College September 30, Sheffield University October 7, Chelmsford Chancellor Hall 8.

SORE THROAT

SORE THROAT: Scarborough Penthouse 29, Dudley JB's 30, Plymouth Metro October 5, Exeter University 6, North East London Polytechnic 11, Sheffield University 21, Chelmsford Town Hall 22, Whitechapel City Polytechnic 27, London Nashville 28.

FISCHER - Z

FISCHER - Z: Cardiff University 28, Bath University 29, Hitchin College 30, Norwich University October 4, Essex University 5, Sheffield Polytechnic 8, Newcastle University 7, Bradford University 11, Oxford Polytechnic 12, Birmingham Barbarellas 13, Leicester University 14, London Lyceum 15.

THE SLITS

THE SLITS: Make their second appearance at London Acklam Hall on October 3 after a month playing in Germany.

ASWAD

ASWAD: The British reggae band follow their appearance at the Elvis Costello Anti-Nazi League concert last Sunday with dates at: London 100 Club September 28, Plymouth Woods Centre October 2, Penzance Garden 3, Exeter Routes 4, Huddersfield Polytechnic 7, Cardiff Sapphire Gardens 9, London Dingwalls 11, Aberdeen University 13, Glasgow Strathclyde University 14, Motherwell Civic Centre 15, Edinburgh Astoria 16, Manchester University 18, Bristol Blue Lagoon 21, London Music Machine 25.

THE ADVERTS

THE ADVERTS: Stirling University 29, Edinburgh Heriot Watt University 30, Loughborough Town Hall October 8, Doncaster Outlook 9, Birmingham Polytechnic 13, Guildford Surrey University 16, Brunel University 20, Thames Polytechnic 21, Aston University 27, St. Andrews University 28, Dumfriesshire Stagecoach 29, Coleraine University November 1, Belfast Queens University 2, Cork Arcadia 4, Bath University 10, Plymouth Polytechnic 11.

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**BRYAN
FERRY** the bride stripped bare

His new album  CBS

'NOTHING SUCCEEDS LIKE REPETITION' COULD BE STATUS QUO'S MOTTO

ALRIGHT!
What we got here then? Status Quo playing a gig in Germany or what?

Or what?
Just keeping their hands in, as it happens. A month after Reading the band had once again been marshalled from distant corners of the globe to join with their crew and numerous travelling companions in a regularly scheduled on the road of North Germany a fortnight before the festival, of which the members of that legion speak so inordinately fond.

Reading, of course. The general consensus seems to be that Quo themselves were "well keen" to honour the aforesaid commitments — a sort of winding down from the last world tour which finished earlier this year and a sort of keep-fit ticket over before the next one which starts next Spring.

That's the plan at least. One or two albums. First, "You Can't Stand The Heat", recorded in Holland and now due out in mid-October and another "wotai" to be ready for the next tour — the one that will neatly coincide with their 17th anniversary, like you

know. Festivals, however and enormous and enormous — are the sort that severely tested the stamina of the German youth present in large numbers. On the first night Atlanta Rhythm Section, the Climax Blues Band and (oh-migodnotcantbe) Uriah Heep appeared in front of an energetically ecstatic crowd whose stamping and shouting enthusiasm appeared to increase the longer the event wore on.

For Quo they just got louder and jumped even higher — and all that sort of thing. I last saw Quo in Germany not ten miles down the autobahn only two years ago. Then they were just breaking there in a big way. This year both "Rockin' All Over The World" and "Status Quo-Live" went gold in Germany (no mean feat on 250,000 sales) and the conversion was complete. No problem.

If Rossi shouts "ALRIGHT!" they shout straight back. If he shouts "GET OFF YOUR WHATSIT" they get off their whatsits. No more language barriers — it was all on the live album (and another international feather in the cap for the Glasgow Apollo).

So it's a good one. Same set as Reading, but better. Obviously we got made a couple of offers we couldn't refuse — a sun-tanned Alan Lancaster had explained earlier in the day, joking of course. And

"You can't take too many weeks without it showing," he'd said. "You just can't do it — especially the way we do — straight off. So it's good to keep your hand in now and again. Saves you getting all!"

After 17 years that's

Only doing their boogie best

JOHN SHEARLAW
with Quo
in Germany



HARDLY 'A Chorus Line' but this show's been running 17 years.

one way of looking at it. You might be forgiven for thinking that Quo have been "aving a rest" for some quite considerable time now, until you consider the facts. Since they started creating a blue-denim empire many years ago they've been more assiduous even than Her Majesty The Queen in visiting the far-flung outposts inhabited by their followers.

So, on average about once a year, the Quo machine rolls around Europe, the Far East and Australia to deliver boogie to foreign lands. With great success, as it happens.

Long stints away from the homeland have also been complicated this year by most of the band taking up residence abroad — be it for marital or financial reasons. Alan Lancaster in Australia ("where I won't be living permanently!"), Rick Parfitt in rural Germany, John Coghlan (as ever) on the Isle of Man and, latterly, Francis Rossi in Dublin.

Of logistical necessity therefore it's all "plans and phases". Still a "Rockin' All Over The World" set at Reading when the new album is out soon, all talk about

the "new album" meaning the album after the one that's out soon which most of them — individually — are already writing songs for. Confusing, but it ain't.

By and large the Quo remains the same. As they proved at Reading Festival it's still got bollocks — and that's what matters innit? For nearly two hours from "Caroline" to "Bye, Bye Johnny" the point is hammered home to the Germans with Quo's own brand of die-hard enthusiasm. See 'em once and you get the picture.

But back a few hours to Alan Lancaster. And what about Quo and Britain this year?

"Reading you mean? It's always a status symbol to top that, if you'll excuse me," says Lancaster. "You know it's the yearly one, and it felt pretty much a Quo audience to me even if they did come to see other bands as well."

"We kept the set the same as the previous tour 'cause that's what we've been all over the world with — and apart from a few bits at the beginning it wasn't bad, was it?"

As festivals go (and remember Status Quo made one of their early "critical" breakthroughs at the very same muddled meadows in 1972) it wasn't bad — but you seemed to be making a move to cut down the size of your live audience recently.

"On the last tour, yes. We thought about that a lot. You had all these punk rock groups in the

smaller places getting all the excitement, so we thought we'd play some smaller venues and play good too.

"Not that we play rubbish at big venues, you know, but sometimes there isn't the pressure to play — it takes so much longer to get through. And, personally mind you, I don't like festivals that much, even though millions and millions of people go to 'em."

"I just wonder if they're having a good time. You're the reason for them being there and all that and then there's cans flying about and all sorts."

"You feel a bit responsible."

What about the criticisms that you hadn't changed the set since the last tour?

"We always get that and I suppose we always will. We're good targets. But we've never played anything from an album until it's been released — not even the single."

"We do what we feel best, and that's only playing new songs when you're really into 'em. If we don't do that we're only hyping ourselves really. You have to work out the songs as stage numbers — almost as a new band if you like. It's like a sort of shorthand version without all the studio overdubs and extras. You don't just go out and do it bang!"

"That's next year; new songs, new tour. A new phase."

"If you can't Stand The Heat is a new 'phase' as well?" Rick Parfitt had



MEETING of two no nonsense minds.

already described it as "a real heartpumper". "Yes and no. We achieved what we wanted to achieve. We went in and made an album just like we've made every other — except 'Rockin' All Over The World'. No edits or anything... it's retreating back a bit I suppose but we thought when we started: 'What's all this business about working apart?'

"It hadn't worked, so we went back to being a working band again — we had been on the road solidly beforehand — and it clicked. You can't go into the studio and get it rocking hard and lose your inhibitions if you're not in practice."

"That was a lot of the trouble with 'Rockin' All Over The World'. It came out OK but we had the feeling it wasn't a 'Quo' album. We'd had eight months off, we were rusty (pause) and we even felt we'd run a bit dry."

That's why Pip Williams was brought in as producer, a real change for us as you know, to bring in some fresh ideas.

"Even then it was definitely a production album — just four musicians going in and not a band. Although it was a guinea-pig album, building up to a new phase with some new stuff, ballad and softer, the progression didn't go the way we wanted it to."

"It's as if four people all wanted to progress but all ended up progressing in different directions. We needed the producer to co-ordinate all that, but deep down we wanted to be in charge again!"

The boys are back...?

"Yeah, it's solid again. Pip still produced but we were back as a band. It's meant we've got that new phase after all, broadened our repertoire if you like (laughs), and got in things we wouldn't have dreamed of. Before that sort of thing came out a bit corny."

So no previews and lotsa boogie — this time with songwriters including Mick Green, Jackie Lynton and Andy Bown as well as the usual Quo combinations. You just seem to keep on

going as energetically as ever?

"You've got to maintain your status, if you get me," said Lancaster. "No, say you lose a little bit of ground somewhere — you shouldn't worry about it at all, who needs it, but you do. You never see a position where you want to knock it on the head."

And the converts just keep on coming? (Witness a younger — than — ever Quo following at Reading, or seemingly so?)

"It's earthening that really. But you just try to keep it there. If you're working on albums and tours and always looking forward you don't think in terms of feeling 'valid' or 'irrelevant' or any of the things the press talk about. We've had all the knicks before!"

Remarkably similar to Rick Parfitt's observations earlier in the day in fact. Fed up? "Never!" Too old?

"You're joking. Ambition? "Pass." For the band, I mean. To break America without having to work it! Or Russia, even — Russia makes America look like Fiji."

Or to look at it again from Alan Lancaster's point of view: "We've all gone off and done our little things, writing our production and all that but in the end you wonder, 'Am I just doing my own little ego trip?' It's really the right thing. Sowie atek with what we do best."

...all comes to what's the best for the band in the end."

Festivals, holidays, albums and a tour that is. And yet another hit. 'Again And Again' — they couldn't really have put it better. Or what?



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| 30 LIVERPOOL, Erics (2 Shows) | 4 HIGH WYCOMBE, Town hall | 3 PRESTON, Polytechnic |
| | | 5 LONDON, Lyceum |
| 5 NOTTINGHAM, Sandpiper | | |
| 6 MIDDLESBROUGH, Rock Garden | | |
| 7 HUDDERSFIELD, Polytechnic | | |
| 9 PLYMOUTH, Woods | | |
| 10 PENZANCE, Garden | | |
| 11 EXETER, Routes | | |
| 12 BARNSTAPLE, Chequers | | |
| 13 BATH, University | | |
| 14 WEST RUNTON, The Pavilion | | |
| 15 CHELMSFORD, Chancellor Hall | | |
| 16 SWANSEA, Circles | | |
| 17 BIRMINGHAM, Barbarellas | | |
| 18 READING, Bones | | |
| 20 GLASGOW, Queen Margaret Union | | |
| 21 STIRLING, University | | |
| 22 DUNDEE, Samanthas | | |
| 23 DONCASTER, Outlook | | |
| 24 MANCHESTER, Polytechnic | | |
| 25 NEWPORT, Stowaway | | |
| 26 PORTSMOUTH, Polytechnic | | |
| 16 NOTTINGHAM, Sandpiper | | |
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| 25 CHELMSFORD, Chancellor Hall | | |
| 27 LEICESTER, University | | |
| 28 LOUGHBOROUGH, University | | |
| 30 KENT, University | | |
| 31 LEEDS, Fan Club | | |

SINGLES

Reviewed by PAUL SEXTON

The hit machine

ELO: 'Sweet Talkin' Woman' (Jet S JET 121). The **FOURTH** single from 'Out Of The Blue' is a more straightforward mid-pacer, with a semi-classical intro and an easily remembered chorus. Fewer special effects than on recent outings but equally as effective and obviously it's their next hit.

STEPHEN BISHOP: 'Looking For The Right One' (ABC 4232). I said of the album 'Bish' that it contained no obvious singles, and this pretty ballad still strikes me as a little too gentle to work, but with his TOTP appearance and a bit of airplay it could be his first British hit. Has a pleasant orchestral arrangement amid lots of melody.

GERRY RAFFERTY: 'Right Down The Line' (United Artists UP 36445). 'Whatever's Written In Your

Heart' never quite cut it but this is a more confident release. It's no 'Baker Street' but like that classic it is at once commercial and unreachably. He's outstanding at this sort of aloof love song.



HANK MIZELL: 'Jungle Rock' / **WARREN SMITH:** 'Red Cadillac And A Black Moustache' (Charly CYS 1040). This and the next two singles are part of a series of Charly 'Double Headed Monsters' and this combination, apparently random, is the best, pairing one rockabilly special which came from obscurity to be a monster hit, with one which retained its obscurity. 'Moustache' is just as much of a gem, though, and

Warren Smith's 'The Golden Rocket' also comes together with **JERRY LEE LEWIS'** 'Whole Lotta Shakin' Goin' On' (Charly CYS 1042) for another piece of rock and roll history. The other match is **ROY ORBISON** 'Ooby Dooby' and **CURTIS LEE** 'Pretty Little Angel Eyes' (Charly CYS 1043) — two more vintage recordings. **FRANKIE MILLER:** 'Darlin'' (Chrysalis CHS 2255). Frankie has the happy knack of finding good-time love songs that don't harm his rockin' image. He did it with 'Love Letters' and he's done it again here. 'Darlin'' has a busking, oolipah feel about it and his gritty voice is just suited to it. **BOB DYLAN:** 'Is Your Love In Vain' (CBS SCBS 6718). Zim's never really been my cup of char (sorry to blaspheme) but this is a well done piece of street legality. Fine lyrics and although I'm never at home with Dylan's crashed out voice, he does a pretty good job here

together, again, with his female backing. This is strangely reminiscent of the old days.

ERIC CLAPTON: 'Promises' (RSO 21). Clapton sounds more like JJ Cale at every stroke, and v laid back (half asleep, that is). But that works on this countryish thing, especially when he harmonises with an anonymous lady, who doesn't sound like Yvonne Elliman. A very mild-mannered single but quite typical of Clapton now.

EARTH, WIND & FIRE: 'Got To Get You Into My Life' (CBS S CBS 6553). It's amusing and reassuring to find that while the new Sgt Pepper soundtrack album is static in the US charts, the Fabs' original has climbed back into the top 20. This is the only song from the new 'Pepper' which isn't a straight cover version but for me the interpretation is all wrong. In attempting to make it more soulful they've taken away all the soul of McCartney's voice on the chorus. Disappointing in the wake of EWF's recent work and a case of "leave well alone".



DEEP PURPLE: 'Burn' (A&M AMS 7377) / **QUINCY JONES:** 'Love, I Never Had It So Good' (A&M AMS 7385). Two more three-trackers from the 'Funk A&Merica' series. Magione's A side instrumental is full of funky piano, brass and guitar and Quincy's is far less discofied than 'Stuff Like That', less punchy but an adequate follow-up. **KC & THE SUNSHINE BAND:** 'Do You Feel Alright' (TK STKR 6056). KC knows the winning formula and he's sticking to it. Very unadventurous but undeniably commercial disco pop. **DEEP PURPLE:** 'New Live And Rare Vol 2' (Purple PUR 137). Another EP of

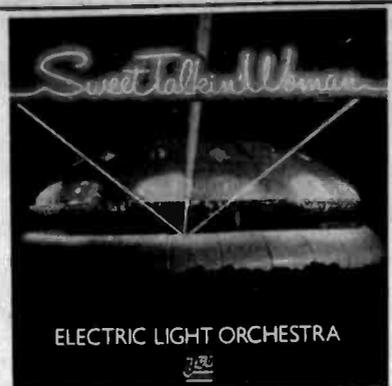
collectors' items, with 'Burn', 'Coronarias Redig' and 'Mistreated'. Generally less heavy than I expected and there's still an audience for it. **LITTLE RICHARD:** 'Send Me Some Loving 1978' (Creole CR 181). Creole are really rubbing in the fact that this is a NEW recording, and it is significant. It reminds me of Paul Anka's 'Lonely Boy'; it's actually a Sam Cooke song. Rich sounds in good voice — welcome back.

THE YACHTS: 'Look Back In Love (Not In Anger)' (Radar ADA 23). Sounds like the Jam meets the Rubinoos, which wouldn't be such a bad thing. Unashamed pop with some nice organ or some such instrument. **CHRIS REA:** 'Fool (If You Think It's Over)' (Magnet MAG 111). I've got a feeling this has been out before, but those smarties at Magnet, noticing it near the American Top 10, have decided to give it another push. The song's a little ordinary but the chorus could make it work this time.

LEN BARRY: '1-2-3/Like A Baby' (MCA MCF3). His two big hits from '65 and '66 plus two more on an EP. Always worth hearing again. **CAROLE KING:** 'Disco Tech' (Capitol CL 16009). This is very sad. If a great songwriter like Carole King feels she has to earn a crust by resorting to this kind of anonymity, then it's time she called it a day. I'm very surprised at her and I hope her conscience pricks her.

SOLAR FLARE: 'Boogie Fund' (RCA Victor PC 1334). You guessed it, a disco record, not the first this week. It does have slight pop appeal but it's pretty unoriginal.

EVOLUTION: 'Summer In The City' (EMI 12 EMI 2849). Look what they've done to your song, John. It's not awful, because the song's so good; it's just unfair to turn it into disco material. Mr Sebastian doesn't deserve it. **JOHNNY THUNDERS:** 'You Can't Put Your Arms Round A Memory'



(Real Records ARE 3). Reasonable pop/rock song; the B side 'Hurtin'' features Phil Lynott on bass. **THE ANTHONY ISAAC BAND:** 'Sexton Blake' (BBC RESL 57). Had to review this one, didn't I? Pure 1920s music from the TV series. Ridiculous but I love it to pieces, as I do 'No Strings' by the **MIDNIGHT FOLLIES ORCHESTRA** (EMI Odeon ODO 101), an Irving Berlin song. **RAY CAMPI & HIS ROCKABILLY REBELS:** 'Teenage Boogie' (Radar ADA 15)/**HOTFOOT GALE:** 'Washin' Machine Boogie' (Charly CYS 1044). In terms of rockabilly, both are the real thing — need I say more?



DJ ROGERS: 'Love Brought Me Back' (CBS SCBS 8664). Unremarkable soul ballad apart from the guy's voice, which fittingly is very soulful and swings the song in his favour. **JENNIFER WARNES:** 'The Right Time Of The Night' (Arista 92). Two year old ballad that will garner airplay now as then but probably still won't hit.

THE CRICKETS: 'Rock Around With Ollie Vee/Cruise In It' (Roller Coaster RRC 2001). 1978 versions of two songs they did way back with Buddy — a timely release and good rock and roll.

THE OUTSIDERS: 'Autumn In The City' (ANC 1062). The link musics to ITV's autumn schedules, this is actually quite an interesting piece of brassy funk.

MELANIE HARROLD: 'Let's Spend The Night Together' (DJM DJS 10878). Melanie Harrold is the real name of the much-respected Joanna Carlin and this is a very personalised version of the Stones' number.

CANDI STATON: 'Victim' (Warner Bros KI7221). Drastically slimmed down to less than half weight from her 'House Of Love' album, 'Victim' has been wowing them in Studio 54 and will do quite well in discos here, but it lacks the soul and bite needed for any large scale pop reaction. It's not her voice that's wrong — that's as distinctive and attractive as ever — it's the song, which doesn't stand up.

JOHN TRAVOLTA: 'Sandy' (Polydor POSP 6). A workout from 'Grease' which will glide into the chart with ease. It's thoroughly sucrose and unbearably

hackneyed. If you could eat it, it would rot your teeth. It's a shame Olivia's solo single from the film, the more appealing 'Hopelessly Devoted To You' seems to be doing nothing over here at the moment.

JOHNNY MATHIS AND DENICE WILLIAMS: 'Until You Come Back To Me (That's What I'm Gonna Do)' (CBS SCBS 6700). The dynamic duo's version of the old Aretha Franklin number, co-written by Stevie Wonder, was one of the better tracks on their 'That's What Friends Are For' album. Naturally it doesn't contain many surprises but I maintain that their combination of voices is a good one. 'You're All I Need To Get By' nudged into the chart mainly from the momentum of their bigger hit, 'Too Much Too Little Too Late' and I'll be surprised if this one doesn't make some showing.

ALAN PRICE: 'I Love You Too' (Jet SJET 124). Alan Price seems to have gone alarmingly MOR in his old age and this single does nothing to refute that. It's a nice enough ballad but I wonder if he really feels he's extending himself these days? At his best he's an inventive and witty songwriter, but you'd hardly know it from this. It's from his next album, 'England This England'.

JIM RAFFERTY: 'This Time' (Decca F13797). The last time Jim and Gerry Rafferty had singles out simultaneously, two or three months ago, Jim just won the battle, if only in terms of airplay. But 'Good Day Go By' was a good deal more notable than this effort and I think he'll lose to Gerry this time. The song has an approachable acoustic ring to it but it's not really incisive enough.

ROBERTS & MACLEAN: 'Caledonia' (Criminal Records SWAG 2). Speaking of acoustic songs, this is one of the prettiest ballads of the week. It's quite folksy, and not unlike the music of another "Criminal" artist, Robin Williamson. I'd like to say it has a chance of being a left-field success, on radio at least, but I suppose that's too much to hope for. **DAN HILL:** 'All I See Is Your Face' (20th Century BTC 2378). Some would say 'Sometimes When We Touch' rides again. This one has an identity of its own but I must admit it's a similar sort of song. Dan sings it with some conviction, but I doubt whether he'll convince anybody else. Noel Edmonds will love it and that's not a snide remark.

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Bjorn and Agnetha, toasting their success

BJORN FREE

ROSALIND RUSSELL
heard the wrath of the
Goths when she spoke
to Bjorn Ulvaeus of Abba

*I'm nothing special
In fact I'm a bit of a bore
If I tell a joke
you've probably heard it before
But I have a talent
'cause everyone listens
when I start to sing
I'm so grateful and proud
all I want is to sing it out loud
So I say
Thank you for the music...
(Thank You For The Music' by
Abba from 'The Album')*

IF THAT'S how they really feel, it shows a crack in the ice cold armour that protects Abba from the greedy attentions of the Press and the public of the world: a chink of vulnerability in the cool Scandinavian scapular.

The girls have that aloof air of the untouchables — especially the Ice Queen Agnetha, the epitome of Swedish health and efficiency. It wouldn't stretch your imagination too far to see her run naked through the snow after a bracing sauna and a thorough session with supple birch twigs (I'm sure a lot of you have imagined that already in your feverish dreams).

And the men? Well, they're not great looking, in the tradition of the golden Nordic gods. But they're solid, dependable looking types, like foresters (come into the woods?).

It's been a long time since Britain felt the wrath of the Goths, but this new invasion is as effective as the Viking raids of old. They've given up the horned helmets, the raping and pillaging, but the looting (and the loot) is still proving worthwhile. God, we're giving the stuff away.

With Abba attacking from the East and John Travolta from the West, the UK is taking on the markings of a great fat target. No wonder we've all got circles round our eyes. I have to say, that if it came to a choice, I'd rather succumb to the Baltic bandits.

You don't need me to tell you how successful they are — they've got millions of crowns invested in Sweden, to prove the point (look after the krona and the crowns take care of themselves).

Money money money
It's a rich man's world
And Abba should know, having

more than a couple of krona to rub together. The worldwide sales of their records has brought them tremendous wealth, but in keeping with their racial reticence, they're not throwing the stuff about with unseemly show. It's being carefully invested: they own property in Stockholm, even an art gallery; and of course, their own record company Polar. That's apart from their value to their country as a top export.

"But we're not the richest company in Sweden," points out Bjorn (he's the clean shaven Viking). "We have a big profit, but I don't like to think of it as just a company. People write about us as a hit factory and that upsets us. We don't take much interest in the money — and we don't sit around all day counting it either. We have other people to take care of the money. I don't know if we're rich, there's no sense of having a fortune because everything is in companies. I suppose if everything was taken out, well..."

RICHES, of course, are relative. I'd feel rich if I didn't have to worry about where the money was going to come from for the next gas bill. The lovely Annfrid may feel rich if she actually owned the gas company. But as I said, they're not flashing it around.

"I can't think of anything special we've bought," says Bjorn. "But we do have everything we could ever dream of," he adds. "Benny and Frida recently bought a yacht, something they've wanted for a long, long time. There's nothing I haven't got that I wanted."

"I suppose when we bought the house, that was a big kick — And you can bet your last 10p it wasn't felt by Anna's famous bum. (Pay no attention, it's the little green monster in me.)"

"It's very nice and is situated in a nice place. We did think about living elsewhere, but we found it's more important to stay where your roots are."

"Tax exiles always end up unhappy. It's not as bad for the British, going to America. It's more like home for them, and they speak the same language. Roots are very important to me."

Alex Hailey, as I live and die.
"Maybe when we're old we will move. The climate here is terrible.

and it would be nice to live somewhere warm. But we don't spend so much personally. I would just like to have enough to do anything I want to do, to give us that freedom once Abba is over.

"We controlled everything from the beginning, to keep our freedom. Other groups who sign over to other people may end up having the large record companies breathing down their necks to produce records."

But having set this huge machine in motion, don't they find that it takes over, that they find every minute of their days committed to Abba?

"We really enjoy it," says Bjorn. "We're not weighed down by it. Of course we have days when we don't want to go into the studio. We ring them up and ask if there's anything else they can do that day instead. If not, then we have to go in."

That, of course, is the beauty of having your own record company and studios. But they do have other acts on their label — as yet all Swedish, though they'd like to capture an American biggie — and so the studio is always in use. I'll bet groups are falling over themselves to get into the Polar studios, to see if a little of the Abba magic won't rub off on their singles.

"But using our studios doesn't guarantee a hit," laughs Bjorn.

But it's better than carrying a rabbit's foot, eh? The services of Benny and Bjorn don't come with the studio time. They employ freelance producers to guide the young hopefuls. In time, they hope they'll take over some of that themselves. They'd also like to find a struggling Swedish artist to show his works in their art gallery. But these are all plans, to be fulfilled when Abba takes up less of their time.

*I work all night I work all day
to pay the bills I have to pay*

And they've had to pay for their privacy. Their dream house, for instance. It's off the beaten track, hard to find, and the police drive past at night to make sure everything's all right.

"We don't have a lot of security," says Bjorn. "Just the usual burglar alarms. Now that I've told you, I hope we don't have every burglar in the area come round."

And personal security? Kidnap is

a crime that claims only the rich for its victims.

"We've been discussing that recently," admits Bjorn, father of two. He and Agnetha have a girl, Linda, and a nine month old boy Christian. "But there has been no such case in Sweden that we've heard of. I think, too, it's rare in Britain. Of course, somebody from abroad could do something. But we have a very good nanny to take care of the children while we are away. And when we take them on tour, there are people around all the time."

"We took our daughter to LA with us, but she was only three and couldn't take the time difference. I think we will take her with us more and more."

Just as long as your steer clear of Italy.

"One day I'd like to have the time to travel, to see all the places I missed. We saw even less of Australia than any other country we've been to. They weren't so used to groups going there and so everybody knew who we were and we couldn't get out. We only see the hotels and airports. I'd like to take the children travelling."

You could even buy your jet to do it.

"That won't be necessary," laughs Bjorn modestly.

BUT this freedom won't come for a long time: there's still the music. Polar and 40 employees to look after. More immediately, there's the new album. They've been working on it since August and have completed only five tracks.

"It seems to take longer these days," says Bjorn. "It's not that we're perfectionists. If there's a slightly false note somewhere, that doesn't matter. It's just that once you've done everything, it gets harder."

Could it be that Abba are finding themselves running out of ideas? I don't think so. It's just taking them longer to come up with the answers.

"Our first album took one tenth of the time I'm taking to do this one," says Bjorn. "We feel often that we've done this or that before, so we keep looking for something new. So I couldn't say when the new album will come out."

And despite what you may have read elsewhere, Abba do intend to do more British gigs. First, they hope to come over in the new year to record a TV special (they also want to do one in America — a vast territory that still has to be completely conquered by the Abba accumulator, but it can't be long before they surrender totally).

"We're pretty busy this year, but we do want to come to Britain. It's one of our favourite territories."

I couldn't help feeling they have a map of the world on the wall at Polar, with all the conquered countries coloured in.

"We've had offers from everywhere," says Bjorn, "but we're busy until the end of the year. We've no definite plans made, but we do want to come."

Things just couldn't be better, it seems, for this group with the Midas touch. Benny and Frida have been holidaying in the Caribbean, then taking a sail round in the new yacht. Anna and Bjorn have been sunbathing with the kids at their summer house. And they have another huge hit on their bank balances with 'Summer Night City'. About that single... it's been rumoured that the words at the end, as it's fading out, are pretty saucy.

"That's mistaken," laughs Bjorn. "The words are WALKING in the park, they just sound like something else. It might have been a good idea though."

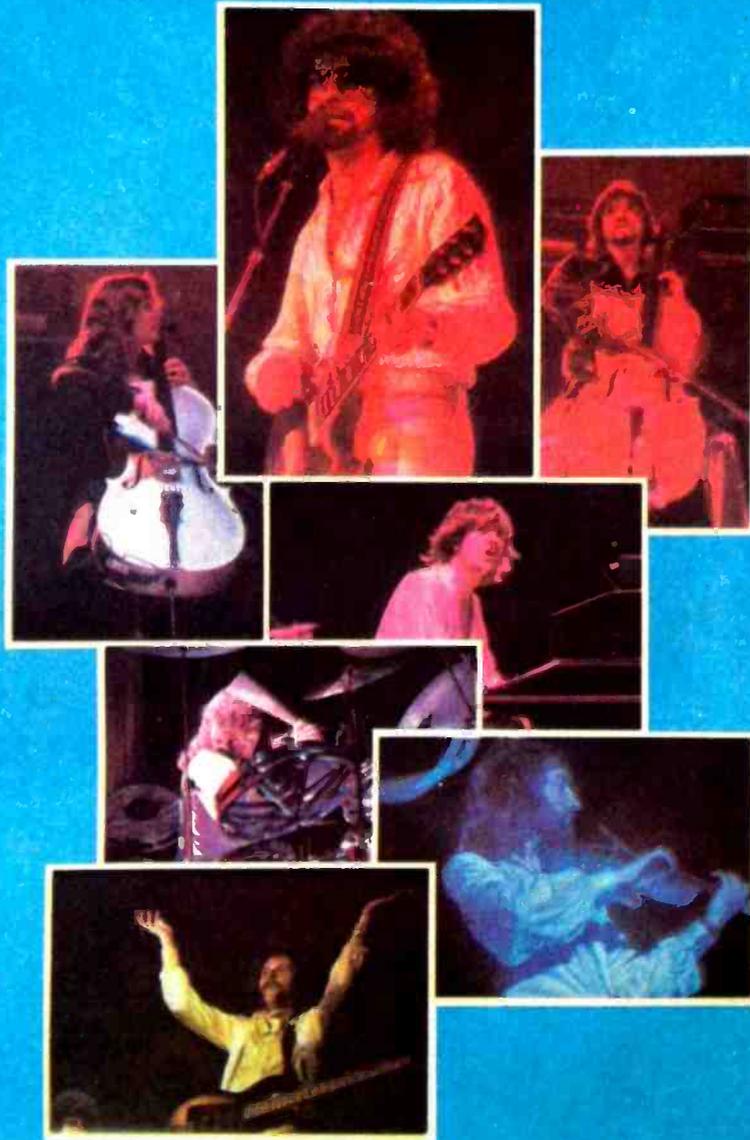
Surely they must have some problems like the rest of us? What about personal relationships — do they ever get strained, does Anna ever throw a plate at the old man?

"Well," Bjorn begins cautiously, "when you work together, sometimes you see each other too often. But the strain would be even harder if we didn't work together. If I didn't work with Anna, I would see her very little. Sometimes we get on each other's nerves — not about music, just domestic issues. It irritates her by throwing my clothes around and not picking them up as quickly as Anna would like. And I get annoyed when she's picking on me for doing that."

There you have it: a typical picture of domestic strife in a typical Scandinavian home. Hardly an Icelandic Saga though. I'll go even further with this tiresome analogy. Abba are so clever, and so talented, they're leaving nothing in the Lapland of the gods. All right. I'll stop it now.

Electric Light Orchestra

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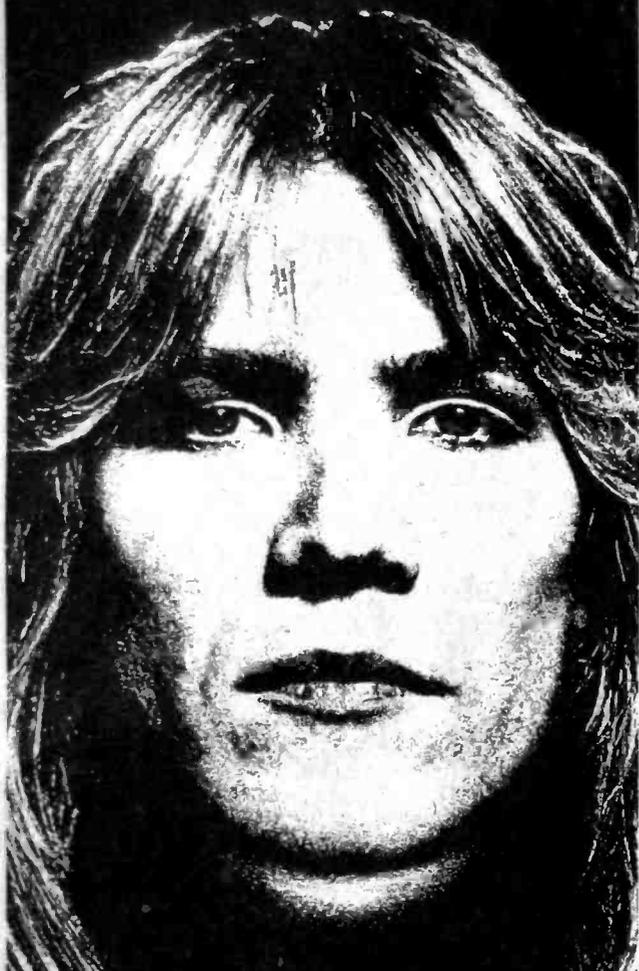


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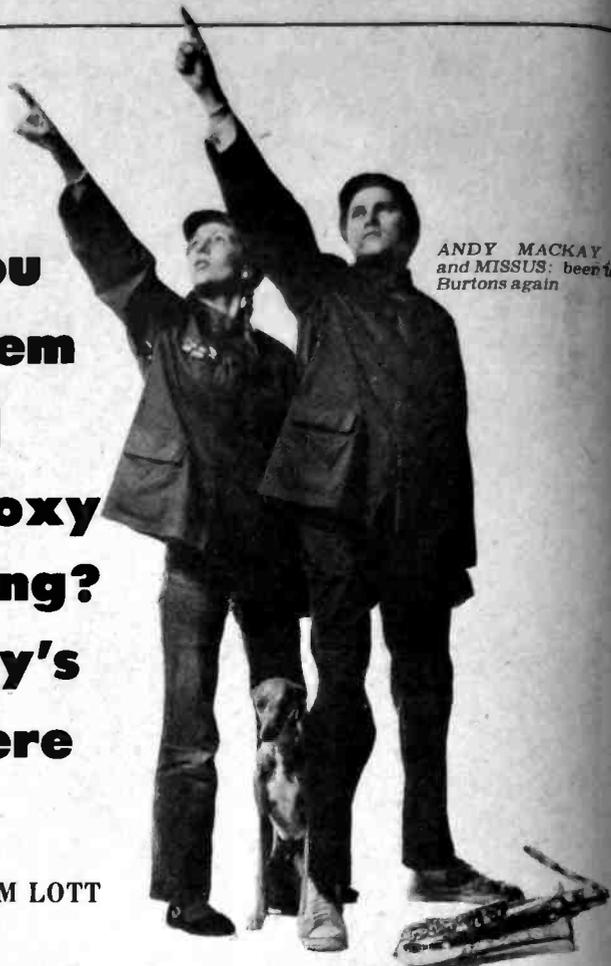
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No Andy, don't you want them to read about Roxy reforming? The copy's down here

By
TIM LOTT



ANDY MACKAY and MISSUS: been to Burtons again

ONE of the most loathsome things about music journalists is their tedious obsession with describing, in minute detail, the surroundings in which any given interview took place, however unremarkable that venue is.

Thus: "I was sitting in the dimly lit bar at the Pig and Whistle. The beer stained carpet was littered with cigarette ends and drunks, while the vinyl seat covering glistened dully. The wallpaper, of a design often found in Chinese restaurants, was pleasingly gauche. The cocker spaniel in the corner puked loudly over a ... and so on, ad nauseum.

This is done almost invariably with a view to filling up space, and is very much at the expense of the reader's patience.

But I'm going to risk your indifference, this time, since my meeting with Andy Mackay was somewhere extraordinary.

A cluttered room just off the Fulham Road, it is literally crammed with expensive and rare antiques. I count more than half a dozen ancient clocks. Old hand-carved chessmen are arranged around inlaid wood chequered tables. There are Picassos on the wall. The furniture is antique leather. Stuffed owls peered glazedly at the proceedings. Arranged around the immense central banqueting table area throng of Mackay, his wife, and myself, suitably impressed.

"It's worth about £1

million," says Andy, coolly.

To my pique, but not really my surprise, the precious jumble is not the fruit of Mackay's 'Rock Follies' success, but the property of an art dealer friend.

Andy Mackay is in fact a stark contrast to the studied opulence around him. Both he and his wife are dressed in cheap Chinese work shirts which they bought on a month-long trip to China earlier this year.

Mackay's first solo album since the acclaimed 'In Search Of Eddie Riff', 'Resolving Contradictions' is a sort of musical expression of that trip.

Although 'Contradictions' was started before Mackay went to China, he acknowledges that the record was researched, much in the same way you might research a book.

"I got a very strong impression of the country. It gave me a jolt that released some of the ideas I had stored up," he says in a voice almost inaudible but unmistakably polished.

"Although China has no youth culture, I absorbed some of the traditional culture and incorporated it into the album."

'Resolving Contradictions' is in fact a very peculiar mix of Western rock 'n' roll and rather incongruous Eastern melodies. It is purely instrumental, and patently uncommercial. A very far cry from the trash and tinsel success of 'Rock Follies' in fact.

"I don't really see it in terms of a move from 'commercial' to 'uncommercial'," says Mackay. "I don't do

things because they're commercial.

"I did 'Rock Follies' because I thought TV was an interesting medium not because I thought I was going to make a lot of money out of it. And I still believe I wrote my best songs with Howard Schuman. I have no regrets about doing that programme at all."

Rock Follies was fiercely criticised by the music press and it's easy to detect an air of the defensive in Mackay just at the mention of the subject. He raises his normally half-whisper voice. He leans forward over the table. "I don't have any regrets about 'Rock Follies'. No regrets at all. I enjoyed it. I got paid very little for it ...

"£500," interjects Mrs Mackay, indignantly. "He got £500 for the whole series!"

"It was £600," corrects Andy, gently. "It wasn't a lot of money."

Still, they can hardly have been so hard-done-by over the album spin-offs, both of which made the number one spot in the album charts; though Andy insists that he had an immense amount of trouble selling the records to a company.

"One thing 'Rock Follies' did do was make people aware of the selling power of television."

One of the refreshing things about Mackay is his lack of "I am an artist" pretensions. He refers more than once to what he does as "a job," which, for a musician, is an unusually realistic view of things.

"If I wanted to be a musician in the purest

sense, locked in a garret, I wouldn't hesitate to do it. But I'm not like that.

"I was writing to order with 'Rock Follies'. But I see no compromise in that. Everyone in the music business writes to order, they all have deadlines to meet. Personally, I find that immensely exciting. Working under pressure can be a positive thing."

But 'Rock Follies' was a long time ago. Even 'Resolving Contradictions' is in a sense, history for Mackay — he has only to wait and see how many units it shifts.

What's happening at the present is certainly more exciting than both projects combined — the rebirth of Roxy Music.

Mackay is currently rehearsing with Bryan Ferry, Phil Manzanera, and Paul Thompson — with the exception of Brian Eno, the nucleus of the original band. Though all participants have pledged not to discuss what's going on with the project, Mackay says that the music they have produced so far has been "immensely exciting."

"We have done some rehearsing. It came together just because we were all free at the particular time — a matter of circumstances. It came as no surprise to me at all. As we all said, Roxy never really split up in the first place."

Although Mackay is loth to come right out and say it, a record is very much on the cards.

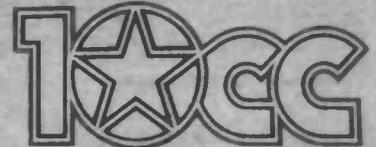
"And we're not putting it together just to make money. When it comes out it's going to be something really exciting."

Bloody Tourists get everywhere

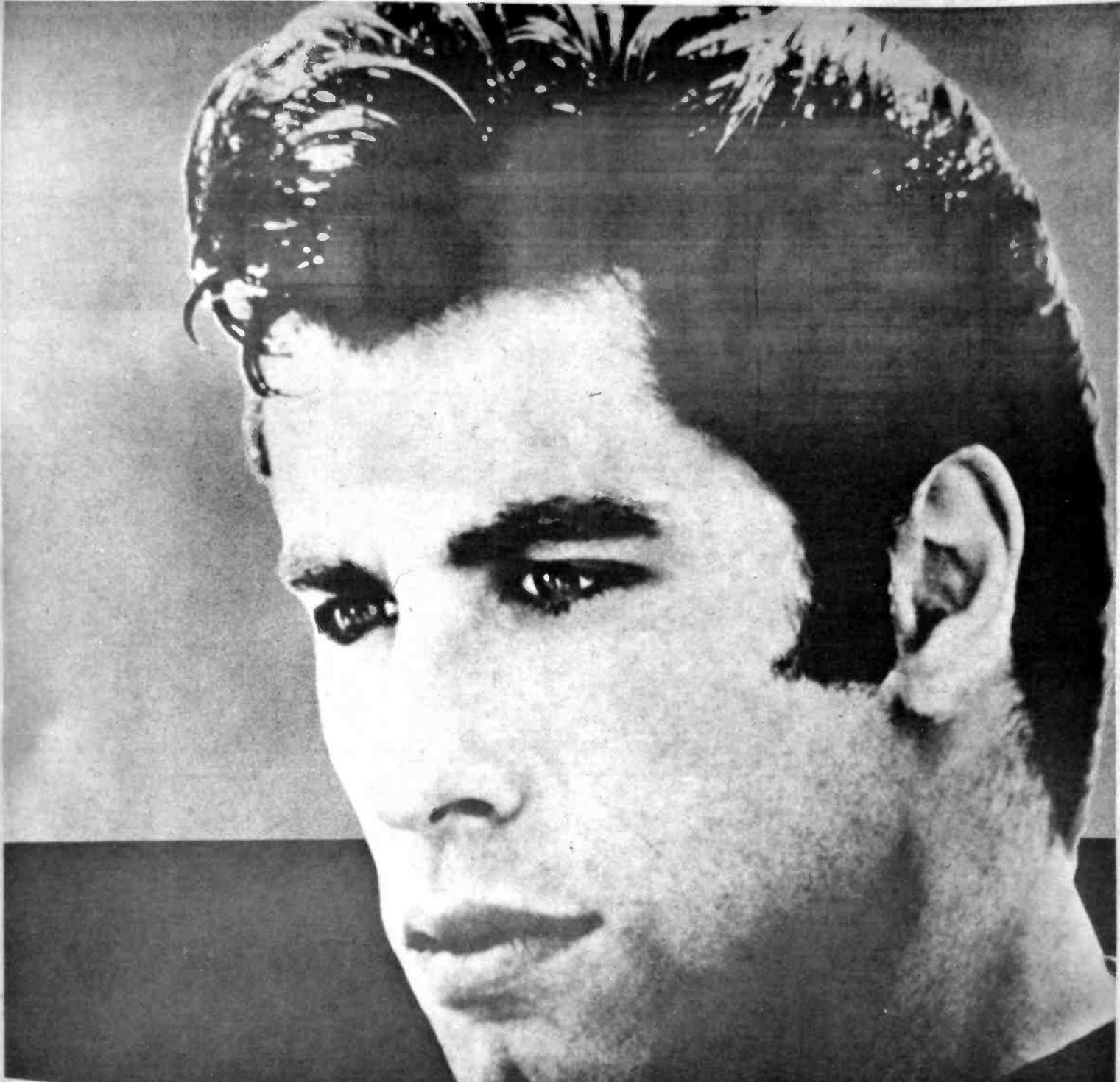


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Bowie — past and present



BOWIE: a past from the blast

DAVID BOWIE, 'Stage' (RCA PL 02913 2)

IT'S NOT often I get the chance to do a bit of high class name dropping, so now that I have, I'll do it in style: when I used to know Bowie some years ago, he told me that he never wanted to be a radio — he wanted to be a colour television. That was just before 'Ziggy Stardust' just before he burst into the rainbow success he prophesied would be his. Now, many albums later, I think his aims have become less spectacular and less diverse: to me he presents the stark vision of black and white. That picture is all the more obvious for the bright white strip lighting he used on the last tour, the dates from which this double album set is recorded.

The interesting thing about the album is that it brings to light several

aspects I hadn't noticed during the live show. I came out of Earls Court with my ears ringing and full of voluble praise for Bowie's tremendous performance. But on listening carefully to the recording, I've had the chance to give a more considered appraisal. The great temptation is to compare the new set with the original recordings. Of course, I succeeded.

The biggest difference was between the years apart versions of 'Hang On To Yourself'. His new voice hasn't got the edge it had then, it's lost the tension which made the song. The new band (though excellent) gave a more muffled sound to the song, while on 'Ziggy', the Spiders From Mars coaxed the song along with more bass, rattling drums and a sharper Eddie Cochran rhythm. Bowie's voice has changed to the extent of now not having much

elasticity, but being more suitable for harsher rock and, on occasion, old fashioned crooning.

He hit a low with 'Soul Love', where he reached Mecca ballroom level, vocally, but fortunately didn't linger long there. He shot straight into 'Star' where he screamed, dipped into rich bass and showed the levels he could explore with his voice. From here on in, he became much better.

It seemed that once he'd shaken off 'Ziggy' he came alive and the ghost

of the man he was slipped quietly back into the shadows. 'Station To Station' and 'TVC 15' were sharp, clearly defined and more intense. I didn't feel the need to compare these with the originals, because here was a sound that didn't give me the feeling of having a bit missing. The band sounded a more integral part of Bowie's plans and he more involved with them. This was the excitement I remember at the gig.

Side three left me dazed (I seem to remember the

songs from it had the same effect at Earls Court too). 'Warszawa', 'Speed Of Life', 'Art Decade', 'Sense Of Doubt' and 'Breaking Glass' were a blur to me: mainly, I think, because they're all musically quite heavy and I found them too indigestible in one lump. To me, they represent Bowie's personal Gotterdammerung (and as such is a little beyond my comprehension, I admit).

If you're all still with me (we'll do — I think I might be going a bit over

the top here), the last side was straight down the line rock and roll and hit a grand finale with 'Heroes' and 'Beauty And The Beast' (among others). That's what made me so elated at the end of the gig I'm glad I was there — and while the album offers a more reflective view of it, it's still worth having for that + + + +

ROSALIND RUSSELL

BAY CITY ROLLERS 'Strangers In The Wind' (US copy Arista AB4184)

'STRANGERS In The Wind' is an apt title for this the Bay City Rollers' sixth album. Gone with that wind is the wide eyed naivety, relatively insubstantial pop, the short treads and all the stereo typical tartan trimmings. In their place one finds a finer fruit of musical maturity that the 'It's A Game' album hinted at. On this collection the Rollers produce a sound which few would recognise. This album and 'Strangers' have come up with the proverbial goods, in this case, 30 odd minutes worth of quality country pop.

'Strangers' opens with two mid-to-down tempo sounds, 'Another Rainy Day In New York City' and 'All The World Is Falling In Love'. Both of these immediately highlight the stunning — not too strong a word — production and vocal, string and brass arrangements. The latter song is the new British single and is being used as a marketing introduction to the new up market Rollers. It rolls along like 'Here Comes The Sun' and features some beautiful Beatle-ish horn and vocal flourishes. Not an immediate

Rollers' hit like some of the other tracks contained here, but a definite grower. Two of the more immediate tracks are 'Where Will I Be Now' — the American single — and 'Back On The Street'. Two songs which rank alongside any of the best of 1978 pop and two surefire hits. The title track exemplifies the nouveau Rollers style with Eric Faulkner soloing jaggedly over a country rock number. It brought to mind a Sutherland Brothers' song.

Side Two is not quite so immediate but talking as we were of the Sutherlands, it interestingly enough features two fine versions of Ian Sutherland's numbers 'Every Tear I Cry' with a chugging neo Stax brass section, while 'When I Say I Love You (The Pie)' perfectly sums up the new Rollers' country sound. Other notable tracks are the nifty funk workouts of 'If You Were My Woman' and 'Shoorah, Shoorah For Hollywood' rather vaudeville songs which work surprisingly well.

The little touches which are especially noteworthy, are Woody's excellent sax playing, Eric Faulkner's ever improving guitar, the cascading strings and the perfect harmonies.

Quality country-flavoured pop then, which, if anyone else had produced, would undoubtedly have been met with critical pant-wetting, also conclusive proof that the Rollers no longer produce little girl music. Hopefully those of you with sufficient sass will put aside your musical snobbery and at least listen to this fine album. + + + + **RONNIE GURR**

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ULTRAVOX: 'Systems Of Romance' (Island ILPS 9565)

POOR OLD Ultravox. The forgotten band of the new wave. Hopefully this album will change all that. It confirms their position as one of the more imaginative and forward thinking bands of the moment.

They are definitely not arty farty, only occasionally pretentious but above all highly accessible. I'm no lover of weird technicalities, but I do appreciate good melodies. Ultravox experiment, but never become self indulgent. The clever use of keyboards enhances rather than drowns the compact songs, which always remain sharp and to the point. All the tracks are enjoyable, but some still tend to be lacking in a certain dynamism, so that they never become compulsive listening. BUT there are some killers. 'Someone Else's Clothes' is unforgettably catchy, 'Quiet Men' is a pounding anthem to the Mr Normals of the world, while the last track 'Just For A Moment', with its heartbeat rhythm is a shimmering piece of haunting romance.

++++ PHILIP HALL



SPEED LIMIT: 'First Offence' (Satri SATL 4011)

WHAT I'M going to say is the sort of thing that often makes reviewers despised by those they are discussing, but I cannot tell a lie: this album bears all the marks of inexperience. 'Talent scout discovery' band, first album, and lukewarm material. In their favour they don't write soppy love songs, but the subject matter they use instead is unbearably mundane: 'Watching TV', 'Down The Boozier' and 'Monday Morning'.

The press release likens them to Smokie, but that flatters them. None of their songs has anything like the commercial appeal, even, of that band's work. Here, the production is so light that the songs would fall over in the slightest breeze of criticism. There's something horribly British about the whole thing: hollow, ordinary, in short featherweight pop. Summing up the case, as it's their 'First Offence', I'll let them off with a caution - any more weak material like this and you'll be sentenced to a lifetime of playing variety clubs.



JETHRO TULL: 'Bursting Out (Live)' (Chrysalis CJT4)

WHY 10 years on the road and 14 albums had to go by before the release of a Jethro Tull live platter, totally eludes me; the more so since Tull are very much an 'on-stage' group. 'Bursting Out' was recorded on their recent European trek, and features 18 numbers including two new ones 'Qu'rain' and 'Conundrum'. Classic like 'Too Old To Rock 'n' Roll, Too Young To Die', 'Thick As A Brick' and 'Minstrel In The Gallery' emerge with more force than in their studio versions.

Ian Anderson's vocals are diamond sharp and clear as a bell, matching the excellence of his flute playing. From Martin Barre comes invigorating guitar work, notably on the encore numbers 'Aqualung' and 'Locomotive Breath', while the rest of the band are in splendid form. The atmosphere is agreeably lighthearted, with some amusing remarks as Anderson introduces the material.

Primarily what makes this album vastly superior to previous Tull works is the raw sound it attains, replacing the former complexities. Had the band released a live cut before, then maybe the 'greatest hits' tag, and the customary lengthy drum and flute solos of a double album, might have been avoided. Besides, single live

albums are always more effective, and less heavy going. 'Bursting Out' closes with a rendition of 'The Dambusters March', more deadily than Sir Michael Redgrave's bouncing bombs in the RAF movie where it was first heard. With this riveting album, Jethro Tull are right on target.



CAMEL: 'Breathless' (Decca TXS R 132)

DURING THE past eight years Camel have had some fine moments, with such albums as 'The Snow Goose' and 'Moonmadness', but 1978 has so far been very unhealthy. Their 'A Live Record' double was a sorry affair and the latest, called 'Breathless' is equally poor.

Vocals are weak and the material is sub-standard, perhaps partly due to co-writer Pete Barden's decision to quit the band as soon as recording was over.

One number called 'Down On The Farm', complete with animal noises, is acutely embarrassing. 'Echoes' and the title track have some agreeable moments, but the monotony of this keyboard dominated music completely overwhelms them. And on 'Summer Lightning' there is a well executed guitar solo from Andy Latimer, but catching it depends upon one's ability to stay awake during the preceding section of the song. In 'The Sleeper', an instrumental, wasn't an unintentional reference to anyone who happens to be listening to 'Breathless'.

zzzzzz! ++ STEVE GETT

PETER HAMILL: 'The Future Now' (Charisma CAS 1137)

AT LAST, a Peter Hamill album in my possession. I'd read about him and was longing to hear the real thing. This album did not disappoint! Hamill made me realise that there was a new meaning to the word unique.

This album is a fascinating collection of incisive modern poems. The music changes to match the moods. It provides a consistently

atmospheric backing to Hamill's dry half spoken vocals. 'A Motorbike In Afrika', with its strong anti-apartheid message is made all the more effective by the insistent tom-tom beat running throughout it. On 'Medieval' Hamill is backed by a choir and organ, which turns this cynically religious song into an emotional hymn. Hamill not only comments on world affairs, but looks at the more unpleasant side of the music biz. My favourite track is perhaps the most simple; an acoustic love song, 'If I Could', which is sad, melodic and genuinely touching.

It is Hamill's lyrics which make him a special talent. They are intelligent, relevant and thought provoking. He is not a pretentious intellectual and does deserve more than cult appreciation. Give this album a listen.

++++ PHILIP HALL



CIMARONS: 'Maka' (Polydor 2393 512)

THE CIMARONS have chalked up a bit of a puzler in 'Maka'. Now, Radio London's B&B Show last weekend described Third World as "The CSN&Y of reggae" (adding gratuitously that they were as reggae as the O'Jays!); and at first hearing of 'Maka' I was hunting for comparisons like 'The Foreigner of reggae'.

Subsequent acquaintance proved, on the whole, otherwise. The band's reputation for quiet and finger-light path-cutting is well upheld here, with the prime example of 'Willin' (Rock Against Racism) which puts Birmingham and Nottingham as well as Brixton in the picture over an airy but determined backing rhythm. Equal match in another direction is 'Truly', a love song with all the sweet-and-sour of a Joan Armatrading and an exciting vehicle for Winston Reid's voice. Long instrumental breaks are also much in evidence, as with 'Reggae Rockin'.

It's tempting to ask for a bit more weight and drama in the production, but it's also refreshing to realise where the

Cimarrons' strength does lie.

++++ SUSAN KLUTH



GENTLE GIANT: 'Giant For A Day' (Chrysalis CHR 1186)

ROCK MUSIC (at least this is my theory) is in grave danger at present of looking down its own lug 'ole. Gentle Giant are one unfortunate example because they have worked hard, and at least cracked the US with 'Octopus' a few years ago. But 'Giant For A Day', despite the jokey back sleeve, finds them simply sucking off their own sweet vine when they're not at-

tempting a waterlogged

reggae ('No Stranger') or going for a Yes clone ('Words From The Wise').

However, allow yours obsequiously to clamber out of her rut, and you have from the Brothers Shulman a finely produced album of relaxing, mildly classic rock with a good variety of approach - doubtless appealing to Giant fans new and used.

++++ SUSAN KLUTH



GEORGE BENSON: 'Stormy Weather' (CBS Embassy 31689)

LAST TIME CBS put out an LP of vintage Benson tracks - admittedly cheapo - there were cries of distress and

barrelscraping which I won't bore you by repeating. Mind you, there wasn't any rumpus when, at the height of 'Breezin', Polydor put out his old CTI material. But then, that was cut five, not 10, years before and was much closer to the Mr Bad we know and sometimes love.

The trouble with 'Stormy Weather' is, it ain't bad, it's just plain dull: the kind of pop-jazz a step away from cabaret (though a mile from the concert platform) that seems redolent of the mid-sixties. The guys in the quartet as individuals can certainly play, with saxman Ronnie Cuber deserving first nomination; but the virtuoso Benson who pops up for 'Bullfight' or 'Push, Push' is a leaner and harsher figure than the 'On Broadway' hero, and his one piece of vocalising the title track, is absolutely unrecognisable. Don't be fooled by the sleeve note, this one's strictly for archivists.

++++ SUSAN KLUTH

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CAN YOU FIND TRUE LOVE IN A CORTINA?

THE CORTINAS: 'True Romances' (CBS 82831)

MY, DON'T times change. Remember The Cortinas? They were the gang of snotty nosed kids who skipped their lessons to play rock 'n' roll. The very essence of great rock-young rebellion! Giving the finger to parents and teachers then picking yer nose with it!

A year on, the spotty degenerates who played the greatest and the original 100 NPH rock - remember the quintessential punk of 'Fascist Dictator' and 'Television Families' - surfaced with a slick Hipgnosis wrapped album, and, from the look of the new photos on the cover they've discovered Johnson and Johnson suits - very chic - and Valderma.

The last thing I heard by these lads was the last single on Step Forward which sported a healthily disgusting sleeve. A different version of one of that single's double A-sides is contained here and is predictably, a little better than 7" version and one of the weaker songs on the album.

'True Romances' is, to these cynical ears, a surprisingly good platter indeed. It shows that The Cortinas have grown up and that their music is maturing with them. The album opens with

'Heartache' a lovely samba, or is it rhumba?, type melody which has big Valentine crooning and hiccupping his way through it like he means it (man!) Jilted John eat yer heart out!

The Bristol Boys play on their wide-eyed naively beautifully. Do these young lads really remember The Man From UNCLE? One of the tracks here is a whimsical, though musically strong, song called 'Ask Mr Waverly'. Also in this line is the ludicrously titled 'I Trust Valerie Singleton'. If that doesn't get them on Blue Peter nothing will.

Anyhow, back to the music. As I said The Cortinas are growing up, yet strangely they are reverting to their roots.

Of all the musical styles that The Cortinas employ they seem to be, beneath it all a fine 'n' b band. My personal favourite on the album is 'First I Look At The Future' a sizzling 'n' b carat penned by that genius Smokey Robinson. On this performance I would reckon that these lads could give the Jam a run for their money when it comes to seventies revamped Tamla.

A fine album then, which manages to avoid all the pitfalls that The Cortinas could have fallen into, and one which bodes well for their future. A pleasant surprise and well worth the investment, if not financial, then aural. +++ RONNIE GURR

The great escape

Ultravox trigger off the pictures and then you can take it all in.

BEV BRIGGS has just seen the image, now she wants more



EASY TO comprehend really, if you give it just a little thought. Rather like stumbling into a cinema, black-out midway through a screening, fidgeting through the anticipation and climax of the last 20 minutes of so, freezing through the credits and the big screen adverts, then facing the confusion of watching the beginning at the end. Or something like that. Totally illogical. Called doing things in reverse.

Ditto with Ultravox. Reading the book backwards, discovering 'Systems Of Romance' their latest creation then haphazardly conjecture at its two predecessors and all else that has gone before. Wondering exactly why I had my head in a bucket in '76 — how else could I have missed them? So taking head and shoulders out of the milking can, discover Ultravox today. Alive and well, the survival of the persistent. A band with an art-school camouflage, a mystique from under-exposure, an enigmatic confrontation with Eno, and a following strong enough to question the influence of the media. A parsimonious one word per year treatment — and yet they still sell-out!

Ultravox post-pig in a prestigious hotel in Nottingham's town centre. A towering anonymous affair which would obviously attract the anything-upward-of-company-secretary. Wall to wall carpeting and ceiling to ceiling servitude

Ultravox in the hotel's 24 hour bar (imagine the possibilities?) emanating a climate far warmer than you'd expect from a band so ignored by media. A distinct lack of arctic glaciers and icicles, John Foxx radiates a Mediterranean warmth. Maybe it was just a good night?

Foxx is the gaunt, hungry look of Ultravox. The vox in Ultravox, and an art school disciple turned musician. The first few minutes of dialogue prompt the cliché (truisms?) of old head on young shoulders. Foxx is human, fluid, relaxes any press/artist barriers. Talks rather than dictates.

The genesis of Ultravox was originally an anti-popularity stance of sorts. A rejection of what was popular at the time in order to create something the band wanted to hear themselves. Ultravox were rejected in the early days for not being 'commercially viable'. What was commercially viable at the time was Gary Glitter,

Queen, and the seemingly timeless/faceless Eagles. So they didn't win the poll.

Fashion in music dominates the conversation, with Foxx insisting that "We didn't do any interviews at first because we obviously didn't fit into the scheme of things, and we didn't like what the press was saying anyway. Fashion is such an all-engulfing state that if we suddenly became 'fashionable' I'd worry in case we were just another pig going through the bowels of a trend, which is the fate a lot of bands suffer. The music business is totally voracious, it eats bands up and ejects them very quickly."

'The Quiet Man' was written as a stand against fashion, an obvious declaration that the band were (are) quite happy on the outside, surveying rather than participating. I cite the dangers of becoming totally self-indulgent because of their autonomy and existence regardless of the industry itself. A danger already quashed.

"It would be impossible to flood ourselves in self-indulgency because more than any other band we are still real. Real in terms of playing in front of people, not media-real which is only an illusion. It seems that there are two modes of acceptance, one is playing in front of an audience and the other is a media acceptance which involves playing the games the media play. You can be very successful at the latter — and most people are. ME? — I don't participate in one deliberately and satisfy the other completely."

"Popularity changes attitudes just as your writing changes as your perspective alters. The most important thing to remember is why you started doing it and what sparked you off in the first place. It's like listening to your first record, you realise how you invested everything with your own dreams, and you understand what it all means. Songs are transient, they are how you feel at a given moment. 'Artificial Life' was one side — a total rejection and hatred, 'Just For A Moment' (from 'Systems Of Romance') is the opposite."

Listening to 'Ultravox' the first album its most striking number is 'My Sex', which is also performed faultlessly live. John explains that "It is just a simple song about sex — my sex, how I feel about it, it's a subject which has never really been written about before, it's either disguised as a naughty song or is elaborated with romanticism. I wrote it as honestly as I felt."

"My sex is invested — in suburban photographs — skyscraper shadows on — a car-crash overpass — my sex is savage, tender — it wears no future faces — owns just random gender — my sex is a waiting wardrobe — I still explore — of all the bodies I knew — and those I want to know ..."

"We played 'My Sex' last year in the middle of the 'one-two-three-four bang/bang' era and surprisingly enough it was accepted, which is hopeful because it shows that human beings have a larger range of emotions than just anger and excitement, there are a lot of other colours in the spectrum."

Pause for more thoughts and the caress of a large gin and tonic, eyes drift towards the rest of the band revealing a general dilapidation. Glance at a watch, three am, the hours and the drink are taking their toll.

"Music is like most things in this consumer society, it has to function to exist. It has to perform some task before it becomes real — disco music, Gary Glitter — they have functions, exist as dance music. Ultravox? I suppose our function is as a cinematic band, to trigger off pictures in people's minds. Cinema is a great escape and is therefore a very functional form of entertainment. In the thirties maybe it was the only form of escape, now it's more flexible. The surrealists used to jump in and out of films to scramble the images."

"Cinema is so much more expansive than theatre, because a theatre gives you only four dimensions, the time the cast give you is the same time as the audience is experiencing, but with cinema the time dimension is

limitless, years can pass in minutes."

'Systems Of Romance' was recorded in Germany and witnessed a marriage with Conny Plank, renowned for his work with Kraftwerk and other Aryan groups. His influence was one not so robotic as you might imagine, illuminating the more... hmmm, humane? side of machines.

Foxx has a certain affection for technology, he reads between the lines of automation, interprets man/machine as a friendship rather than an enmity.

"Once we conducted some really amazing experiments with a camera — we set up a small empty room and placed in it a video screen and a video camera on a few seconds delay. Someone walks into the room sees the blank screen, frowns, looks at the camera, then just as they consider walking out, the camera has caught up and the image of them walking into the room and staring quizzically at the camera is projected on the screen. They see this and smile, the delay picks it up and they see themselves smiling on screen, it ends with the person in almost hysterical convulsions. So you see, the feedback builds up between human and machine and eventually breaks down the man/machine barriers, so that it becomes a very human, intimate thing."

"I really could never reject machines because most of the

things I enjoy are really only possible because of machines, so it really needs a new way of looking at them. There's the perverse (but feasible) idea that a factory is as natural as a forest, because a forest in itself is a highly efficient machine."

Foxx's only condemnations of technology are Marxist, the eternal argument of selling your own labour at less than it costs you to produce, thereby selling your eight hours a day for someone else's profit, and on a larger scale selling your entire life at a loss.

"The music industry is different, for us anyway, because we volunteered for it, and hopefully we understand it, a lot of rock and rollers don't. Maybe they started because they thought it was glamorous to stand on stage and hold a guitar, so they throw four or five years of their life away struggling with something they'll never complete. What the hell, they have their blood changed once a month, so what's so wonderful about that?"

Struggling with the inefficiency of the human body departure times is marked, and eyelids drop towards bed, far the mandatory 'hellos' and 'goodbyes' I didn't really converse with the rest of the band. (Apologies especially to Billy Currie), because if John Foxx is anything to go by,

It was my loss.

PURCHASE ORDER



•BUZZCOCKS•

new album

album UAG 30197



casette TCK 30197

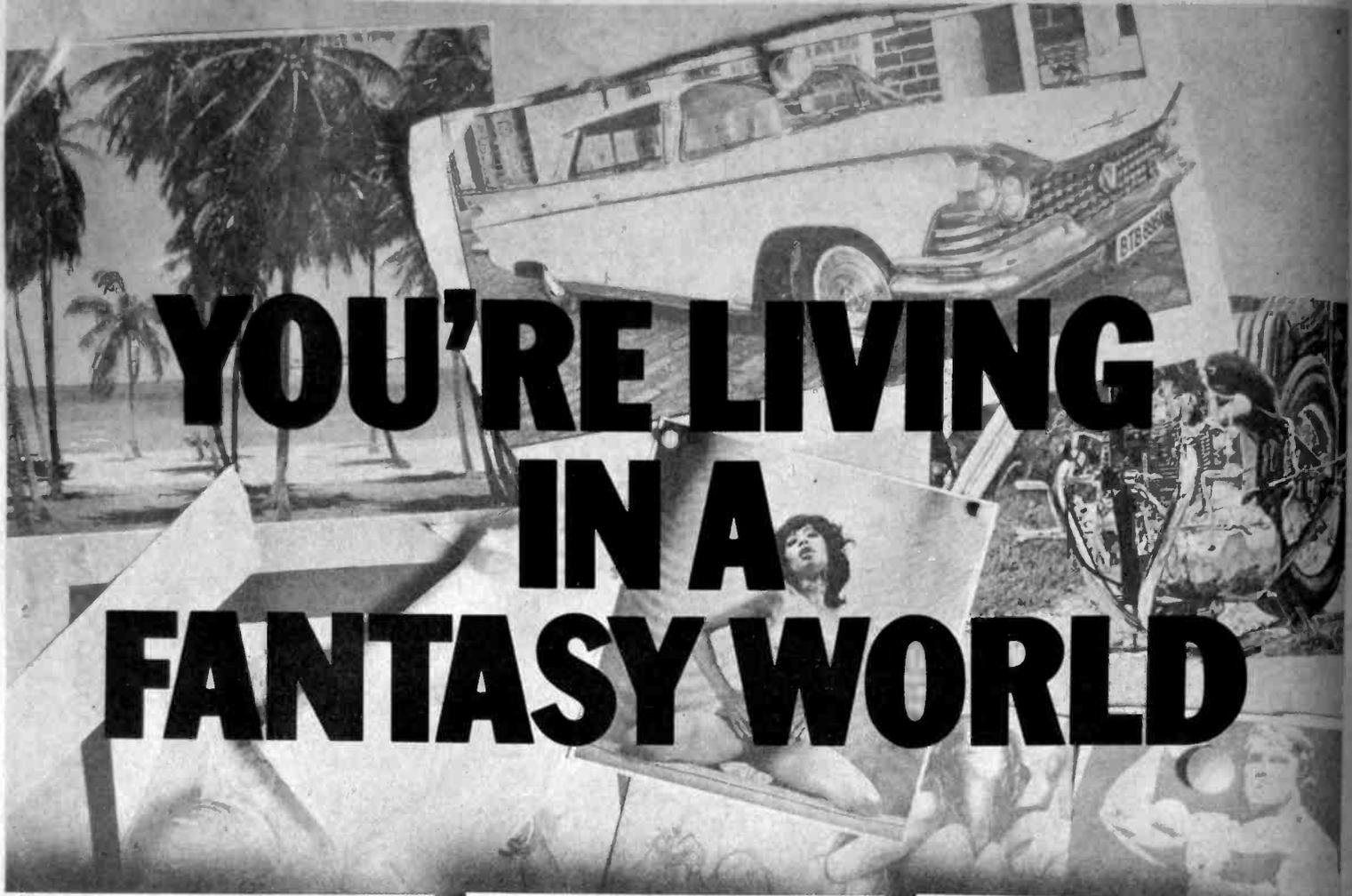
Beating

OCTOBER	
OXFORD NEW THEATRE	1
LEICESTER DE MONTFORT HALL	2
NORWICH ST ANDREWS HALL	3
CHELMSFORD ODEON	4
MIDDLETON CIVIC HALL	5
LIVERPOOL EMPIRE	7
BIRMINGHAM ODEON	8
SWANSEA TOP RANK SUITE	9
CARDIFF TOP RANK SUITE	10
TAUNTON ODEON	11
PLYMOUTH TOP RANK SUITE	13
TORQUAY TOWN HALL	14
SHEFFIELD TOP RANK SUITE	15
HANLEY VICTORIA HALL	16
MALVERN WINTER GARDENS	19

20	BLACKPODL TIFFANYS
21	GLASGOW APOLLO
22	ABERDEEN CAPITOL
23	EDINBURGH ODEON
24	NEWCASTLE CITY HALL
26	BRADFORD ST GEORGES HALL
27	MANCHESTER APOLLO
28	DERBY KINGS HALL
29	COVENTRY THEATRE
30	BRISTOL COLSTON HALL
31	PORTSMOUTH GUILDHALL
NOVEMBER	
3	CANTERBURY ODEON
4	HAMMERSMITH ODEON
6	HEMEL HEMPSTEAD PAVILION
8	BRIGHTON TOP RANK SUITE
9	GUILDFORD CIVIC HALL
12	MANCHESTER APOLLO

Hearts

on tour with "Subway Sect"



It's a fantastic month for Fantasy with four singles already blazing up the charts or else poised for immediate release.

Sylvester's "You Make Me Feel (Mighty Real)" is lifted from his new album, **"Step II"** and is already riding the 'MusicWeek' chart.

Sweet Thunder's "Everybody's Singing Love Songs" (from their **"Sweet Thunder"** album) and **Phil Hurtt's "Giving It Back"** both feature on the chart as imports. **"Giving It Back"** is the title track of Hurtt's new album and is available from Oct 13th, including a special limited 12" edition.

Plus a promise. Jazz-funk master **Stanley Turrentine** has a new album in the can—**"What About You"**—along with a dynamic single in **"Disco Dancing"** also to be made available as a special 12" limited edition.

So even if you don't dance 'til you drop, you're certainly gonna dance away the Fall.



ANOTHER FANTASY TURNS TO FACT



OFF CENTRE

Edited by SHEILA PROPHEET

Disco where bikers boogie

ARE YOU into Zep, Sabb, Purple and Nugent? Do you wear denim flares and leather jackets? Do you have shoulder-length hair and floor-length dandruff? Do your mates treat you with scorn, calling you 'hippy', 'hairy' and 'headbanger'?

If you've answered yes to one or more of these questions, the chances are that we've found just the place for you. The Soundhouse Disco in Kingsbury, North West London. On Wednesdays, Thursdays, Saturdays and Sundays, the music at the Soundhouse is the heaviest metal around. And the audience are an assortment of hippies, freaks and bikers. In fact, according to the club's disc jockey Neal Kay, bikers — who are banned from most other venues — are especially welcome.

"The bikers of this country are the most down-trodden minority group around," he says. "I'm a biker myself, so I know. Here, they can look like what the hell they want to — we welcome them all. You'll never be thrown out of this club

because of what you look like."

The whole thing apparently started out two years ago, when the Soundhouse decided to give over one night a week — Wednesday — to heavy metal. From then on, heavy metal took over more and more nights from regular soul until now, with the takeover of Saturday night as well. HM dominates the majority of the week.

"The situation requires someone to stick their necks out," says Neal. "Someone has to stand up for progressive rock music. The whole idea of playing heavy music nightly to a live audience makes the music industry's hair stand on end. They're just not geared to it."

"We offer a unique service. It really is a very different sort of evening altogether." Well, I can't believe it can be that different — I've been to plenty of extremely heavy student hops in my time — but it does seem to be an alternative to the standard soul factory stuff which has taken over the

commercial discos recently.

It also has the advantage of being cheaper than most other discos — the prices range from 50p if you turn up early during the week, to £1.10 after 9 o'clock on a Saturday. "But you do get a meal included in the price," points out Neal.

It isn't all recorded music either. New bands get the chance to pit their wits against the audience on Wednesdays — "Our audience are very difficult to please because they've been spoilt" — with the promise that, if they're worth it, they'll one day get a prime-time Saturday spot.

The club can't pay bands a vast amount of money, but Neal does promise you'll get expenses and "a few quid more". So if you're a budding Ozzy Osborne and you'd like a bash at the Soundhouse, send your tapes to Neal at the following address: The Bandwagon Soundhouse, Kingsbury Circle, Honeyput Lane, Kingsbury, London NW8.



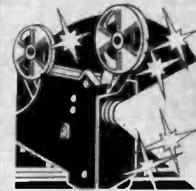
ROGER DALTREY: following his horrific accident with a bowl of ketchup

PEARLS BEFORE SWINE

THIS WEEK'S PEARLS came from Jonathan Flanagan of 130 Upper St, London N1. SWINE are Heath, Poole, Dorset. PEARLS:

- 1 'Gimme Shelter' — The Stones
Their satanic majesties' finest hour, from the eerie, spooky organ at the start to the apocalyptic ending. Play this at my funeral.
 - 2 'Born To Run' — Bruce Springsteen
What can I say? Whenever I hear this, it makes me want to rip all my clothes off, and bite the carpet!!!
 - 3 'Heroes' — David Bowie
For me the most emotional record ever made, Bowie sings every word with so much feeling. It's just so — ah the guy's an absolute genius. Don't analyse — enjoy!
 - 4 'Living In Shame' — The Supremes
Every time I hear this I go all shivery and almost cry, the lyrics are so sad. Even if they are a bit sugary. Motown was a music factory, but who cares when they produced gems like this.
 - 5 'Complete Control' — Clash
Best new wave group — best new wave record. When the electricians last had a strike I plugged this into the mains and lit up the street!!!
- SWINE:
- 1 'Uptown Top Ranking' — Althea And Donna
Twee, boring, repetitious, uninspired, sickening and an insult to reggae. And now the bad points...
 - 2 'Save All Your Kisses For Me' — Brotherhood Of Man
Each record was pressed in pus-coloured vinyl and came in specially designed sick bags. Mind you, to be fair, their next recording was a meaningful essay on bestiality.
 - 3 'Yes Sir I Can Boogie' — Baccara
Music to cut your toenails to. Surely an embarrassment to all those Radio One DJs who refused to stop playing it until it reached number one.
 - 4 'Johnny Reggae' — Piglets
After something like 'Everyone's Gone To The Moon' it is unfortunate that JK felt the need to stoop to these depths.
 - 5 'If' — Telly Savalas

Quite simply, a record anyone could have made. That over-sentimental, stylus, curling voice made music centre throw up its transistors. Send your contributions to: 'Pearls Before Swine', c/o Tim Lott, Record Mirror, 40 Long Acre, London WC2E 9JT.



is crashed out on his deathbed.

The six have been summoned so that one of them can inherit that soul — the legacy. The five that don't get stuffed — for no apparent reason — with appalling regularity.

Daltrey, who plays a pop magnate (a role that requires no acting ability on his part whatsoever) is second in the reluctant queue. In a death scene, played with all the subtlety of a cowpat, Daltrey chokes on a chicken bone — despite the fact that he has eaten no chicken. This involves him going purple and making unpleasant grunting noises.

'THE LEGACY' — starring Roger Daltrey I NEVER liked 'Tommy' (the film). I never even saw 'Lisztomania'. But even with such patchy foreknowledge, an hour or so of this garbage is enough to convince me that Roger Daltrey's film career is not on an upward gradient. 'The Legacy' must be one of the most unrelentingly silly films ever made. A belated cash-in on the black magic craze of the last two years, it gets more unintentional laughs than the corniest of Hammer Movies.

Roger's role is strictly limited, both in scope and execution. He plays one of six people summoned to an English country house where some wary old monster with, guess what, the soul of the devil,

For list fanatics, methods of death include drowning, burning, shooting and shredding. One of the methods ignored was being bored to death. 'The Legacy' proves this fate to be at least as unpleasant as the above mentioned. TIM LOTT.

APOLOGY

SOME READERS took offence at a cartoon which appeared on page 17 in the September 9 issue of Record Mirror. It referred to Marks and Spencer introducing their own record label for sale in their branches.

We would like to apologise for any offence caused and to reassure readers that none was intended.



WE ALWAYS knew that beneath the iron exterior lurked the soul of an artist. This charming surrealist illustration comes from eagle-eyed Anna Queen. And congratulations to the Oxford Star, who beat us to the scoop!



'The Rolling Stones on Tour' — Published by Phin Publishing — £4.95 THE CROWDS, the liggers, the clothes, the crew, the money, the hassles, the highs, the lows, and of course, the Stones. It's all here in pictures and few words.

If you're expecting a book that's going to give insights to the personalities of the Stones don't buy it. But if you want a nice, coffee table book to impress your friends, this is for you.

A 24 date tour, their first with Ron Wood, over a million paying customers and the, now famous, Lotus stage.

Photographers Annie Leibovitz and

Christopher Sykes and writer Terry Southern are in right from the beginning. A secluded house near Andy Warhol's gaff where rehearsals and preparation for the tour takes place. The group's only problem is keeping the onlookers away. Keith Richard buys 47 land mines and buries them round the grounds — "just to give them a shock" — but Mick gets worried and they're dug up.

Mick likes to give the kids something extra. He spends the money. Pete 'Big Quid' Rudge, the Stones manager tries to save it. On a trip to Niagara Falls Big Quid says: "For God's sake don't show this to Jagger, he'll want it on stage."

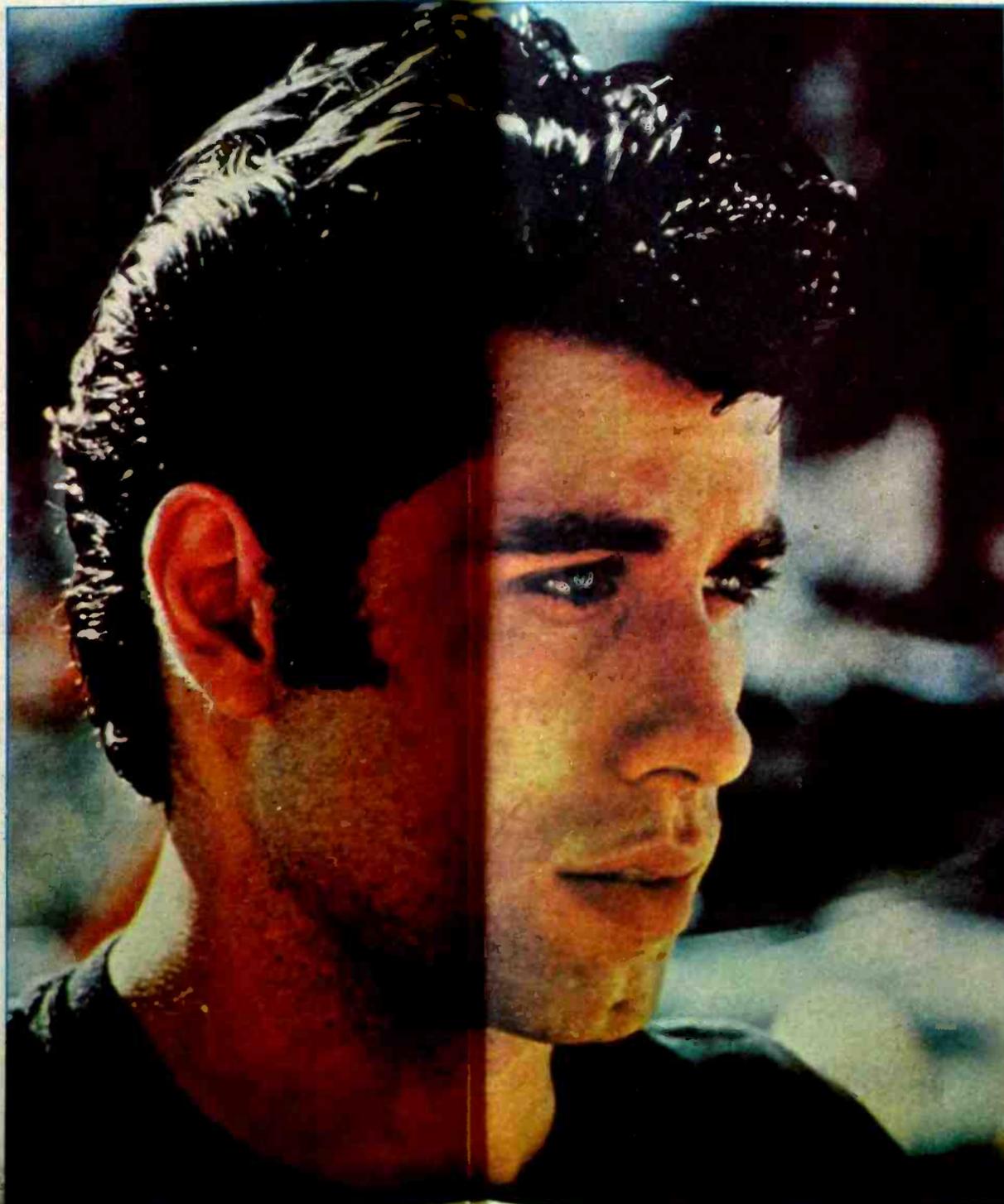
They made money, they spent some. They did the shows and pleased a lot of people. If you want to live or relive some of it, put on a Stones album and open the book.

It's a bit expensive at £4.95 but it's worth having ALF MARTIN.

THIS IS IT

Tom Burke talks to

JOHN TRAVOLTA



It's clear the instant

John Travolta looms into the Imperial Gardens on Sunset Strip — clearer even than during his stunning opening 'Saturday Night Fever' walk — he will be revered forever, in the manner of Elvis, James Dean, Marilyn Monroe, and for the same reasons. No one ever really felt they would know Elvis, Marilyn, Dean, or that they should; certain personalities seem born for the remoteness of the movie screen.

Travolta's personal impact has nothing to do with what he says, sitting next to me in the restaurant, which is "Hi." He barely needs to speak; the grin does, as do the eyes, which glow perpetually in other worldly blue.

Nether is his real-life walk especially remarkable. Currently, journalists assert that he always walks as he did in 'Fever's' opening, his weight in his hips, shifting them like gears, but that's ludicrous. That was acting. Actually, he lopez, hunching a bit, vaguely simian, as are his features. But his force is physical, not quite accessibly sexual; he burns a hotter temperature than the human mean, as animals do.

Not that you're supposed to bring up these matters with Travolta. Waiting in the expensive, crowded Imperial Gardens with his publicist, Michele. I suggest that it will be interesting to know what John observed about the rather opulent sexuality of 'Saturday Night Fever's' actual Brooklyn discophiles.

"Um, you're not really going to ask John that?" Michele gasps courteously. "I don't know, I think that would... embarrass John."

Possibly Michele is right. In addition to, and working in tandem with, his sexuality is a marked ingenueness, an almost callow vulnerability. Michele exits as soon as John enters, and I find myself aiding him, conversationally. Though eager to ingratiate, he seems unsure how, or of what to say. First, he simply smiles. The subject of cowboy boots is introduced; we are both wearing them. "I almost always do," John offers, grinning.

I tell him of the night I got stuck in a boot and had to summon friends to pull it off, mostly to watch him listening, which he does intently — not, I sense, to ingratiate, but because he is sharply curious. As I speak, he continually visualises what is described, construing messages in his visions. At the story's end, he says "Well, that certainly was a boot story," stating a fact, nothing more, as is his habit.

Another of his habits is to question. "If you write," he begins abruptly, "you have to wait awhile for the reaction to your work, right? Whereas I'm judged instantly, by my peers." Judged? "Sure, that's what it is, isn't it? How do you see it?" But which is more important: how his peers feels about his work, or how he feels? "Well... which is more important to you?"

And he grins at what is obviously his way of handling interviews. Actually, if he didn't act he would be rather good at interviewing, because his interest

is clearly sincere. "I know, I'm the one who's supposed to talk. Okay, I know that if I don't feel right about my work, I'm discontent, no matter how much praise or money is involved. If I haven't done it to my own satisfaction, nothing will convince me it's any good. But if I'm really pleased with it, and it doesn't please others, it's still okay."

"Pleasing myself and the audience — that's optimum. Though the audience is the one it's all for." He seems to doubt that; he's frowning, abstracted, speaking sotto voce. "I'm not easy to please, with my own work, not at all. I'm very hard on myself that way."

I remind myself that he is an exceptionally good actor, and actors are adept at flattering writers. Why is it so inviting to mistrust him? Because he looks too good and made it too big too fast? Because he must know full well how seductive his presence is? Ask him about that, and he grins and blushes; he is probably not yet accomplished enough as an artist to blush on cue. He is rising to the occasion. Why has he talked so little to the press? I don't ask that now, however, for he's suddenly discussing 'Grease'.

It was fun, on one level. Nowhere near as complicated as 'Saturday Night Fever', but it still wasn't easy because I'd never had to play a Fifties dude on the screen before. Even though it's a musical and looks simple, I felt that I had to think a lot about how a guy's behaviour would have differed twenty-five years ago or so, before I was born. I mean, movement had to be different. There hadn't been the drug thing, or the awareness of blacks, so none of those styles of moving or talking had happened yet. Behaviour, even for guys like Danny Zuko, who I play, had to have been much more foursquare, you know? Posture was different, it was better.

Also, there wasn't the urban sense of style or behaviour that kids everywhere get from TV today. There had to be an innocence that nobody was really aware of, because they didn't have the sophistication to compare it with. Am I saying that right?"

Yes, but dutifully, Travolta does not have that much to say about 'Grease', which is not surprising. There is not that much to say about it, it is there. He ought to discuss it, he knows, but there is still so much to be said about the giant; even now, months after its unveiling, 'Saturday Night Fever' still creates lines wherever it plays. In its first sixteen weeks and four days, it grossed a staggering \$81,241,000, about eleven times its break-even figure, and that's only for domestic US release.

As early as last January, word was out that the movie version of 'Grease' was less than stupendous, but no one around Paramount or RSO was too worried. 'Grease' after all has The Man.

"That's what they called me when I went to the 2001 Odyssey disco in Brooklyn to start working on 'Fever' — The Man." John grins at that; it pleases him in an uncomplicated way. "They said that because of Barbarino, naturally."

It's interesting to note that in 'Welcome Back Kotter', the show which brought John to fame (a sort of American version of 'Please Sir', still to be shown in Britain, in which he plays Vinnie Barbarino, the class troublemaker) he was in no way meant to be the star of the show.

Reading the Kotter scripts, I saw right away that Vinnie was written as a dumb punk. I knew

I'd have to work all the time to give him humanity. I saw him as really a dumb kid, you know?"

Actually, in all his roles so far, Travolta has had to work with considerable imagination to flesh out the characters, from the cretinous punk in 'Kotter' to the sadistic punk in the movie 'Carrie' to the chauvinistic punk in 'Fever' to the libidinous punk in 'Grease'. And shouldn't his most persistent concern, doing these, have been the matter of being typed as an actor? He stops eating at that, looking concerned, though more at the question than what it's about.

"Sure I did, especially with 'Fever', and I'll get to that. If you want, but first look at the positive side of it: the TV show was the first break, the first of the punks, and I knew even then I was a good enough actor to find ways to elevate Vinnie that weren't in the script. 'Carrie' was a first movie break. The guy is a punk, but I wanted to work with Brian De Palma. I knew the picture itself would be interesting, attract a lot of attention. And, it was a small part; I didn't think I'd get much noticed in it. Which I didn't."

"Danny Zuko in 'Grease' — by then, I wasn't quite worried about typing, but sure, it is hard to turn things down, still. And I already knew that after it, I would be doing a picture with Lily Tomlin, 'Moment by Moment', which I can't talk about yet, but I take my word for it, a completely different guy than anything I've played so far. Also, as I said, Danny's a Fifties dude, and ultimately sympathetic, and the picture is not realistic, it's stylized, a musical, a parody of the Fifties almost. There aren't that many musicals around to do — who knows when I'll ever do another? — and I thought it a good move for me. Brando did a musical, 'Guys and Dolls' very early in his career."

These considerations John has sketched gently in the air with his heavy hands; his physicality is such that his whole body gets involved in his explanations. His whole mind and doubtless his heart are involved in his career. It's well known that Travolta is beholden to no one — no, not even Stigwood — when it comes to his career decisions; that he chooses his roles; that while he's close to his longtime manager Bob LeMond, it's John who says yea or nay to everything, right down to which of his publicity stunts are used and where and when he makes personal appearances.

The interviews he does are dispensed like pieces of the True Cross. He is not being aloof, only selective; he cares. At ABC West, they still discuss John's realisation that, as Barbarino, he was receiving 10,000 fan letters a week. He felt they all ought to be answered and set about finding a means to do that. He had his people methodically research fan mail answering services, but found the least expensive one charges twenty-five cents per answer, or \$17,500 a week, or £10,000 a year — high even at his Barbarino salary.

But back to 'Saturday Night Fever'. First he read the magazine article on which the scenario was based, 'Tribal Rites of the New Saturday Night'; he signed for the role before a script was ready.

"Now, Danny Zuko in 'Grease', no matter what else he may or may not be, he's not difficult to grasp, you can see immediately how to act him. But Tony Manero — I was in the middle of the TV show, I was too close to Barbarino, and all Tony looked like to me was an extension of him, okay?"

For months, flacks at Paramount, ABC and RSO have warned that John Travolta just

doesn't discuss the late Diana Hyland, and yet he just brings her up. When he says her name, his eyes become even more luminescent, as they did when she won last year's best TV performance Emmy posthumously, and John accepted it for her, shouting, "Here's to you, Diana wherever you are!"

They met in 1976, when Hyland, a Broadway and TV veteran, was cast in John's made-for-TV-movie vehicle, 'The Boy in the Plastic Bubble', about a young man born without natural immunities to disease and forced to live sealed in a germ-free artificial environment, as he watched other teenagers from his window, cavorting, sexually and otherwise. Diana Hyland played his mother.

Diana Hyland was forty, and Travolta was twenty-two. He had never been involved with any woman as deeply as he became involved with her and the magnitude of their affair stunned him daily. Last spring, when she died in his arms of cancer, friends doubted he'd recover. "You knew her?" He's ecstatic. I explained that Diana was a casual friend in her New York theatre days. "Then you know how unbelievable she was! Diana gave me the confidence."

The packed restaurant's

attention is now on him, all heads have swung slowly to his booth, like nodding radar scanners. Everybody is sidling up to him, from Henry Edwards, who wrote the script for the Stigwood Organisation's movie 'Sergeant Pepper's Lonely Hearts Club Band', to the usual tourists who always ask for autographs for their kids and never have pens or paper. Abruptly, John looks as Kris Kristofferson did when one asked him about Janis Joplin. Kris murmured, "I don't like talkin' 'bout Janis now, it's like grave robbin'."

John doesn't say that, but as he's spoken of his dead lady, another presence has, curiously, overtaken and possessed his own. His voice has coarsened with the infections of South Brooklyn or North Philadelphia, and his heavy jaw, hard, inverted parenthesis of a mouth, and his nose, subtly humped at the bridge, have arranged themselves into a sort of defensive arrogance. The young Brando had these features, and would arrange them thus when he wished pain not to show (when he did, it did, sharply).

John Travolta, however, seems almost to catch himself doing that, and he smiles in a publicly pleasant way again. For the tourists, he avoids signing autographs; instead, he asks them about themselves, and listens to their answers. A weary frown appears between his brows, as if someone had pressed a dull knife there, and he wants to leave. His Mercedes 450 SL coupe is brought up to the door.

Though Travolta drives it with concentration and professional care, once, at a corner of Sunset Strip, he executes a fast, rakish turn, as though it had occurred to him that he was being taciturn and unglamorous, and wished to interject a colourful moment. Perhaps he worries that he bores people, I ask him that, and he grins and nods.

"Besides this, I drive a 1955 Thunderbird," he offers, "a collector's item, a classic. Okay? When I come to the auto shop now, they triple the bill. Had the

T-Bird in there for months, the bill was unbelievable, way beyond what it would have been if... They aren't even subtle about it anymore."

And why should they be? It's common knowledge that following 'Fever', John can ask \$1 million a movie. "Well, but I'm no millionaire, man." That he almost snaps, and he stresses it again.

"It sounds like I make a lot," Travolta insists quietly, "but I'm in the fifty-per cent tax bracket. Everyone seems to get a piece of the action. You might be surprised at how little cash I actually have, okay?"

Oh, come off it. Ultimately he'll be loaded. "Well, I don't like talking about money. Or thinking about it. Okay? Because of money, I almost didn't come west at all for the 'Kotter' audition, 'cause in New York I'd gotten offered a Broadway part in 'The Ritz', and the salary was \$750 a week! I had never made that kind of money. My manager advised me to come ultimately." (One of his habits is to appropriate a word of yours if he's liked, and drop it into his own phrases.)

"And I never thought I would get 'Kotter'. It was never a sure thing. I was sure they'd say, like they do in TV 'You could act the part, but there's this other guy who is the part.' Mostly, they cast that way, but this time they went for the acting, which I really respect." Grin. "Naturally. Okay, so I got it. Yeah, more than \$750 a week. And I thought, 'John, you now deserve to buy yourself something!'"

So he bought a DC-3. "That was the first true airliner," he explains. "I, uh, bought one of these. A real one. Actually, I have another plane now, too, a single-engine Air Coupe, really a little plane. As a kid in New Jersey, I'd lie awake nights listening to planes flying in and out of La Guardia airport, heading west, and I'd have dreams about the people in them, who were going places. It was a very romantic vision to me, okay?"

It had to be. Englewood, New Jersey, where he grew up, though green and affluent, was, in John's words, "hardly any place at all." His father, an ex-star athlete, ran the Travolta Tire Exchange there. John does not attempt to portray his childhood as drab or deprived. His parents were the town's "hot" couple; his mother was an actress who coached acting, and his three sisters and two brothers all made stabs at show business.

When I ask John to recall his growing up, the memories seem to begin at age twelve, when Actors Studio, the New York thespians' school attended by, among others, Brando, Al Pacino and Robert De Niro, held workshops in Englewood. "My mother got me in as an observer, but she didn't have to urge me. Man, nobody pushed me into show business, I was aching for it! And those rehearsals knocked me out!"

"The first time I visited class, I came in when some of the studio people, the advanced students from New York, were in the middle of doing a scene. After a couple of minutes they, like, broke character to ask the director a question, and I was stunned. I mean, I didn't know they've been acting — that's how believable they were!"

Of course he joined the group; he was good enough early enough to be cast in the juvenile lead in a Studio production of 'Who'll Save the Ploughboy?' that same year, but he didn't go on studying acting at any length. "I could sort of duplicate what I saw those people do in class as soon as I

saw it. I don't mean imitate them — I mean I always did have this ability to observe people, watch them awhile, and very quickly absorb their... essence and then reproduce it. Nobody told me to do that. I just always stored things up about people, and when I had a character to create, I found I had this whole reserve of behaviour and mannerisms to draw on."

"You remember the guys you knew who are like the guy you're playing, you build a character that way. The last thing you do is, you add your own emotions to the script. That part's the most important of all: it's like, inside a character's facade, I live. I really come alive when I'm doing that."

Not that he'd have to wait long to do that professionally. One of his sisters was cast in a road company of 'Gypsy', and during summer vacation he toured with her, hanging out backstage, learning all the show's songs and dances. "And New York, and all the shows playing, that was like wonderland to me then!"

He'd come to Manhattan with his brothers and sisters, "also because, back then, Greenwich Village was still the only place you could buy good bell-bottom pants." The day he was sixteen, he asked his parents if he could quit school and get on with his acting career; they were eminently willing. "So I was in New York on my own. It was not instantaneous success."

Saying that, though, he can't help but smile. It almost was. Oh, he paid very brief dues, living in a Lower West Side cold-water flat in a condemned, heatless building, but in no time at all he was doing TV commercials, then a road company of 'Grease' (he did not play the lead) and a small singing/dancing role in 'Over Here', the show that provided the remains of the Andrews Sisters with a Broadway debut.

So it wasn't as though nothing was happening to me in the East," Travolta says. "I took the chance on going west because, sure, I really wanted the Barbarino role. I knew what a TV series could do for an actor."

If John is honest about his ambition, he's also careful to emphasize what he's done for art's sake. As soon as 'Kotter' hit, and John, as Barbarino, hit bigger, he cut two record albums for Midsong. The first, predictably titled 'John Travolta, gave him a hit single, "Let Her In," and 'Billboard's' subley for new pop male vocalist of the year; the second was called 'Can't Let You Go, and John's "Slow Dancing" single from it also charted, but the cuts' wide demographic appeal had little to do with John's voice or style, which are acceptable, not startling.

"When the record albums came out, I was really pressured to do personal appearance tours promoting them. The money to do this would have been tremendous — like, \$25,000 per appearance, the total was up in six figures. Just to sign autographs, which I don't like doing. I'll talk to people, but just signing your name on something, what's the point?"

"Anyway, I said no and opted to do a tour of the play 'Bus Stop' during our hiatus for almost no bread. I wanted to act, and the guy in the play's this very naive cowboy; it was a chance to fight that typing thing, play a Western dude instead of all these urban types."

"The record promotion people just wanted to go with the heat of the moment, with the Vinnie Barbarino fame. They weren't interested in my skills or talents. And I care about product, not PR."

PART TWO NEXT WEEK: the punk becomes a star

SNIPS



ON TOUR WITH THE RAMONES

- SEPTEMBER:
- 21st - PLYMOUTH, Metro
 - 23rd - BELFAST, Ulster Hall
 - 24th - DUBLIN, State Cinema
 - 26th - BRISTOL, Locarno
 - 28th - NEWCASTLE, City Hall
 - 29th - MANCHESTER, Free Trade Hall
 - 30th - BIRMINGHAM, Odeon
- OCTOBER:
- 2nd - LONDON, Hammersmith Odeon
 - 3rd - CARDIFF, University
 - 5th - COVENTRY, Warwick
 - 4th - LEEDS, University
 - 6th - EDINBURGH, University
 - 7th - GLASGOW, University, Queen Margaret's Union

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 JETLP 212



Distributed by CBS Records



SNIPS

VIDEO KING

HELP

Pregnancy test by post

A WHILE back you printed an address which would carry out a 24-hour pregnancy test by post. I'm still at school, think I'm pregnant and have lost the address. I daren't see the doctor as he might tell my parents and am terrified about what I can do if my period, already six weeks late, doesn't come.
 Lynn, Bradford

*If you're reluctant to see your family doctor, you MUST still have a pregnancy test as your period is late. Send a urine sample, and a covering note to British Pregnancy Advisory Service, 58 Petty France, London SW1. Take the urine sample first thing in the morning and send it off to BPAS in a small, carefully rinsed, clean bottle. An aspirin bottle will do. Make sure you package it carefully.

Print your full name and address, age and the date of your last period on this covering note. Testing takes only 24 hours to complete, so you can ring them on 01-222 0685 for the result within the next two days (allow a day for your sample to arrive). The service is free to schoolgirls and others who really cannot afford to pay.

If the test proves positive, you won't be left out in the cold. The Advisory Service can refer you to a local organisation who will offer constructive and practical help and information. If the test is negative, they'll be able to suggest a contact service locally where you can discuss contraception.

Please feel free to write to us again for further advice too, if you need it.

Crisis of confidence

LAST JUNE I started going out with a girl called Ann who I had fancied for a long time. When it came to the kissing part I just didn't seem to know how to start. At first I thought it was just shyness, but as time went on, I realised it wasn't. Could late developing have something to do with it? In the three months we were going out together, we never kissed.

Since then I haven't been out with another girl as I've lost all my confidence. Last week I phoned Ann again and asked her if she would go out with me again. She laughed but then she turned up at my house an hour later and we started talking about ourselves. She seemed to accept that I was serious about her.

Unfortunately, I have now met someone else and don't want to go out with her any longer. Yet I don't want to hurt her feelings and make her think I've been pulling her leg all along.
 Davie, Scotland

*You're a victim of your own indecision. Weigh up how you feel about Ann and the new girl and commit yourself to going out with one or other of them.
 If you didn't even get to

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

kiss Ann during the time you dated her — a function which comes quite naturally when two people click together. It doesn't sound as if either of you had much going there. Did you ring her again because you couldn't think of anything better to do? Judging from her past experience of you, she may not be too bothered or even surprised.
 Have more confidence in yourself, Ann has at least restored some of your faith in yourself by telling you she does want to see you again, but be true to your own feelings, and be brave enough to tell her you've changed your mind.

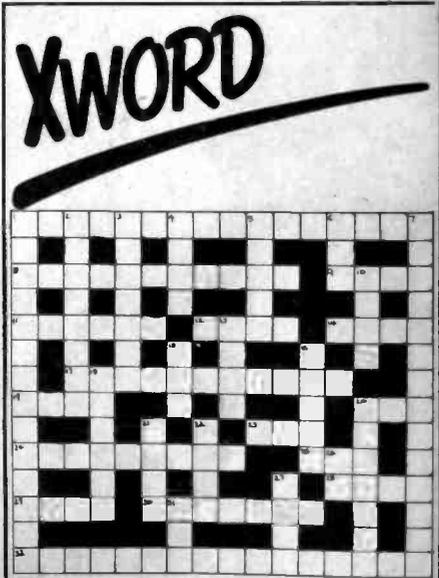
FEEDBACK

Remember R. Dean Taylor

AFTER receiving two letters from Mr. P. Uys all the way from Johannesburg ... is absolutely desperate to learn anything about R. Dean Taylor (who?). I thought I'd better do some research.

Unfortunately the man is rather elusive, but here's what I found. He was born in Toronto (age unknown) and started his music career by playing coffee houses and small English clubs.

He recorded with Motown for 10 years, was signed to Polydor for a short while, and had the following chart successes and single / album releases: June, 1968, 'Gotta See Jane' (Tamla Motown TMG 656), April, 1971, 'Indiana Wants Me' (TMG 763), May, 1974, 'There's A Ghost In My House' (TMG 896), August, 1974, 'Window Shopping' (Polydor 2058 502), 'Gotta See Jane' was then re-released and the last one recorded with Polydor was 'Walking In The Sun' (P 2058 559). He recorded an album with Polydor entitled 'Sunset' (P 2383 339) in August, 1975, and Music For Pleasure released an album on the Sounds Superb label (since deleted) called 'Indiana Wants Me' (SPR 90007).



- ACROSS
- 1 She was Moving Out Today (6,5,5)
 - 8 Blondie asking you to imagine something (7,4)
 - 9 Electric Heavy Metalist's (2,2)
 - 11 Had critically acclaimed American Gothic LP released in 1972 (8)
 - 12 SAHB leader (4)
 - 14 Bob Marley album (4)
 - 17 Crystals classic (2,3,3,3)
 - 19 Jethro Tull were living in the ... (4)
 - 20 Most successful label of '78 (1,1,1)
 - 23 Smoke label (3)
 - 24 Very 'eavy Very 'umbie group (5,4)
 - 25 Abba in trouble (1,1,1)
 - 28 John or JJ (4)
 - 29 Respectable singer (4)
 - 30 He told us about Captain Lockheed and the Starfighters (7)
 - 32 1968, hit for Honeybus. Made famous by the Adverts (1,4,3,6,2)
- DOWN
- 1 Plastic Punk's 1978 hit (2,5,4,3)
 - 2 They have told us about Ghosts Of Princess In Towers (4,4)
 - 3 Venus In Furs, and, Waiting For The Man are two of his best known early compositions (3,4)
 - 4 Cream had a Strange one (4)
 - 5 They Want To Kiss You All Over (5)
 - 6 Steely Dan LP (3)
 - 7 1978, Linda Lewis hit (4,1,6,3)
 - 10 Goes with Concrete (4)
 - 13 Mr Russell (4)
 - 15 Harris or Zimmerman (3)
 - 18 ELP volume's one and two (5)
 - 18 Queen had a Sheer Heart ... (6)
 - 20 Live and Dangerous Lizzy single (7)
 - 21 Had 1978 hit with Everybody Dance (4)
 - 22 Late night Radio 1 DJ (4)
 - 26 Mr Smith (1,1)
 - 27 Medicinal substance in Roxy Music single (4)
 - 31 Pub rockers who had a hit with How Long (8)

- ACROSS
- 1 Good Morning Judge
 - 9 Daltrey
 - 10 Andy
 - 11 Str
 - 12 Airport
 - 14 Gary
 - 15 Emma
 - 19 Thunder In My Heart
 - 21 Elected
 - 22 Tin
 - 23 Rubber
 - 28 Andrew Gold
 - 29 Omo
 - 30 Natural Born Bugie
- DOWN
- 1 God Save The Queen
 - 2 Oh Lori
 - 3 Morton
 - 4 Ray
 - 8 Iron
 - 6 Jones
 - 7 Days
 - 8 Everlasting Love
 - 13 Crime
 - 14 Crin
 - 16 Knock
 - 17 Peter
 - 18 Shake
 - 20 Art
 - 24 Bolin
 - 26 Past
 - 30 Bell
 - 27 Gong

SMOKIE. SUZI. CATCH THEM IN THE ACT!



Smokie hit the road with their big new single "Mexican Girl" and 9 other great songs from their soon-to-be-released "Montreux Album." Quite separately, Suzi Q. goes on tour too, singing "If you can't give me love," "The race is on" and 8 other great songs from her new "If you knew Suzi" album also out next month, both on RAK records and tapes.

Smokie Tour Dates

6th OCTOBER	WINTER GARDENS	BOURNEMOUTH
7th	CONGRESS THEATRE	EASTBOURNE
8th	FAIRFIELD HALL	CROYDON
9th	CIVIC HALL	WOLVERHAMPTON
12th	ODEON	BIRMINGHAM
13th	THEATRE	COVENTRY
14th	EMPIRE	LIVERPOOL
15th	APOLLO	MANCHESTER
16th	CITY HALL	NEWCASTLE
17th	APOLLO	GLASGOW
20th	ABC	PETERBOROUGH
21st	RAINBOW	LONDON
22nd	NEW THEATRE	OXFORD
23rd	GUILDHALL	PRESTON
24/25th	ALHAMBRA	BRADFORD

Suzi Quatro Tour Dates

27th OCTOBER	GAUMONT	*PLUS SHOOTER
28th	ABC	IPSWICH
29th	APOLLO	PETERBOROUGH
30th	CITY HALL	MANCHESTER
2nd NOVEMBER	ODEON	SHEFFIELD
		HAMMERSMITH

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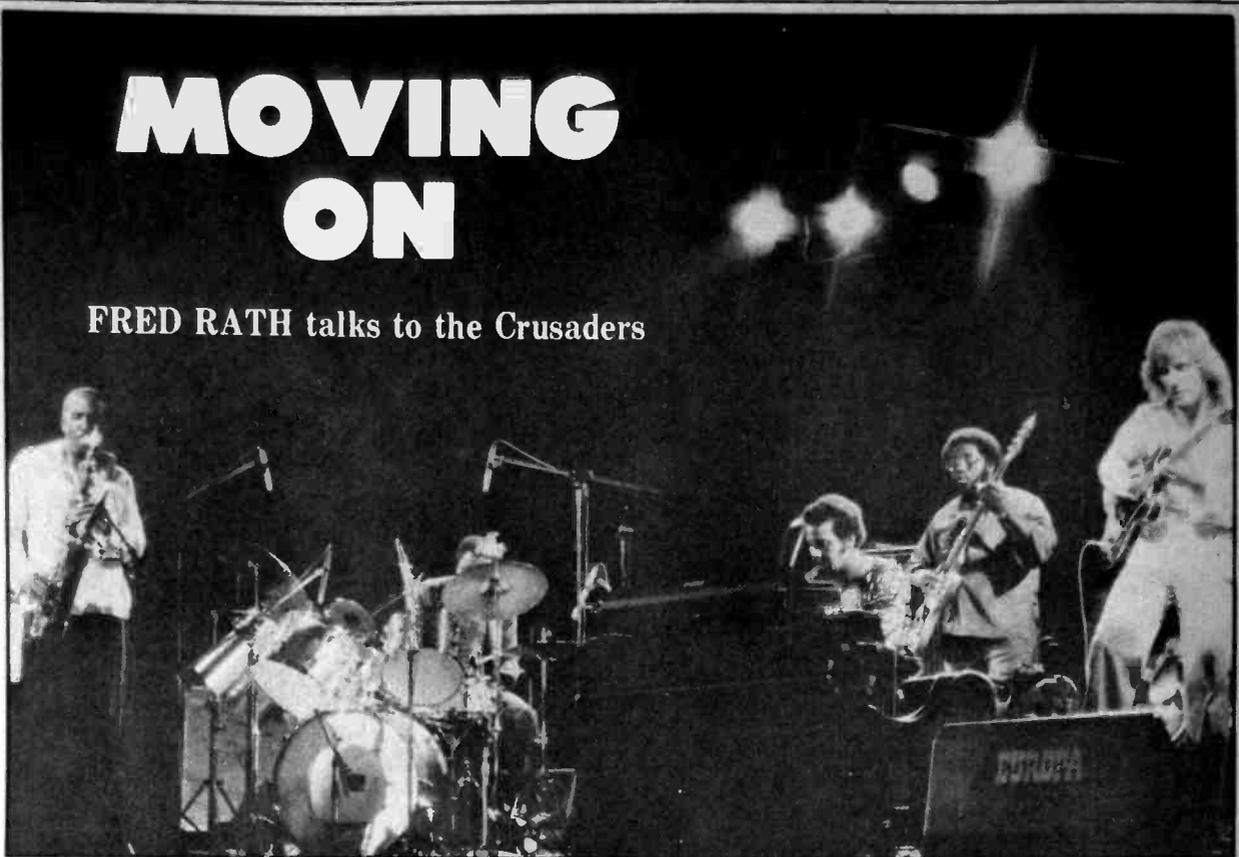
Trade Mark of RAK RECORDS LTD.

IF THE music business seems to revolve around instant success and one-shot wonders then the Crusaders must be regarded as the latest 32-album, 20-years-in-the-business overnight sensations to hit the scene.

Formerly the Jazz Crusaders, for a long time they were a "jazz" outfit playing to a minority with even smaller sales to prove it. Then, in the early seventies, they injected a lethal dose of R & B into their music - achieving across the board worldwide recognition with what was seen as a new brand of funk/jazz. Sessions with Van Morrison in 1975, and the remarkable 'Chain Reaction' album of the same year, were well received in Britain while a tour here in 1976 firmly cemented their popularity.

Now two albums and a 'Best Of' later they're back.

The Crusaders - a nucleus of Stix Hooper on drums, saxophonist Wilton Felder, keyboards man Joe Sample and bassist Robert 'Pops' Powell along with a succession of guitarists - are currently figuring heavily with every new release with their latest, 'Images', top of the US jazz listings.



MOVING ON

FRED RATH talks to the Crusaders

Mellowness

And as if to comply with the "natural cycle of things" the Crusaders, in their own natural progression are now taking their audience into some of the musical territories they knew in the old days. Recent gigs on the West Coast indicated a new mellowness that may take some people by surprise when the tour starts in Britain this week.

Stix Hooper, handling the talking back out west, beams expansively at the suggestion.

"I guess the band is just ever-changing and growing and we're now in a period when we are doing things a little more musical," he says.

"Things that are more current for us right now. You can't stand still - which might be un-

fortunate for an audience that expects you to carry on playing things that you were doing five or ten years ago."

Luckily, jazz and its derivatives are more acceptable these days, but even so the Crusaders risk upsetting some of their supporters who associate them with straight ahead R&B, just as that same R&B outraged the dyed-in-the-wool jazz freaks when the Crusaders first began using it.

"We would like our newer audience to be more aware of our roots, and the fact that we are jazz musicians," says Hooper. "We would like them to be able to relate to us outside just the R&B, funky-groovy side. We realised many years ago that the word jazz had lost its meaning in terms of a specific

definition. In fact it never really was anything other than a lot of connotations where people were reaching for a nucleus.

"We're now in the position where it's good to know that we have developed certain facilities and that we can keep expanding round them. There are some bands that get together and produce a real tight show and play it 52 weeks a year.

"With the Crusaders it's different - and we try and retain flexibility and freedom for us to do things. What we have done so far is to pull the people's ears a little bit.

"Once you've got them listening and got their attention with things like 'Put It Where You Want It', the next thing is to try out a more complex piece like 'Melodies Of Love'. If we tried that straight

away, they probably would say: 'Hey, that's a jazz group - I don't want to hear it!'

"I wouldn't go as far as to say the music is being caught up with by the audience. It might be a good way to look at it, but there is certainly a new awareness and a conscious effort to listen to music nowadays.

"We never conceived of doing this like a master plan," says Stix. "When we were younger and starting out we always felt that our music had the qualities that we picked out individually later. Then one day we concluded that not only does our music have that possible acceptability but there had to be another awareness of protecting it and marketing it. That's really all that we did."

Expertise

The Crusaders put at least as much effort into all their other activities, and in terms of production and session work they are almost an institution. Their individual and collective expertise has enhanced the work of a huge range of other artists including Steely Dan, Joni Mitchell and B B King. Stix knows what influence that has, and its potential for furthering the boundaries of available music.

"Yeah, we're everywhere," he says. "In terms of the music business I guess we are almost an institution - being involved with other artists."

"But the music biz is such a bizarre world. It can be a very difficult thing because there are so many obstacles and situations that don't even relate to most other fields. A 'discovery' might be someone who has been around for many years and the thing that they are discovered for represents just the tip of the iceberg of what they are capable of doing or their ability. Just look at George Benson."

We turn to the conspicuous absence of any mention of a guitarist. Filling this slot in the band since the departure of Larry Carlton is Billy Rogers, who after a year has taken on a rather temporary permanence in the band.

"After Larry, it wasn't so much a temporary arrangement as a new arrangement," Stix explains. "Of course, we had reservations - we had gone through about 25 guitarists in auditions!"

"But the nucleus of the band is still three, Joe, Wilton and myself, although we are happy with what Billy has brought into the band. He has been able to incorporate his style of playing in the band, always vital to any group otherwise you can get very stuffy. Because, really, you are always no better than your last creation."

The last two Crusaders' albums have had a lot of extra sidemen (including guitarists) and extra percussion, something that the old self-contained Crusaders never used?

"The nature of our writing now necessitates the use of different kinds of players, especially guitarists," says Stix. "We want to expand some of the things we do to give it a fresh sound. We always want to be pace-setting and innovative, and in answer to all the people who wonder about our longevity, it's because we are always searching for something fresh."

"We'll be toying with various ideas like incorporating a vocal element a bit more in future. If it comes from within the group that's good. It might be an integral part of us. We'll use lots of things that might expand what we are trying to say."

The Crusaders and Friends?

"It could be, very much so, but there will always be that nucleus. When you listen to the Beatles music it doesn't matter whether you hear it on a record with McCartney singing it or the same song in the 'Sgt Pepper' movie with the cartoons and the actors - it's still the work of the Beatles."

"That's how we see it happening for us, and it's a hard thing to do. Very few artists have been able to do it. In today's world where you're no better than your last chart position it's nice to know you can get booked into venues regardless."

Creative

"It doesn't matter how high or low we are in the charts - people want to come to see us on our name alone."

"We've transcended a lot of eras in music," Stix continues. "One of the key factors is that we have always fought to play music as much as

we could. When we made the transition from hard core jazz a lot of people said we went commercial."

"It wasn't that; we just went closer to a different part of our roots. We are still the Crusaders and we are still doing our little bit to be a musical entity and a complex entity in the musical industry. We just keep carrying on with that banner of expanding into permanence, of maintaining that permanence, maintaining validity, respect and integrity."

"We could have taken on just one aspect of that crusade to make the most money. Any one of those things we could have magnified, either in the studio, on stage, in production or turned out some disco records just to make money. But it's deeper than that."

"It's more gratifying to have done without all the money... feeling some creative satisfaction on our own terms."

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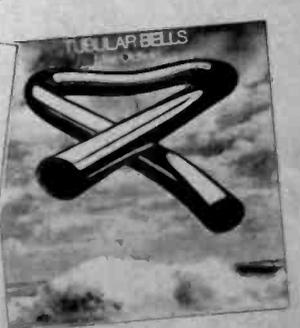
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Nat King Cole 20 Golden Greats
Abba The Album
Max Boyce I Know Cos I Was There
Elvis Presley Golden Records Vol. 1
Genesis Then There Were 3
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Beatles 1967-70
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Frank Sinatra Portrait
Buddy Holly 20 Golden Greats
Yes Going For The One
Olivia Newton-John Greatest Hits
Manhattan Transfer 20 Greatest Hits
Pink Floyd Wish You Were Here
Leo Sayer Endless Flight
Rolling Stones High Tide and Green Grass
Bob Marley Kaya
Eagles Hotel California
Kate Bush The Kick Inside
Cliff Richard 40 Golden Greats
Bob Dylan Street Legal
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- 6 Cardiff University
- 7 Dunstable, California Ballroom
- 8 Blackpool, Tiffany's
- 9 Birmingham, Top Rank
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- 12 Norwich, Cromwell's

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MAILMAN

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

Right or wrong?

I MUST disagree with John Shearlaw, the deaf sod. L J Gregory in his letter in RM (September 9), is right. Boney M have taken Cozy Powell's 'Dance With The Devil' and called it 'Night Flight To Venus'. I think all your know-nothing reviewers should be sacked. NOW!
PS. My wife says you won't print this as all your letters are made up.
P. A. Holmes,
Devonshire Road,
London.

A real letter

I WAS very pleased to see Record Mirror does print letters people send in. Especially when it was my letter you printed. To refresh your memory, I was annoyed that Boney M's 'Night Flight To Venus' was the same as Cozy Powell's 'Dance With The Devil' and foolishly asked for a second opinion. Your resident "expert" and I use the word loosely, said no. I would have preferred this to have been supported by some reasons. I can only presume that this was to goad me into this reply. If John Shearlaw, your resident Boney M expert, says no, which doesn't come as a surprise as he's a fan, what does your resident Cozy Powell expert say?

In the meantime may I suggest John Shearlaw see a doctor about his hearing problem. Just think, without my letter he would have gone through life not knowing he was tone deaf. L J Gregory, Romford, Essex.
•Our Cozy Powell expert got lost during this year's spring cleaning. I tried to get a comment from John Shearlaw but Alf Martin had borrowed his hearing aid.

Two together

REGARDING L J Gregory's letter. Try playing 'Rivers Of Babylon' and 'When A Child Is Born' straight after each other and if John Shearlaw can't notice the similarity then he needs (That's enough of that, thank you - Mailman). ANON.

Headbanger

I AM a regular reader of Sounds, (Oh dear - Mailman), only buying your Sept 18 issue because of your feature on Heavy Metal. I realise that by admitting my musical taste I have condemned myself to ridicule as a mindless moron, only capable of appreciating music produced by imbeciles. However, despite my obvious lowly position on the intellectual scale, would you please tell me now,



BONEY M: hearing double?

why it is so vital to a journalist's credibility to slag Black Sabbath? They work hard, produce some searing rock and roll and get nothing in return but damning insults from critics. Perhaps one day I will understand, but for the moment the reasons for this travesty go right over my head. Yours simply, Somewhere over the Rainbow.
•During our graduation from the Rock Critics' Academy we have to swear on a copy of 'Sgt Pepper' that we won't say anything that will damage our credibility and you wouldn't want us to break our word, would you?

John's colour

OK, OK, OK. So we all know that almost all the population's gone disco mad, but why the sudden contribution from you? Let me tell you there are certain members of us who are not in the least bit interested where the nearest disco is, because if we live there we already know, don't we? And if we don't live there then we don't want to know.

I must give you your due though. Not once have I seen in your paper the fact that John (Will he be as big as Elvis?) Travolta's favourite colour is green, so why don't we all wear it, and his fave food's tinned carrots, so thanks for that.

So please, please, please, no more disco specials. I thought you can do better than that. Yours Hartley Hare.
•John Travolta's favourite colour is green, so why don't we all wear it? His favourite food is condensed milk sandwiches and anything greasy.

Disco rubbish

WHO DOES that person who wrote all that rubbish about disco music think he/she/it is?

Nige of the Bancroft's Snap Club, Woodford Green, Essex.
•Now stop it or else thine ear shall be clipped - Mailman.

Very foolish

WHO THE hell is Alf Martin?
Sandy Knowles, Clapham, London.
•Good question. If you find out the answer, send it to the British Medical Council, Peculiarities Of Nature Division.

Pom's the word

I AM leaving for Australia (Oh, bad luck - Mailman) on the 23rd so I am hereby inquiring as to whether the Aussies get Record Mirror down under. Bye bye all me Pommie mates.
Lisa Shadbolt, Darkest Staverton, Gloucester.
PS. Aggh! I don't want to go.

•Funny, I thought they stopped transporting criminals out there. Still, you'll be glad to know that there is some form of culture out there and you can get... drat, she's gone.

Someone with sense

EVERY WEEK you seem to print a letter complaining about the reviews you print. There's only one reply you should give these people - "If you can't stand your favourite groups being slagged, buy a fanzine where the worst criticism is of Child's acne and the like." Personally I buy your paper to see exactly what your critics think of the latest albums, more often than not I disagree with some of their criticisms but I feel everyone is entitled to his own opinion and that, after all, is what we're paying for. Considering the reviews only take up, at the most, six or seven pages per issue I can't see any grounds for complaints. The rest of the paper more than makes up for

the one bad review an album gets, especially your A-Z of heavy metal series. I'm glad to see someone else recognises Foreigner's relatively undiscovered talents. Keep up the good work John Rankine, Brixton Hill, London.

PS. Incidentally I thought Sheila Prophet's review of the new Yes album was a work of literary art. (I am not Sheila Prophet's mum.)
•You see, not everyone's as rational as you. Take this for example.

Dear, dear

YOU ARE a stupid ***** bitch. You smell of a ***** jock strap. Your face looks like a pile of *****. You don't appreciate music, you daft, deaf, **** unlike us refined sophisticated people. You are also a *****.

Devoted Yes fans, Nottingham.
PS. Of course we are referring to Sheila Prophet. Your parents were married weren't they?

•Lucky you didn't leave an address, because not only are her parents married but she's got this big brother and he sort of looks after his little sister, know what I mean?

No escape

JEALOUSY. THAT is the word I would use to describe Robin Smith's review of Abba's new single 'Now, now, now, Robin, just because your favourite "punk" groups never reach the top there's no need to take it out on Abba. Fancy comparing 'em with the ever-squawking Bee Gees. How pathetic. At least you admitted that there is no escape. You're right chuck - there ain't. Abba are tops and you know it. Oh what the hell, why am I bothering with you? Paul, No 1 Abba fan.
•Don't ask me, I thought you had something to say.

The last

I AM writing to you to express my grateful thanks for the review of the New Seeker's show at Birmingham Night Out and the photo that went with it. It has been some time since the group have received even a mention in Record Mirror and therefore I was particularly pleased to read it. However I assume that your reporter, Niall Culey, attended some other night than the Tuesday night where the group clearly portrayed their "incredible verve and vitality" as described in the local paper.

I sincerely hope that this article will be the last you print on the group as a great number of fans will be relying on Record Mirror for basic information now that the group fan club has closed down. David Weller, West Heath, Birmingham.
•There, I told you all that if we even mentioned the New Seekers we'd have loonies writing in:

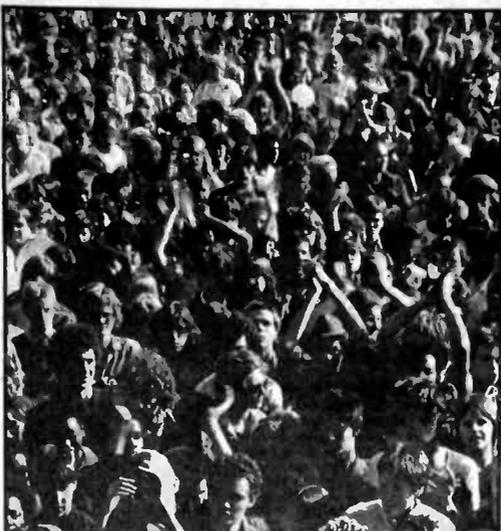
ROADSHOWS



MISTY: great band



ELVIS COSTELLO: no political comment



40,000? 100,000? or 25,000?

RALLYING ROUND

ANTI NAZI LEAGUE CARNIVAL

ONE DISENCHANTED bystander watching the 30,000 anti-fascist marchers leaving Hyde Park was heard to remark cynically: "It's only rock and roll." Since when did rock and roll mobilise a quarter of the whole London police force on a Sunday afternoon? Since when did rock or reggae drag Tony Benn and Arthur Scargill away from their Sunday roast dinners?

Without a shadow of doubt this was a very political rally / march / celebration.

But the Anti Nazi League and Rock Against Racism jointly proved once more that it was the musical payload at the end of the march that gives voice to the optimistic intention of the movement.

Tom Robinson, who so effectively headlined the movement's first carnival in April, was rapturously received at the rally at Hyde Park. He told the predominantly youthful audience that

the real work against racism had to be done by the young at school and at work.

"But don't come on like Joan of Arc and bore people shitless," he implored. Much better, he said, to persuade people through reason and entertainment.

More than 2,000 National Front supporters marched through the capital to a meeting in the East End managing to avoid a waiting demonstration of about 3,000 anti-fascists: 25 of the latter were arrested while trying to break through the NF's new headquarters in Great Eastern Street. The police acted as the buffer between both factions and diverted the NF marchers away from a direct confrontation.

About 40,000 people turned up at Brockwell Park in Brixton. Organisers put the figure at an astounding 100,000; the police a mean 25,000.

In contrast to the crush at Victoria Park things seemed almost un-fashionably "spaced out" on Sunday.

The SWP propagandist machine was in full swing providing the cheapest

refreshments and best displayed literature stalls. Elsewhere health food merchants did a roaring trade while some 'gangsters' sold small cans of lager for 50p a can. Far from the main musical attraction small groups of dancers and singers gave performances in ethnic costume.

Meanwhile it was all happening on the sun-drenched stage as Sham 69 replacements Stiff Little Fingers provided a crowd pleasing warm-up set. Though the foreosome from Belfast began severely out of tune they quickly got into stride with the reggae number 'Johnny Was'. Their new single 'Alternative Ulster' was even better in spite of a too-treble sound balance (something which affected every group except Misty).

'Barbed Wire Love' could have done with a second hearing to catch the lyrics but this didn't stop SLF from earning a warm reception. Currently touring with the Tom Robinson Band, the group rushed off to play Cardiff the same evening. Now that's what I call a hard working band.

Misty, the band I followed most of the march at the April carnival, again showed themselves to great advantage. The MC reminded the crowd that Misty had done more ANL/RAR gigs than any other band; a record they can be proud of. Great reggae for a warm autumn day with the odd whiff of weed teasing the nostrils. This was the set I enjoyed the most, but fifties - sorry, I can't remember one of them. Justice will be done in future... Misty is a great band.

Up front by the stage a girl fainted. The skins sent out the alarm. "Thank you skins," said the MC. The Sham army, looking well scrubbed and shorn, were behaving like little angels... well most of them anyway.

In a flash Elvis and the Attractions burst onto the stage to deliver 'Night Rally' but something was seriously wrong with the sound. Wot, no lead guitar? Well as good as none. And throughout the set it remained subdued, robbing the act of a vital ingredient. The strong breeze, which proved such a blessing in the fierce sunlight, produced

very un-Elvis phasing effect.

But as he rattled through 'Red Shoes' and 'Lipstick' the crowd settled into the weird sound and warmed to the unlikely star. A couple of new songs 'Oliver's Army' and 'Radio Radio' received polite applause but only when the magazine of hits were fired at the end did things approach the ecstatic level.

Whether Elvis approved of the carnival was left in doubt. He referred to the "Nazis against everyone carnival" at one point but made no direct political comment at all, save his presence.

Aswad continued the evening's entertainment. At this point I left in response to a call for 2,000 people to help ensure that the NF would not reach Brick Lane, but in a bid to get home before the crowd tangled up the public transport.

In all, a highly successful day for the anti-fascist movement and great climax for the organisers' summer programme. JOHN WISHART

BOB SEGER, New York, Nassau Coliseum

ON a local TV talk show not too long ago, a more sober than usual Patti Smith was telling octagenarian actress Ruth Gordon that it's people like Ruth who actually make Patti excited about growing old. That's pretty much the same way I felt watching Bob Seger at Nassau Coliseum cuz even though Bob is no drooping old geezer, he ain't exactly a street hungry young punk either. Seger approaches rock 'n' roll themes of adolescence like an ageing seer, yet his

nostalgia in songs like 'Night Moves' never seems tired or regressive. The passions in Seger still run deep. Even with his platinum backing he still seems as vital and dangerous as a true "stranger in town".

Seger proved rock 'n' roll never forgets the minute he walked onto the Coliseum stage for his first New York area appearance in over a year and a half. First off Seger has a stage presence like no other. His chunky build gives him a macho stance that is never forced or cocky. When he makes a fist in tatty covered favourites like 'Katmandu', he literally punches out the whole hall. What

Meatloaf tries to do with blubber, Seger pulls off with solid angst, pushing out a voice gritty enough to tar a road with.

Seger's band shouldn't be left out of this superlative-slinging either. There were no less than five distinct directions being pursued in each moment, and yet each instrument fed the fires of the lead to make a thick burning whole.

In the two hour show there was not one second of excess or indulgence. Most impressive is Robyn Robbins sax work, so much more varied than Clarence Clemmons' now in Springsteen's band.

Comparing these two working class heroes,

Seger was far more convincing than Springsteen. Besides the fact that Seger's show was more tightly arranged musically, Bob also offers a sense of credible optimism that recent Springsteen lacks. Even Seger's most haunting ballads like the stunning 'We've Got Tonight', all feature an "escape clause" - a last ditch, momentary way out that translates live into a hard won joy.

At the end of Seger's show I had felt like I'd won something. I had seen an artist deal in the most obvious cliches - the American nights, the Hollywood Hills, the factory emotion-stripper - and sidestep all em-

barrassment by embodying the underlying truthful voice that made them cliches to begin with. Seger took us through it all - ballads that never seemed mushy (with the sole exception of the single 'Still The Same') and rockers that even at their most derivative (a fifties encore) never sounded war torn.

The closing Van Morrison-like 'Night Moves' sailed into the mystic with velvety elegance and it should have been enough to convince anyone here that with people like Bob Seger around, there's no need to hope you die before you get old. JIM FARBER

Gram Schaitkin

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- 28 — LOUGHBOROUGH University
- 29 — LONDON North London Polytechnic

October

- 1 — LONDON Lyceum
- 4 — NORWICH Boogie Club
- 5 — LONDON Dingwalls
- 6 — STAFFORD North Staff Polytechnic
- 7 — PLYMOUTH Polytechnic
- 11 — BIRKINGHAM Barbarellas
- 13 — RETFORD Porterhouse
- 14 — HITCHIN College
- 16 — EXETER Roots
- 20 — LONDON Marquee
- 21 — BIRMINGHAM Barbarellas
- 22 — LONDON Rainbow (supporting Van Halen)
- 23 — MILTON KEYNES Crawford Club
- 26 — BATLEY Crumpets
- 27 — MANCHESTER Mayflower
- 28 — DERBY Lonsdale College
- 29 — NEWBRIDGE Memorial Hall
- 30 — SWANSEA Circle

ROADSHOWS

BURGER KINGS

ELECTRIC LIGHT ORCHESTRA New York, Madison Square Garden

FORGET THIS tour's much publicised Hindenburg-like staging of a ninety-million dollar space ship (which when taking off looks like an intergalactic hamburger anyway). Jeff Lynne's Orchestra needs no such 'cheap' props to give their audience their money's worth. With perfectly Beatlesque top pop hits like 'Telephone Line' and 'S...ent Talkin' Woman' up front, a lumbering neon megaburger on top is merely an annoyance to be shoved into the 'forgivable ego' file and forgotten.

Still, the pressure of bringing off such an elaborate show did seem to hinder the band's talents a bit. It took a good half-hour (filled with violin and cello solos that inspired a massive mental exodus to dreamland) before the band fell into the right groove. But from then on it was hitsville all the way, proving ELO to be one of the few stadium-filling bands that draws a heavy metal aged audience for essentially light melody-orientated music.

Sadly, a bit of crucial cuteness was lost on numbers like 'Do Ya' and 'Showdown' as Lynne's fidgety was not up to par (and generally the sound was in the muddiest I've heard in The Garden in months). Yet the recognition of each hummable melody (with hooks large enough to catch Orca The Killer Whale) was enough to pull us through (though some still sound better on a car radio). The expected encore, 'Roll Over Beethoven', was an exception, revelling in the hotter live atmosphere. Overall, it was hardly 'The Big Night' the ads hyped it as, but surviving the pretensions of the staging and proving how ludicrous they were, only made ELO seem like an even more worthwhile band. **JIM FARBEN**

BRAND X, Bristol Hippodrome

IT IS both ironic and unfortunate that Brand X so accurately fulfil the promise of anonymity contained within their name. That is, ironic and unfortunate in the sense that the combined musical excesses of these five near virtuosos is lost in an aimlessly wandering blindness.

However, they did get off to an enthralling start, enticing the attention with calm keyboards and gentle guitar, and jarring

flurries of percussion. But then this first piece, a Morris Pert composition entitled 'Earth Dance' became extended into a twenty-minute display, a saga of shifting solos and unrelated themes which made you wonder how they were even going to end this number.

End it eventually they did, only to move on through two similar but marginally shorter rambles, namely 'Black Moon' and a piece from their new album 'Masques' called 'The Poke'. The latter was a little more rock & roll as keyboard player Peter Robinson chose to put it, but only in comparison with the group's earlier forthright jazziness.

It had by now become apparent that the key to the group's personality lay with Morris Pert and his frantically madcap percussion. He played off each of the other members of the band in turn, to particularly good effect with the otherwise rather brash drummer Chuck Bergi and the superstar bassist Percy Jones. But the percussion solo during 'The Poke' was, despite being a brilliant one-man effort, inevitably and unnecessarily long.

What this group needs is a personality and identity of its own, and the only way to achieve this is with a little more sensitivity and a little less pot-bashing and drum thrashing. **GARETH KERSHAW**

EDGE Hope and Anchor

THERE HAVE been some highly critical

comments passed about The Edge formed a couple of months ago by ex-Damned members Lu Edmonds and Jon Moss. Which goes to show that associations with a name band can work both for and against you. And that sorting out fair judgements from inevitable comparisons to the Damned's original sound is a hazardous task.

At points they were disappointing — excesses of volume, vocals barked into the mike pointlessly, and the occasional wavering in their sense of timing — but there's enough ability in Lu's guitar work, Glyn Harvard's bass and especially in Gavin Povey's keyboard playing to make their set creditable, and at times very exciting.

If the crowd didn't instantly throw themselves into the air with frenzied appreciation it was probably more to do with Lu and Glyn's rather rough and ready stage presence than lack of good songs. They started off with two or three unremarkable numbers, the best of which I thought was 'Downhill', well put together around a punchy lead riff in 'I'm Cold' and 'Walhamston Stadium' it was the keys that added the cutting edge, but Lu's original lead in 'Who's Your Friend?' convinced me of his ability to play clever and interesting guitar.

Their songwriting skills were probably best displayed in the disco piss-take number (I didn't catch the title) and 'Next In Line', both with a basic funk interwoven with harsh but effective



ELO: Cello, Cello, what's all this 'ere then?

disorders, and in the latter a catchy wah-wah guitar to spice things up. In no song did the lyrics impress but instrumentally they've got a lot going for themselves.

This was apparent in their last number, 'The End', a longer piece built up of four or five sections, with a Deep Purple sound to it in parts. It rises to an apocalyptic crashing finale which left even this lukewarm crowd with enough of a buzz to call them back on for an encore. In which we got 'Costa Brava', an instrumental, and their forthcoming single 'Macho Man', not their best song but with a decent enough hook to the title line.

For sure The Edge are still partially stuck in the loud and aggressive groove, largely due to Lu's influence it would seem. But then there'll always be a case for aggression as the lifeblood of exciting music.

They lay no claims to being the thinking man's band, but a few more months together should see them on their way to producing a solid sound of their own that can't be easily dismissed. **ALEX SKORECKI**

THE LATE SHOW Nashville, London

THE LATE Show have a lot going for them, too

much in fact. Their performance at a surprisingly empty Nashville, showed them to be trying too hard both visually and musically, making them fun in a superficial sort of way.

With four lively frontmen there was certainly plenty to look at. A lanky guitarist/violinist bearing an unnatural resemblance to Basil Fawlty tried to dominate proceedings with his funny walks and oddball stares. He is a fine musician but not a convincing clown. The real stars of the show were the two alternate lead vocalists/rhythm guitarists.

They are chirpy, clean cut, typically English singers; modern day Tommy Steeles. The music leans heavily on the early sixties beat boom, as the band storm through versions of 'I Saw Her Standing There' and 'Let's Spend The Night Together'. Their self-penned numbers are equally good, containing excellent tip-top harmonies.

It's hard to dislike The Late Show, they entertain and are a superior smiling song and dance band. They would, however, have far more lasting appeal if they concentrated on their high powered pop and discarded some of the contrived theatrical numbers. **PHILIP HALL**

THE HUMAN LEAGUE Sheffield, Limit

AH YES, Sheffield — where 'it' is apparently 'at' just now, where you can find '2.3' or 'Cabaret Voltaire' daubed on just about every wall or toilet door for miles around.

Tonight is one of the Sheffield bandfest free-gigs, where the nondescript and plain awful rub shoulders with the promling and established. Your intrepid reporter (hah!) has been sitting, standing, drinking and visiting the bog here since 7.30, and winds up down The Human League's 'workshop' at 3 am, slightly stoned out and exceedingly knackered.

First on are Graph, a drummerless trio whose keyboard/synth/rhythm/guitar format smacks of potential but also one-dimensionality. I was sufficiently engaged to stick the whole thing through, even in the face of their giggling 'sameness'.

Deaf Leopard were HM as HM always was and always will be. Crosses, macho poses, bludgeon riffola that even the Sabs abandoned years ago, and — ironically, methought — the only band to screw the audience for an encore.

Monitors sounded very promising during practice: y'know, hooky little toons schlepped out

with a fair zest quotient. But, for reasons unbeknown to me, the whole set proved to be an endurance test of the worst kind and I was glad when they packed in.

Finally, the Human League crawled onstage at around quarter past one, by which time I was damn-near flagged out where I stood. The familiar drones of 'Being Bored' opened the proceedings, with Ian March (keyboards / various devices) working away in his plastic bubble, and Martyn Ware (synthesizer) plus Phil Oakey (vocals) looking a shade uncomfortable stage front.

In fact the whole performance suffered from a blatant 'edginess', not helped by the sterile nature of the visuals: the assortment of screen flicks used as a 'visual aside' proved reasonably interesting for the most part, but the overall presentation really only collapsed back into the stage, failing to add any real depth to the music.

So, the League are musically a good compromise and a professional as any unit I've encountered in months: their only pitfall is the tendency towards static visuals. No matter...

...their success is inevitable and it's only a matter of time before they cut one of the great electronic music albums. **CHRIS WESTWOOD**

Bland Boston Blunder Back



BOSTON: hang on to your Bentleys, lads

BOSTON New York

IT'S A good thing for MIT graduate Tom Scholz and his drone cohorts that their first album sold so phenomenally and set them up with Bentleys for life, cos with their follow-up album and new tour it's clear these bland-out archetypal seventies rockers won't be around for very much longer.

Onstage at Madison Square Garden, Boston flaunted their lack of personality and scrub-faced college kid persona, brightly singing songs about fun and 'partying' with a panicked self-consciousness. Boston's biggest crime, though is in trying to make rock 'n' roll friendly (something Pat Boone milked many years ago). With a prissy Peter Frampton-style

smile, lead singer Brad Delp sang out lyric after lyric bubbling with a cruel complacency.

In their big hit 'Peace Of Mind', Brad pleads, 'everything is as it seems', summing up his band's depth of perception. In a way it's a subtly macho approach — big, strong and empty-headed, without even the minimal angst of other, more overtly macho, types of the Bad Company mold. This bland complacency is even more offensive on the new album's Dylanesque title track, 'Don't Look Back'.

Musically, the band is just as frivolous and ultimately condescending. Though Tom Scholz's deeply melodic guitar lines may prove stunning once or twice, he uses this gimmick, plus the exact same harmonic

relationship with the second lead in every cut. The new material really shows the strain, lacking even the gut catchiness of the debut effort. Even the fans seem to sense this. The new songs were greeted relatively coolly and even on everyone's old faves, you could sense a distance created by the band's anonymity.

Beyond this anonymity, though, what's really wrong with Boston is their ready acceptance of the world as it is. The band lack a desperation (both musically and lyrically) that propels music to hint at a 'running lo' of 'running away' from this or another world — some of the main themes of great rock 'n' roll. By staunchly sticking with the world as it is, Boston have insured that they themselves will be swallowed up by it. **JIM FARBEN**

Sure fire Bette

BETTE MIDLER London Palladium

YOU CAN take this woman any way you want. She offers herself, and her excessive impersonations of excessive women, from every angle. Nothing is too crude: luckily for both audience and artist her comic talents are so great that she winds up with the sell out crowds eating out of her hand.

That same hand, she reminds us, is 'full of shit'. There is just no time to blush at her jokes about the Royal family because at the slightest hint of audience shock, the Divine Miss M has already delivered an even more outrageous broadside at some other hallowed institution or personality.

Her lewdness adapts well to almost any setting. Take for instance her Sophie Tucker send-up 'Ernie I want you to kiss me where it smells. So he drove me to Wapping'. But it's Midler who turns the vulgarity into side-splitting humour. Like some cocky schoolkid with a special secret she won't divulge she bullies the audience and her hairy-armed Harlettes into an over the top celebration of low taste and tackiness. She revels in trash: "This theatre is quite something isn't it? I can tell you we've played some real toilets in the past," she asides before introducing her "tenement medley"



BETTE MIDLER: Miss E cup

(Superslut renditions of 'Leader Of The Pack' and 'Da Do Ron Ron').

Her mania for the "lowest kinds of showbiz" is displayed to hysterical excess in her creation of Dolores Delado, the Toast of Chicago, a well worn lounge act replete with her three-girl troupe the Logo-rhythms. Wearing a fully fashioned fishtail dress she spends about 15 minutes hurtling round the stage in a motorised bath chair which is decked out with an illuminated palm tree. In this "review Tropicale" are songs with staggering lyrics like "If you're cracking up from having lack of shacking up

Must I go on?

For the second half of her 2 1/2 hour stint, Midler plays it straight. And she proves her exceptional talents as a dramatic interpreter of standards like 'I Shall Be Released', the Well-Brecht classic 'Alabama Song' and in a lighter vein her American hits 'Boogie Woogie Bugle Boy' and 'In The Mood'. All over the top. All fit to bust owing to Midler's surfeit of talent.

Clearly the night was hers, even by half time. The standing ovations at the end of the show seemed somehow scant reward for an artist of her calibre. JOHN WISHART

enthusiasm and gulle that comes from their well placed confidence in their material that draws from the light, melodic side of outfits like Earth, Wind and Fire and Heatwave with the harder edge of the Isleys.

It was a real delight to hear their precision layered harmonies and to watch those precarious fills from drummer Steve Straughan.

The crowd, surprisingly, remained quiet, stubbornly refusing to be seduced by the rhythms till 'Don't Wanna Say Goodnight', their single. They seemed to show the same prejudice against live music that many reggae fans share. It's a great shame that they think in such one-dimensional terms.

In contrast, have yet to make the clean transition from being a bunch of sessioners to being a live band. Of course the musicianship of the likes of Joe Jammer (guitar), Pete '18 With A Bullet' Wingfield and the gorgeous tones of George

Chandler aren't in doubt, but they seemed to stop projecting their harder and earthier sound early in the set, becoming complacent and hoping their snappy excellence would carry it through. But a few more dates to loosen up will soon clear up this minor complaint.

A fuckin' good night it was. MIKE GARDNER.

PUNISHMENT OF LUXURY Hope and Anchor

THE MOST satisfying sort of gig to go to is one where the band are really hot stuff, but haven't quite made it yet. You're convinced that they're going to be very big, very soon, and you get the privilege of seeing them at close quarters in the authentic atmosphere of a genuine hole-in-the-ground of a venue. You can go and stand a yard away from them if you like, savouring every detail of their performance. Then you go away and six months later, while your friends

are queuing up outside the Hammersmith Odeon or wherever to see this new wonder, you can boast about the early days at the Hope and Anchor.

That's what I was hoping for. And that's, so it would seem, what a lot of other people were hoping for. Because the Hope was absolutely wall to wall - some punishment indeed. But worth it still, by a million miles.

These boys are working at the very core of rock music - raw power, but filed down needle-sharp so it thrills the parts that an ordinary wall of sound can't reach. They offer one of the most riveting, agonising, exquisitely stunning sounds to have emerged from the street-cool/art school fusion.

Immediate point of visual impact for this band is undoubtedly vocalist Brian Bond's eyes, big enough to stare the crowd into little pieces, and painted up bigger still to heighten the effect. Then there's the chill, clockwork style in his movements, and

the mime-type expressions that he's picked up from studying theatre no doubt. That goes for the two guitarists too - Nevilleux and Malla Kaballa. These guys must have seen Split Enz doing their stuff at one time or another, it's got the same sort of bizarre jerkiness to it.

The excellent of Punishment of Luxury is best displayed in the stupendously solid number 'Lizard Love'. This song's got everything - a bass line that sets a sensuous throb, some shattering guitar work that really reaches out beyond, and intriguing lyrics that conjure up a nightmare of depraved jungle visions, sung with Bond's urgent, commanding delivery.

'Puppet Life', their single, is a pretty close second, another insistent stomper with mean assaults from guitar. They saved it for the encore, inviting us caustically to 'singalongaluxury' but it would have been hard. ALEX SKORECKI

THE JOLT Hope and Anchor, London

WE DO not rip off The Jam. But if you just glanced at us it might appear that way. So wrote a pair of Jolties in last week's 'Mallman'. So last week in the depths of an Islington cellar, me and a few hundred others took a long hard look at The Jolt.

Ever since the heady days and nights of late '76 early '77 it was clear that the Jolt had a little more to offer than the other Scottish 'punk' combos. A tight little three-piece, who played some of the finest sixties and sixties-favoured music I and many others had ever heard. Polydor then wooed them from their homeland with the promise of fame and fortune in the Big City and they promptly slipped into obscurity.

Now with some hard gigging behind them and some very expensive hand-made suits, the threesome, along with new boy Kevin Key look set to thrust their presence on you.

Their set last week opened, or rather exploded into life with 'Decoyed', 'All I Can Do' and 'In My Time' three of the band's older numbers which can be found on their excellent debut album. Although sporting some hefty clout, these songs paled by comparison to the fourth and subsequent songs. The fourth song, sung by ex-Sub not, as the Polydor Press Office would have it, ex-SUD-Key, it exemplified the band's continuing musical maturity and augers well for their future. Entitled 'Top Secret' it sported a neat guitar and vocal hook and seemed to mark the point where the band

won over the crowd. With 'Can't You Tell It's Over', their excellent mid-paced evocation, the momentum was sustained until the last of their two well won encores.

Other toons worthy of mention were 'Radio Man' another sure-fire pop hit which Polydor missed, 'What I Want' an almost Buzzcock-ian pop paean and Kevin Key's 'All The Girls On The Street' replete with the layered crash-chords that made Clapton's version of 'Little Wing' the classic that it was/is. Robert, Jim, Kevin, and Iain encored with their truly worthwhile version of the Small Faces 'Watcha Gonna Do About It' and Bobby 'The Girl Can't Help It' Troup's old chestnut 'Route 66'.

Like the lads sing - 'Young Rhythms Make Me Feel So Good' and if you are moved similarly by loud, brash rock then see this band. RONNIE GURR

TOM ROBINSON BAND, Birmingham Odeon

IT IS rare that any band can combine sheer entertainment with sociopolitical comments and still be successful. The fact that the TRB do so with some aplomb is clearly the result of Tom Robinson's own powerful charisma. Not one to be cowed or restrained in any way, his cheerful, good natured optimism shines through at all times. Such is his modesty however, that he's always ready to send up himself just as much as those in authority who are so obviously the 'Bete Noir' of his songs.

The band opened with a stormy 'Don't Take No For An Answer', and 'Long Hot Summer' from their first album. 'Too

Good To Be True' gave guitarist Danny Kustow the first of many opportunities to shine, while 'Set My People Free' gave new keyboard man Ian Parker every chance to show why Robinson has said of him - "He adds a whole new dimension to Tom Robinson Band."

By now the band were really alive and kicking, belying the fact that this was only the fifth date on their 'Out Of The Darkness' tour. A newy, 'Blue Murder' and by now TRB's standard 'Glad To Be Gay' brought the house to its feet. 'Winter Of '79', and 'Power In The Darkness' left no one in any doubt that this was one of those nights.

A classic '2-4-6-8' ensured that everybody went home with a sore throat and undying admiration and affection for a rapidly growing star. Make no mistake, this band can not only write excellent 'Anti' songs but can also rock with the best of them. NIALL CLULEY

K AND I D A T E / OLYMPIC RUNNERS Bagshot Pantiles

THE AMERICAN advertising catchphrase to 'Thank God It's Friday' was 'After 2000 years of civilisation, we all need a break' and on this particular Friday night in commuterland it seemed to go hand in hand with the official tour tag of this package: 'Have A Funkin' Good Night With Olympic Runners and Kandidate.'

It was a credit to both Kandidate's dexterity and the crystal clear sound that I didn't notice the change between the records and the live music. They played with the



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

SEPTEMBER 28

- BARNSTAPLE, Chequers (17179), Hertz
- BATLEY, Crumpets, Marshall Hain
- BELFAST, Ulster Hall (2134), The Buzzcocks
- BIRKENHEAD, Rascals (081-647 7277), Spider
- BIRMINGHAM, College of Food 1021-233 2774, Muscles
- BIRMINGHAM, Odeon (021-643 6101), The Crusaders
- BIRMINGHAM, Railway (021-359 384), Orphan
- BRADFORD, Princeville (47845), After The Fire
- BRADFORD, Thornton Club (833273), Bandanna
- BRIGHTON, Alhambra (27674), Double Exposure
- BRIGHTON, Dome (662127), Brand X/Peter Hammill
- BRISTOL, Granary (28267), Jenny Darrin
- BRISTOL, Polytechnic, Bower Ashton Site (462178), The Yachts / The Europeans
- BURNWOOD, Troubadour, The Amazing Dark Hour
- CARDIFF, University (136421), Wilko Johnson's Solid Senders / Fischer-Z
- CHELMSFORD, Odeon (53677), Dr Feelgood / The Bishops
- COVENTRY, Tiffany's (24570), Jab Jab
- DUNFERMLINE, Northern Roadhouse (Whitburn 4037), The Straits
- EDINBURGH, Mintie Hotel, Charley Browne
- EDINBURGH, Odeon (031-667 3805), Tom Robinson Band / Stuff Little Fingers
- GLASGOW, Amphora (041-332 2760), Underhand Jones

The FABULOUS POODLES take to the road again this week for the start of an extensive tour of the UK. They begin at Swindon Brunel Rooms (Friday) and Bristol Polytechnic (Saturday). Look out for their new releases: the single 'Mirror Star' on October 6 and the album 'Unsuitable' on October 13

Following the release of their second album, 'Chairs Missing', WIRE start a 24 date tour at Newcastle University (Friday) then to Hiroles Leisure Centre (Saturday), Doncaster Outlook (Monday), Leeds Brannigans (Tuesday) and York Pop Club (Wednesday).

XTC are set for a British tour which takes them through till mid-November starting at Glasgow Queen Margaret's Union (Thursday) Cork Arcadia Ballroom (Saturday), Dublin McGonnigles (Sunday, Monday and Tuesday) and Portrush New Arcadia (Wednesday).

STEEL PULSE who have had recent success with their first album 'Handsworth Revolution' have lined up a tour prior to the recording of their second album,

see them at Aylesbury Friars (Friday), and Nottingham University (Wednesday).

THE ADVERTS, currently recording their second album, are taking time off at weekends to entertain ya, this week you can see them at Middlesbrough Rock Garden (Thursday), Stirling University (Friday), and Edinburgh Heriot Watt University (Saturday).

MARSHALL HAIN, who received a gold disc for their single 'Dancing In The City' start their first British tour this week at Balley Crumpets (Thursday), Birmingham Barbarellas (Friday) West Runton Pavilion (Saturday), Bristol Locarno (Sunday) and Cardiff University (Monday). THE ONLY ONES headline a gig at London's Lyceum Ballroom in the Strand on Sunday, supporting are BRAM TCHIAKOVSKY'S BATTLE AXE and THE BUSINESS.

And after spending much of the summer preparing a new act CADO BELLE set out on tour from Dumfries Stagecoach (Friday) and Sheffield University (Saturday).

- GLASGOW, Queen Margaret Union (041-334 1565), XTC
- GLOUCESTER, 400 Club, The JALN Band
- GOLDTHORPE, Thurncoke Hotel, The Sneakers
- HARTLEPOOL, Gatsbys, Zaine
- HELSTON, Cudrose RNAS Club, Rascal
- HIGH WYCOMBE, Nags Head (21758), The Records
- ILFORD, Cranbrook (01-554 8659), Jerry The Ferret
- KINGSLY, Beaconsfield Club, Dawnweaver
- LEEDS, Vivas (456249), Red Eye
- LEICESTER, Baileys (26462), CoCo
- LIVERPOOL, Empire (051-709 1555), Barclay James Harvest
- LIVERPOOL, Polytechnic (051-236 2481), The Smirks
- LONDON, Brecknock, Camden (01-485 3073), Scarecrow
- LONDON, Bridgehouse, Canning (01-476 01-476 2888), Zaine Griff
- LONDON, College of Furniture (01-247 1933), Cheap Flight
- LONDON, Dingwalls, Camden (01-267 4987), Meak Ticket
- LONDON, 100 Club, Oxford Street (01-636 0933), Aswad
- LONDON, Marquee, Wardour Street (01-437 6003), The Ian Gillan Band
- LONDON, Music Machine, Camden (01-387 0428), Autographs / Canis Major
- LONDON, Nashville, Kensington (01-603 6071), Mickey Jupp / Rachel Sweet
- LONDON, Pegasus, Stoke Newington (01-226 3930), Trans Am
- LONDON, Streamtham Tavern, UK Subs / Spanker
- LONDON, Swan, Hammersmith (01-748 1043), Rednite
- LONDON, Thomas A Beckett, Old Kent Road (01-703 7334), Sucker
- LONDON, Trafalgar, Shepherd's Bush (01-749 5005), The VIP's
- LONDON, White Lion, Putney (01-788 1540), The Crack / Red Rins
- LONGFORD, University (63171), Bram Tchakovsky's Battleaxe
- MANCHESTER, Apollo (061-273 1112), The Stranglers
- MANCHESTER, Pops (061-824 7151), The Heartbeats
- MANCHESTER, Russell Club (081-226 6821), Tribesman / Exodus
- MELTON MOWBRAY, Painted Lady (812121), Beano
- MIDDLESBROUGH, Rock Gardens (241995), The Adverts
- MIDDLETON, Civic Hall, Radio Stars / Reaction
- NEWCASTLE, City Hall (20097), The Ramones
- NEWCASTLE UNDER LYME, El Syd's, The Accelerators
- NOTTINGHAM, Trent Polytechnic (44248), The Movies / The Street Band
- OXFORD, Corn Dolly (44761), Dog Watch
- PLYMOUTH, Metro (51326), Ultravox
- PORTSMOUTH, Cumberland Tavern (731394), The Frames
- PURLEY, Tiffany's, Olympic Runner / Kandidate
- ROYSTON, Attie, Keith Pearson's Right Hand Band
- SCUNTHORPE, Berkeley Hotel, Lighthouse
- SHEFFIELD, Limit (730940), The Late Show
- SHEFFIELD, University (2476), Richard Digges
- SWANSEA, Circus, Tanz Der Youth
- SWANSEA, Nutz, 20th & Dearborn
- WANTAGE, Swan (3700), Beano
- WATFORD, Baileys (39848), Slade
- WEYMOUTH, College (72311), Scene Stealer



XTC: Glasgow Queen Margaret Union, Thursday

FRIDAY

SEPTEMBER 29

- AYLESBURY, Friars (88948), Steel Pulse
- BARNSTAPLE, Tempo (78393), The JALN Band
- BATH, College of Higher Education (20277), The Crusaders
- BATH, University (6941), Wilko Johnson's Solid Senders / Fischer-Z
- BELFAST, Pound (29990), XTC
- BIRMINGHAM, Barbarellas (021-6439413), Marshall Hain
- BIRMINGHAM, Coach and Horses, Slidewind
- BIRMINGHAM, Hippodrome (021-622 3570), Brand X/Peter Hammill
- BIRMINGHAM, Odeon (021-643 8101), Rose Royce / Stargard
- BIRMINGHAM, Polytechnic (021-236 3969), 29th & Dearborn
- BRIDLINGTON, Spa Pavilion (78265), The Stranglers
- BRIGHTON, Dome (682127), The Shadows
- BRISTOL, Yates Centre (Chipping Sodbury 313540), Ultravox
- BROUGH, Grand Prix Club, Charley Browne
- BURNLEY, Bank Hall Miners Club, Bandanna
- BURTON ON TRENT, 76 Club (61037), The Yachts
- CAMBRIDGE, Cox Exchange (68767), Dr. Feelgood / The Bishops
- COLCHESTER, Technical College (70271), Warren Heat
- CRAWLEY, Apple Tree, The Vagrant Rock Band
- DUMFRIES, Stagecoach, Cado Belle
- FARNWORTH, Old Vets Club (Bolton 20358), Matchbox
- Friern Barnet, Orange Tree, Keith Pearson's Right Hand Band
- GLASGOW, Apollo (041-332 6055), Tom Robinson Band / Stuff Little Fingers
- GLASGOW, College of Art, Fish Co
- GLEN ROTHES, Rothas Arms (0592 753701), Underhand Jones
- GUILDFORD, Youth Centre (75349), Stax Marx
- HATFIELD, Polytechnic, (Balls Park Precinct) (68100), Whirlwind
- HIGH WYCOMBE, Town Hall (26100), Motorhead
- HONITON, Community College (2838), The Fall
- HUDDERSFIELD, Coach House (20630), Alwoodley Jets

- HUDDESFIELD, Polytechnic (22288), Radio Stars / Reaction
- ILFORD, Cranbrook (01-554 8659), Jerry The Ferret
- KIRKCALDY, Dutch Mill (67512), Zaine
- KIRKLEIGH, County Club (Egglecliffe 780093), Lighthouse
- LEEDS, Vivas (456249), Deadringer
- LEICESTER, Baileys (26462), CoCo
- LICHFIELD, Civic Hall, Paradox
- LINCOLN, AJS (30874), Freddie Fingers Lee
- LINCOLN, College of Technology, 999
- LIVERPOOL, Empire (051-709 1555), The Crusaders
- LIVERPOOL, Erics (051-236 2481), Sucker
- LIVERPOOL, Polytechnic (051-236 2481), The Movies / Street Band
- LONDON, Acklam Hall, Portobello Road (01-960 4500), Teresa D'Abreu / Pearly Spencer / Crass
- LONDON, Alsager College, Muscles
- LONDON, Brecknock, Camden (01-485 3073), Sucker
- LONDON, Bridgehouse, Canning Town (01-478 2889), Jackie Lynton
- LONDON, Central London Polytechnic (01-486 5811), The Pirates
- LONDON, Chelsea College (01-532 8421), H.F.
- LONDON, Club Noret, Seven Sisters Road (01-600 3791), Brown Sugar
- LONDON, Dingwalls, Camden (01-267 4967), The Eric Bell Band / Steam Heat
- LONDON, Duke of Lancaster, Barnet (01-449 0467), Out Of The Blue
- LONDON, Hammersmith Odeon (01-748 4081), Camel / Michael Chapman
- LONDON, Hope and Anchor, Islington (01-359 4510), Autograph
- LONDON, Marquee, Wardour Street (01-437 6603), Ian Gillan Band
- LONDON, Middlesex Polytechnic, Cockfosters (01-368 8441), Gonzales
- LONDON, Music Machine, Camden (01-387 0428), The Sneakers
- LONDON, Seven Sisters Road (01-600 3791), Brown Sugar
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- LONDON, Music Machine, Camden (01-387 0428), The Sneakers
- LONDON, Seven Sisters Road (01-600 3791), Brown Sugar
- LONDON, Dingwalls, Camden (01-267 4967), The Eric Bell Band / Steam Heat
- LONDON, Duke of Lancaster, Barnet (01-449 0467), Out Of The Blue
- LONDON, Hammersmith Odeon (01-748 4081), Camel / Michael Chapman
- LONDON, Hope and Anchor, Islington (01-359 4510), Autograph
- LONDON, Marquee, Wardour Street (01-437 6603), Ian Gillan Band
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- LONDON, Middlesex Polytechnic, Cockfosters (01-368 8441), Gonzales
- LONDON, Music Machine, Camden (01-387 0428), The Sneakers
- LONDON, Seven

MATLOCK, Pavilion (3446), Mainline Station
MELTON MOWBRAY, Painted Lady (812121)
Beano
MIDDLEBROUGH, Rock Garden (241955), Lamehill
NEWCASTLE, City Hall (30007), Barclay James Harvest
NORTHLEET, Red Lion, Sampson
NOTTINGHAM, Boat Club (56302), Quartz
NOTTINGHAM, Farmhouse, The Gonads
NOTTINGHAM, Sandpiper (54351), Band Of Joy / Smifs
PETERBOROUGH, ABC (3504), Mike Harding / Hedgehog Pie
RETTFORD, Porterhouse Club, Reggae Regulars
SHEFFIELD, University (24076), Cado Belle
ST ALBANS, City Hall (64511), Ultravox / Doll By Doll
STOKE ON TRENT, Jubilee (31492), The Four Tops
SUNDERLAND, 29 Club (5625), Cheap Flights
WAKEFIELD, College of Technology, The Bishops
WALSALL, Town Hall (21244), The JALN Band
WARWICK, University (51574), The Smirks
WATFORD, Baileys (39848), Slade
WEST RUNTON, Pavilion (201), Marshall Hall
YORK, Revolution (26224), After The Fire

SUNDAY

OCTOBER 1
ACCRINGTON, Lakeland Lounge (361263), After The Fire
BAKEWELL, Monsall Head, Alwoodley Jets
BIRMINGHAM, Barbarellas (021-643 9413), School Sports
BIRMINGHAM, Top Rank (021-236 3226), The Alan Freeman Roadshow
BOGNOR REGIS, Esplanade Theatre (34902), George Melly
BOLTON, Blighys, Co Co
BOURNEMOUTH, Winter Gardens (26446), The Shadows
BRADFORD, Princeville (78445), Spider
BRADFORD, Royal Standard (27888), The Stranks
BRISTOL, Locarno (26193), Marshall Hall
CARDIFF, Top Rank (26538), Dave Edmunds' Rockpile
CHELMSFORD, Chancellor Hall (45848), Doll By Doll
CHESTER, Valentinos (8314744), Angry Young Men
CHIDDINGLEY, Six Bells, Live Wire
COVENTRY, Dog & Trumpet, Armpit Jug Band
DAGENHAM, Bull, Jerry The Ferret
DUBLIN, Magonnigles (174697), XTC
DUMFRIES, Stage Coach, 999
EDINBURGH, Odeon (031-667 3805), Rose Royce / Stargard
EDINBURGH, Usher Hall (031-229 7607), Barclay James Harvest
GRAVESEND, Prince of Wales, Samson
LEEDS, Vivas (456249), New Jazz Review (lunchtime)
LEEDS, Vivas (456249), Skinny Cat
LEICESTER, Braunstone Victoria Club, Strange Days
LEICESTER, De Montford Hall (22850), Dr Feelgood / The Bishops
LIVERPOOL, Shippers, Mainline Station
LIVERPOOL, Sportsman (051-709 3757), 29th & Dearborn
LONDON, Brecknock Camden (01-485 3073), The Young Bucks
LONDON, Bridgehouse, Canning Town (01-476 2889), Remus Down Boulevard
LONDON, Hammersmith Odeon (01-748 4081), The Kinks / The Dodgers
LONDON, Lyceum, Strand (01-636 3715), The Only Ones / Bram Tchalovsky's Battleaxe / The Business
LONDON, Nashville, Kensington (01-603 6071), The Yachts
LONDON, Pegasus, Stoke Newington (01-226 5930), Autographs
LONDON, Rainbow, Flinbury Park (01-263 3140), BrandX / Peter Hammill
LONDON, Rock Garden, Covent Garden (01-4240 3901), Gentry
LONDON, Roundhouse, Chalk Farm (01-265 2844), Matamba / Kokomo

LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch
LONDON, Theatre Royal (01-936 8101), David Bromberg / Andy Desmond Band
LONDON, Torrington, Finchley (01-445 4710), Big Chief
MIDDLEBROUGH, Town Hall (245432), Tom Robinson Band / SUFF Little Fingers
OXFORD, New Theatre (44544), The Buzzcocks
SHEFFIELD, Top Rank (21927), Crawler
SHOTTON, Central Hotel, The 999s
SOUTHEND, Cliffs Pavilion (351135), Barbara Dickson / The Blue Max
SOUTHAMPTON, University (556291), Warren Harry
STOKE ON TRENT, Tiffany's Olympic Runners / Candidate
WALSALL, Dirty Duck, Amazing Dark Horse (lunchtime)
WATFORD, Baileys (39848), The Four Tops

MONDAY

OCTOBER 2
ABERDEEN, Capitol (231441), Barclay James Harvest
ABERDEEN, Platform, Landscape
ABERDEEN, Ruffles, The Strangers
BATE, University (6941), The Faculty
BIRKENHEAD, Hamilton Club (051-647 8093), T. Ford and the Boneshakers
BIRMINGHAM, Mercat Cross (021-622 3281), Orphan
BOURNEMOUTH, Winter Gardens (26446), Jasper Carrott
BRADFORD, Royal Standard (27888), The Sneakers
BRISTOL, Polytechnic, Coldharbour Lane (65261), Pop Group / Gardez Darkz / Spica
CANTERBURY, Kent University (65224), The Edge
CARDIFF, University (396421), Marshall Hall
CLEETHROPES, Winter Garden (62925), The Climax Blues Band / Dave Lewis Band
DONCASTER, Outlook (64434), Wire
DUBLIN, Magonnigles (774697), XTC
EXETER, Routes (58615), The Fans / Avante Gardener (RAR)
GLASGOW, Burns Howff (041-332 1813), Armitage Shanks
LEEDS, Marquis, Links
LEEDS, Vivas (456249), The Mods
LEICESTER, Baileys (26462), Slade
LEICESTER, De Montford Hall (22850), The Buzzcocks
LONDON, Brecknock, Camden (01-485 3073), The Helicopters
LONDON, Bridgehouse, Canning Town (01-476 2889), Roll Ups
LONDON, Half Moon, Putney (01-490 6468), Steve Ashley
LONDON, Hammersmith Odeon (01-748 4081), The Ramones
LONDON, Kings College, Macadam Building, Surrey Street (01-836 7132), Cheap Flights
LONDON, Middlesex Polytechnic, Hornsey (01-368 9841), Jab Jab
LONDON, Music Machine, Camden (01-387 0428), Immigrant / The Magnets
LONDON, Pegasus, Stoke Newington (01-226 5930), Fame
LONDON, Queen Mary College (01-980 4811), Warren Harry
LONDON, Royal Albert Hall (01-569 8212), The Shadows
LONDON, Thames Polytechnic, Woolwich (01-855 0618), After The Fire
LONDON, Thomas A Beckett, Old Kent Road (01-703 7351), HIFI
LONDON, Trashed, Woolwich (01-855 3371), Samson
LONDON, Upstairs at Ronan Friel Street (01-439 0747), The Night
MANCHESTER, Band On The Wall (061 832 6625), The Last Chicken In The Shop
MANCHESTER, Russell (061 226 6821), Crawler
MILTON KEYNES, Crawford Club, Earlow
NEW BRIGHTON, Golden Guinea, Real
NEWCASTLE, City Hall (33007), Rose Royce / Stargard
NOTTINGHAM, Hearty Good Fellow, The Party

NOTTINGHAM, Sandpiper (54351), Gaffa / Tourists / Slip Hazard and the Blizzards
OXFORD, Corn Dolly (4781), Wheels
OXFORD, New Theatre (44544), The Crusaders
OXFORD, Polytechnic (65749), Camel / Michael Chapman
PLYMOUTH, Woods (26138), Aswad
WATFORD, Baileys (39848), The Four Tops
WORCESTER, Hildeway, Funky Team

TUESDAY

OCTOBER 3
ABERYSTWYTH, Kings Hall, Whirlwind
BIRMINGHAM, Barbarellas (021 643 9413), Ultravox
BIRMINGHAM, The Gigs
BIRMINGHAM, Top Rank (021-236 3226), The Blue Max
BISHOPS STORTFORD, Triad (56333), Scratch
BRIGHTON, Dome (882127), Jasper Carrott
BRIGHTON, Top Rank (23895), The Crusaders
CANTERBURY, Kent University (65224), The Smirks
CARDIFF, University (396421), The Ramones
DUBLIN, Magonnigles (774697), XTC
DUNFERMLINE, Kinema (21902), The Strangers
GLASGOW, Burns Howff (041-332 1812), Armitage Shanks
GLASGOW, Platform, Landscape
GLASGOW, Strathclyde University (041-552 1270), The Pirates
HULL, Tiffany's (28250), Climax Blues Band / Dave Lewis Band
LEEDS, Vivas (456249) Vice Squad
LEICESTER, Baileys (26462), Slade
LIVERPOOL, The Erics (051-236 7881), Crawler
LIVERPOOL, Moonstone (051-709 5886), Alwoodley Jets
LIVERPOOL, Polytechnic (051-236 2481), Cheap Flights
LONDON, Acklam Hall, Portobello (01-960 4590), The Silla
LONDON, Bridgehouse, Canning Town (01-476 2889), Gonzales / Ramrod
LONDON, Duke of Lancaster, New Barnet, (01-449 0467), Young Bucks
LONDON, Music Machine, Camden (01-387 0428), Those Four / The Edge Band
LONDON, Pegasus, Stoke Newington (01-226 5930), Jag
LONDON, Rainbow, Flinbury Park (01-263 3140), John McLaughlin
LONDON, School of Economics (01-405 7886), HIFI
MANCHESTER, Free Trade Hall (061-834 0948), Dr. Feelgood / The Blahos
NORWICH, St Andrews Hall (26477), The Buzzcocks
NOTTINGHAM, Imperial Hotel (42884), Gaffa
PENZANCE, Garden (2475), Aswad
PLYMOUTH, Polytechnic (26132), Camel / Michael Chapman
SALFORD, University (061-736 7811), Jab Jab
SHEFFIELD, Limit (730940), 999
STOKE, Victoria Hall (24611), Tom Robinson Band / SUFF Little Fingers
WALSALL, Dirty Duck, Amazing Dark Horse
WATFORD, Baileys (39848), The Four Tops

WEDNESDAY

OCTOBER 4
ABERDEEN, Ruffles, The Only Ones
ABERYSTWYTH, University (4242), Camel / Michael Chapman
BIRKENHEAD, Hamilton Club (051-647 8093), Olympic Runners / Candidate
BIRMINGHAM, Town Hall (021-236 2339), Barbara Dickson / The Blue Max
BISHOPS STORTFORD, Triad (56333), The Astronauts / Little Bo Bitch
BRADFORD, University (3446), Climax Blues Band / Dave Lewis Band

CHELMSFORD, Odeon (63677), The Buzzcocks
CHESTER, Arts Centre, Landscape
CHESTER, Valentinos (8314744), Amsterdam
DERBY, Old Bell (43701), Alwoodley Jets
EXETER, Routes (58616), Aswad
GLASGOW, Strathclyde University (041-552 1270), Cheap Flights (lunchtime)
HATFIELD, Polytechnic (65100), Warren Harry
HIGH WYCOMBE, Town Hall (26100), 999 / Razar
LEEDS, Vivas (456249), Gulliver
LEICESTER, Baileys (26462), Slade
LONDON, Bridgehouse, Canning Town (01-476 2889), Salt
LONDON, City Arms, Angel (01-253 2369), Straw Dogs
LONDON, Hammersmith Odeon (01-748 4081), Rose Royce / Stargard (two shows)
LONDON, Hope and Anchor, Islington (01-359 4510), Tribeaman
LONDON, Marquee, Wardour Street (01-437 6603), The Smirks
LONDON, Music Machine, Camden (01-387 0428), Marselle / United
LONDON, Pegasus, Stoke Newington (01-226 5930), Benny and the Jets

LONDON, Western Counties, Paddington (01-723 0885), The Young Bucks
MANCHESTER, University (061-236 9114), Racing Cars
NEWPORT, Stowaway (50678), The Doomed
NORWICH, Boogie Club, Bram Tchalovsky's Battleaxe
NORWICH, University of East Anglia (52068), Wilko Johnson's Solid Sands / Dave Lewis Band
NOTTINGHAM, University (35912), Steel Pulse
OAKENGATE, Town Hall, The Dubliners
PORT RUSH, New Arcadia (23786), XTC
PRESTON, Polytechnic (55682), Ultravox / Doll By Doll
READING, Bones, The Edge
SHEFFIELD, City Hall (27071), Tom Robinson Band / SUFF Little Fingers
SHEFFIELD, Polytechnic (738934), Jab Jab / Agony Column / Reggae Regular
SOUTHAMPTON, Gaumont (22001), Jasper Carrott
SWINDON, Affair (30670), Wheel
UXBRIDGE, Brunel University (8937188), The Movies / Street Band
WATFORD, Baileys (39848), The Four Tops
WIGAN, Bluto's (38746), Export
YORK, Pop Club, Wre



FABULOUS POODLES: Swindon Brunel Rooms, Friday



A Stunning & Shocking album 'LOVE ON THE REBOUND' available!

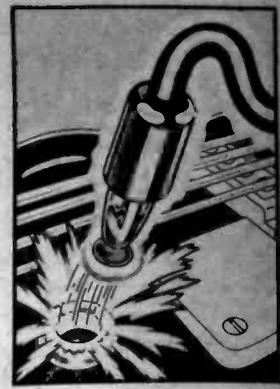
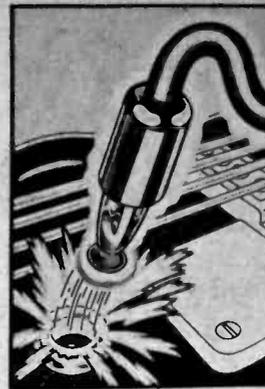
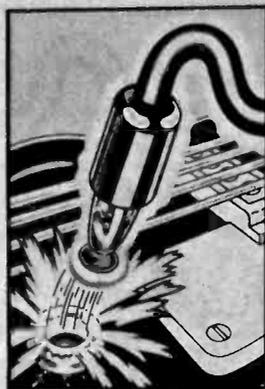
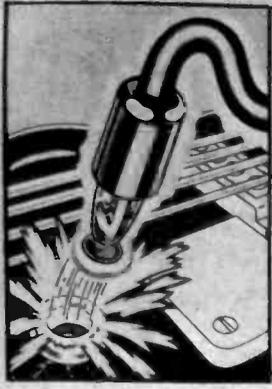
The DODGERS

new single 'DON'T LET ME BE WRONG'

- ON TOUR: SPECIAL GUESTS OF RENAISSANCE**
- 20.9.78 NEWCASTLE · City Hall
 - 21.9.78 SHEFFIELD · City Hall
 - 22.9.78 LEICESTER · De Montford Hall
 - 24.9.78 CROYDON · Fairfield Hall
 - 25.9.78 BRIGHTON · The Dome
 - 26.9.78 OXFORD · Oxford Theatre
 - 27.9.78 LIVERPOOL · Empire

AND AS SPECIAL GUESTS OF **THE KINKS**

- 1.10.78 LONDON · Hammersmith Odeon



STEVE GETT concludes the A-Z of Heavy Metal

METAL MACHINE MUSIC

QUEEN

Freddie Mercury (vocals and piano), Brian May (guitar), John Deacon (bass) and Roger Meadows - Taylor (drums).

HAD ALL their albums adhered to the format of their first LP, Queen would have become one of Britain's primary heavy metal bands. Cuts like 'Great King Rat', 'Liar' and 'Doing Alright' had Herculean power, exploiting Brian May's solid guitar work, and Freddie Mercury's amazing vocal chords. 'Queen II' and 'Sheer Heart Attack' had fine moments, notably 'Ogre Battle' on the former and 'Brighton Rock' and 'Stone Cold Crazy' on the latter. After the successful 'Bohemian Rhapsody' single, the group took a more commercial approach, as instanced by 'A Night At The Opera', 'A Day At The Races' and 'News Of The World'. I still like Queen and I'd like them a lot more if they returned to basics and modified their over-elaborate production. A cue for a live album, perhaps?

RAINBOW

Ritchie Blackmore (guitar), Ronnie James Dio (vocals), Cozy Powell (drums), David Stone (keyboards) and Bob Daisley (bass).

OF HIS exodus from Deep Purple, Ritchie Blackmore comments, "The

music was becoming very boring and that's why I got out. The last one was a nice little LP and I don't like nice little LP's — I like outlandish LP's". Thus was born Rainbow, a band that has already provided four fiery albums, 'Rainbow', 'Rainbow Rising', 'On Stage' and 'Long Live Rock And Roll'. The nucleus of the group is Ritchie, Ronnie and Cozy and, at present, David Stone and Bob Daisley make up the team. Rainbow are always exciting, endowing their music with a touch of class. To experience Ritchie at his most 'outlandish', go and see them live. You won't forget the gig in a hurry — especially if Ritchie brings the night to a climax by smashing his axe... a fine band, a very fine band.

REO SPEEDWAGON

Gary Richrath (guitar), Kevin Cronin (vocals), Bruce Hall (bass), Alan Gratzner (drums) and Neal Doughty (keyboards).

CHANCES ARE you won't have heard of this group but in fact REO Speedwagon have now been together for eight years, with an equivalent number of albums to their credit. Although they enjoy considerable Stateside success, it was only last year that Britain got its first REO release, in the form of a double live platter, 'You Get What You Play For'. It's okay and like the band itself, has its fair share of good and bad

moments. The keyboard element is strong but Gary Richrath is given space, particularly on the track 'Gary's Guitar Solo' the sound is well worth hearing. A new album 'You Can Tune A Piano, But You Can't Tune A Fish' is now out and is certainly better than earlier studio work.

REX

Rex Smith (vocals), Mike Ratti (drums), Lou Vandora (guitar), Lars Hanson (guitar) and Orville Davis (bass).

REX HAVE precious little to show for the two years they've been around. Neither of their two albums has really got off the ground. Coming under the wing of the Leber - Krebs management organisation, who also handle Aerosmith, Ted Nugent and Mahogany Rush, the band is led by youthful Rex Smith, brother of Starz's vocalist Michael Lee. Why has his great voice been wasted on music unworthy of his talent on both 'Rex' and 'Where Do We Go From Here??' The only way they can go is up!

RIOT

Guy Speranza (vocals), Mark Reale (guitar), Jimmy Iommie (bass), Peter Bitelli (drums) and L. A. Kouvaris (guitar).

RIOT'S FIRST album 'Rock City', released earlier this year on the Anola

label, packs as many KO punches as Muhammed Ali in his prime. It's a fast and furious set with numbers like 'Desperation', 'Overdrive' and 'Warrior'. Mark Reale who lets loose one guitar lick after another, founded the group in Brooklyn, New York, where the band are still based. Their exciting, no-nonsense approach to heavy metal is highly commendable. A tour in the new year supporting a top act is more than likely.



THE RUNAWAYS

Joan Jett (vocals and guitar), Lita Ford (guitar), Vicki Blue (bass) and Sandy West (drums).

ALL - GIRL groups are rarer than hen's teeth; good ones even more so. But the Runaways have, over the past couple of years, become quite a hard biting, tough kicking American outfit. Their recording career, courtesy of Kim Fowley, began in 1976 with 'The Runaways', when lead singer was the delightful Cherie Currie, and no member of the band was over seventeen! Cherie and original bassist Jackie Fox have since departed; Joan Jett has taken over vocals and Vicki Blue has stepped in on bass. The latest and greatest studio effort is 'Waitin' For The Night', with cuts like 'School Days' and 'Trash Can Murderers'. The best one to check out however, is the live import album.



RUSH

Geddy Lee (bass and vocals), Neil Peart (drums) and Alex Lifeson (guitars).

RUSH, A Canadian band from Toronto, had acquired a UK cult following even before their first visit last June. The fans have since multiplied making the group one of the top heavy metal acts on both sides of the Atlantic. Geddy Lee prefers to describe Rush as a

"progressive hard rock band" and that's fair comment, for they are always eager to go one step further than other bands of this genre. Soft acoustic touches mingle with basic hard rocking roots, and their musical variation allied to futuristic / fantasy lyrics give Rush irresistible appeal. Six albums have been released to date and the seventh 'Hemispheres' is on the way. All are worth investigating but Rush are surely at their best on the last three studio efforts 'Caress Of Steel', '2112' and 'Farewell To Kings' and of course on stage.



SCORPIONS

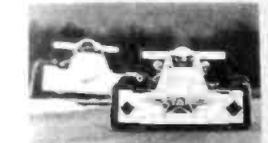
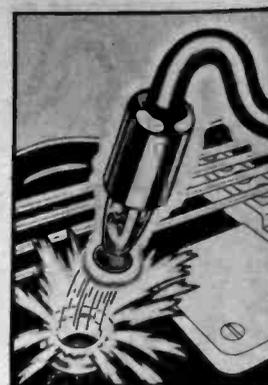
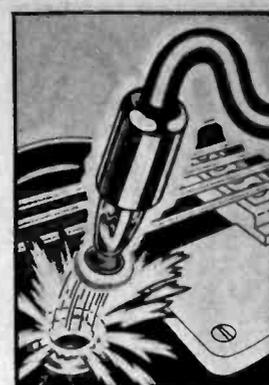
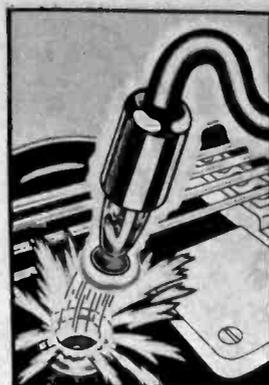
Klaus Meine (vocals), Ulrich Roth (guitar), Rudolph Schenker (guitar), Francis Buchholz (bass) and Herman Rarebell (drums).

THE GERMAN outfit, Scorpions, are an excellent heavy metal outfit although they've never really aroused the enthusiasm of the British rock press. Hailing from Hannover, their first album was recorded in 1973 when Michael Schenker (now of UFO) was in the band. In those days, teenage Michael was already showing potential as an axeman, a talent now fully realised. However, having lost him to UFO, the group managed to obtain one Ulrich Roth whose screeching, wailing solos have since become characteristic of the band. RCA signed them and have released four albums, 'Fly To The Rainbow', 'In Trance', 'Virgin Killer' and 'Taken By Force' — all electrifying sets of music, revolving around Roth's dynamic guitar playing. Scorpions are noted for their deadly sting and these are no exception.

STARZ

Michael Lee Smith (vocals), Joe X. Dube (drums), Richie Ranno (guitar), Brenden Harkin (guitar) and Peter Sweval (bass).

Dave Hall



NEW YORK rockers Starz are capable of being a first rate band. I stress 'capable' for when production of their material is in the assured hands of someone like Jack Douglas, as on 'Starz' and 'Violation', then Starz are fantastic. However, when they tried to be too clever by their own handling of the last album 'Attention Shoppers!' things went wrong and they lost much of that essential attack that had previously been present. None of these faults occur with 'Violation'. Cuts like 'Subway Terror', 'Rock Six Times' and the title track itself are 100 per cent dynamite. Go back to that first album and you'll find Michael Lee Smith delivers the Starz warning on the cracking 'Boys In Action': 'You want action? You say you want action? Well that's just what you're gonna get!' We want it Michael, so how about coming over here? Oh yes, and bring back JD for the next album.



STATUS QUO

Francis Rossi (guitar and vocals), Rick Parfitt (guitar), Alan Lancaster (bass and vocals) and John Coghlan (drums).

YOU'VE GOT to hand it to Status Quo, for the way they persist in the face of adversity with their non-stop 'get down and boogie all night long' approach to rock and roll, the more so when you consider that this is their sixteenth year in the business. Whenever Quo tour the denim brigades crowd the halls and even though the band is basically a live one, they don't disappoint on vinyl. Behind them is a succession of huge selling albums and chart topping singles. The music has limited variation, but has express train drive. Therefore Quo are recommended for a concert visit more than anything else. Should you wish to get an album, then the obvious choice is their double live effort.



STYX

John Panozzo (drums and vocals), Tommy Shaw (guitar and vocals), Dennis DeYoung (keyboards and vocals), James 'JY' Young (guitar and vocals) and Chuck Panozzo (bass and vocals).

DON'T BE fooled by the title of their latest album 'The Grand Illusion' for Styx are very much for real, alive and well, and today enjoying lots of success in America, not to mention their steady UK following. Styx's history dates back eight years, but the release of 'Equinox', the first on the A&M label (in fact their fifth ever album) is a pertinent moment to pick it up. It has a fusion of class and high musical quality, bettered by 'Crystal Ball', the next in line, featuring the arrival of one Tommy Shaw to replace original guitarist John Curlewski; here are two fine tracks 'Mademoiselle' and 'Put Me On'. The 'creme de la creme' however, is 'The Grand Illusion' album, undeniably pretentious at times, with Styx at their very best to date.

THIN LIZZY

Phil Lynott (bass and vocals), Scott Gorham (guitar), Gary Moore (guitar) and Brian Downey (drums).

NOW THAT Brian Robertson has said goodbye to Thin Lizzy, I doubt if the band will ever match their 'Live And Dangerous' album of this year. A classic with memorable cuts like 'Warrior', 'Don't Believe A Word' and 'Still In Love With You', presents Brian and the group at their best. Emerging from the Emerald Isle, Lizzy first tasted success with the 'Whisky In The Jar' single in 1970. However, only when the line-up had stabilised at Lynott, Gorham, Robertson and Downey, did their heavy metal magic really begin. With 'Jailbreak' Britain had a new supergroup on its hands and two more studio ventures followed 'Johnny The Fox' and 'Bad Reputation'. Despite Brian's departure I can't see Phil Lynott and the boys giving in very easily, and with an accomplished guitarist in Gary Moore, Thin Lizzy's future still looks healthy.



ROBIN TROWER

Robin Trower (guitar), James Dewar (vocals), Bill Lordan (drums) and Rustee Allen (bass).

ROBIN TROWER is a subtle and accomplished guitarist, and no stranger to the music business. With a string of solo albums to his credit, Robin got going in the early sixties, and at one time worked with Procol Harum. He quit that band in 1972, and with the aid of bassist / singer James Dewar (ex - Stone The Crows) and drummer Reg Isidore, the first Trower LP 'Twice Removed From Yesterday' was recorded. Albums like 'Bridge Of Sighs' and 'Live' were to follow, all enriched with strong Hendrix - isms and suggesting blues roots. There was a marked change in Trower's style last year when 'In City Dreams' emerged. Robin had begun to explore his own directions, having fulfilled the guitar virtuoso role, and there was a distinct funky feel throughout. The latest release 'Caravan To Midnight', his finest, goes one step further with well conceived numbers like 'My Love, Burning Love' and the all-instrumental title track.



UFO

Phil Mogg (vocals), Pete Way (bass), Michael Schenker (guitar), Paul Raymond (keyboards and guitar) and Andy Parker (drums).

ALTHOUGH UFO are now identified with success on both sides of the Atlantic, it's no overnight job, for the band goes back in its various forms to 1971, when Phil, Pete and Andy first got together. Initially the group made it in Japan and Germany with two massive selling albums - iniquitously they received only £400 for each. After numerous continental and Japanese tours they eventually signed to Chrysalis in 1974 and five

albums have so far been 'sighted'. As well as a recording contract UFO also secured a new guitarist, Michael Schenker, whom they 'stole' from the Scorpions while in Germany. Now the sky, and beyond, seem the only limits for the group. Albums like their latest 'Obsession' will keep UFO orbiting for many a moon.



VAN HALEN

David Lee Roth (vocals), Edward Van Halen (guitar), Mike Anthony (bass) and Alex Van Halen (drums).

WHEN UNWELCOME relatives descend upon your household might I suggest placing Van Halen's debut album on your turntable at full volume - you might lose a legacy but it'll give you the pleasure of seeing them leave prematurely as well as hearing one of the best rock bands around today. They come from Pasadena in the suburbs of LA and are the sort of group guaranteed to cause stages to tremble, or earths to quake, with their non-stop energy packed music. When they came to the UK with Sabbath earlier this year they blew up quite a storm and must surely headline on their return. David Lee Roth, a poser in the true HM tradition, has a great voice and with Eddie's searing guitar solos Van Halen always delight the fans both on records and in concert. Their album was produced by Ted Templeman, the man responsible for the first Montrose LP, and is a must, as is another British tour.

WHITESNAKE

David Coverdale (vocals), Micky Moody (guitar), Bernie Marsden (guitar), Neil Murray (bass) and Dave Dowle (drums).

THE CHALLENGE of stepping into Ian Gillan's illustrious shoes was admirably undertaken by David Coverdale, himself a vocalist par excellence. Both 'Burn' and 'Made In Europe' provided enormous scope for his powerful vocal chords and when Purple called it a day his future looked gilt-edged. Yet, as in the case of Rex Smith, I believe David's talent is not fully stretched with his group Whitesnake. Two indifferent Coverdale albums have passed and also the recently released 'Snakebite' EP. Only the latter is really worthy of note.



WISHBONE ASH

Martin Turner (bass and vocals), Laurie Wisefield (guitar), Andy Powell (guitar) and Steve Upton (drums).

WISHBONE ASH sprang into life in 1969 when Martin Turner and Steve Upton, previously together in various groups, linked up with Andy Powell and original guitarist Ted Turner. They toured consistently for nine months prior to the release of their first album. Another three studio efforts, including the fine 'Argus', were recorded before their classic 'Live Dates' came along, stylistically highlighted by the 'King Will Come' track. Wishbone Ash have a steady British following but seem destined never to reach 'supergroup' status. Their most recent album is 'Front Page News', released in October '77, and a new one, together with a UK tour, is on the horizon.

METALIC EXTRAS

As well as all of the bands who have been featured over the past weeks, there are obviously some who haven't been included, but nevertheless deserve mentioning. First of all there's PRISM, a Canadian band who released an interesting guitar / keyboard orientated album last year, and whose second 'See Forever Eyes' is due from Ariola shortly. QUARTZ, with Tony Iommi produced debut already behind them, turned up supporting Sabbath after Van Halen's departure so some vinyl action could well be in the pipeline. On the other hand nothing has been heard of DIRTY TRICKS since their last effort 'Hit And Run' in September '77, which incidentally is an album well worth getting hold of. Jet Records are launching two new acts, the BERNIE TORME BAND and MAGNUM. The former is a three-piece Irish combo featuring an explosive guitarist in Bernie himself. 'Kingdom Of Madness', Magnum's LP, has had a recent release and this Birmingham outfit will appeal to 'pomp rock' addicts. JAPAN who supported Blue Oyster Cult on their UK tour, have an excellent heavy / funky first platter in 'Adolescent Sex'. Scotland offers FLYING SQUAD, with a slot on Judas Priest's dates this month, they're a hot prospect. Ex-UFO keyboardist Danny Peyronnel has come up with BLUE MAX, currently involved in the Alan Freeman roadshow, and their future looks exciting. Guitarist TREVOR RABIN's first Chrysalis cut is on the way, there is a preview single out and it seems we might well have another Pat Travers on our hands. Finally, returning to Canada, where so much seems to be happening these days, there is BUTLER who apparently come under the same management as Rush. Rock on HM fans everywhere!

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Despatching details will be included in RECORD MIRROR, issue dated 28 October 1978.

STRAITS SAILING



ROBIN SMITH talks to the big unknowns: Dire Straits

I WAS going to bring you a tale of woe. Pathetic details of a young band reduced to eating dog biscuits and sleeping in the same bed, because they couldn't afford separate rooms.

I was going to... but I couldn't. Despite their name, Dire Straits have never been down and out. They've been doing very nicely with Phonogram and they've just hooked a big recording deal in the States, flying out to Nassau in the Bahamas to record their next album produced by Jerry Wexler.

Dire Straits first caught my attention one sleepy Tuesday afternoon (I thought all your afternoons were sleepy — Ed) when their single 'Sultans Of Swing' blasted out of the office Dansette. It's been bubbling in the charts for eons and they've been attracting favourable reviews everywhere — to coin a phrase they're very well known, unknowns. In Europe, response has been very dramatic, with a sprinkling of gold albums. Now, America waits and I'm prepared to guarantee they're going to be huge.

For a band formed only in the summer of '77, they've already done remarkably well — no slogging around the clubs for years. After sending a tape to a radio show, A&R men began queuing up with open cheques.

"We wanted some advice on our music so we sent the tape to Charlie

Gillett," says rhythm guitarist David Knopfler (the name is Hungarian). "We weren't really angling for airplay but very nicely he put it on the show."

"We're not out for massive media coverage, we're not out for people to define what we're doing or to pigeon hole us into neat compartments. We want to produce good records for people to have a good time."

Those are hardly the sort of words that will endear them to interviewers. They're a nice bunch of lads but they come across as being almost unpositive. They're blissfully content with virtually everything and anybody.

Spirit

"Being a guitarist, doesn't give me the right to voice my opinions on music or the world," says David's brother Mark, lead guitar and vocals. "Maybe some people have over-inflated ideas about themselves. They assume that if they appeal to a large section of the public then they have the right to shoot their mouths off. All I want to do at the moment is produce good music. We're trying to get across a certain spirit."

Both brothers were interested in playing guitar from an early age. They vividly remember strumming hockey sticks and tennis racquets. The only thing they really seem to have enjoyed at school was passionate encounters in the art room.

"For the first five years you

weren't treated as an individual," says Mark. "They would talk down to you and there was no sense of creativity for the individual. The school was glad to see the backs of us."

Before forming Dire Straits with his brother and bassist John Illsley and Piek Withers on drums, Mark enjoyed a brief flirtation with journalism and teaching. He's a good writer and his talents are reflected in the superior lyrics of 'Sultans Of Swing' and 'Wild West End' from the first album. 'Wild West End' shows an obsession about city life.

"I find the atmosphere in cities tremendously stimulating," says Mark. Maybe you could call some of the songs city electric blues. My voice may have been likened to Dylan, but I'm not out to copy anybody — it's just a certain growl I have."

Apparently producers have been queuing up to work on Straits next album. But even in America, the band maintain they want to keep a low profile.

"We don't want to get on the big stadia circuit," says Mark. "That would be as frigid as playing in an icebox. I want to play places where I've got a pretty good idea of where the back row is."

"If you can play one big venue in a city then why not play the smaller venues and spread your appearances over several nights?" adds his brother. "We will always want to retain a warm intimate feeling, so that we perform like human beings not robots."

IN FOND AND LOVING MEMORY OF MARC

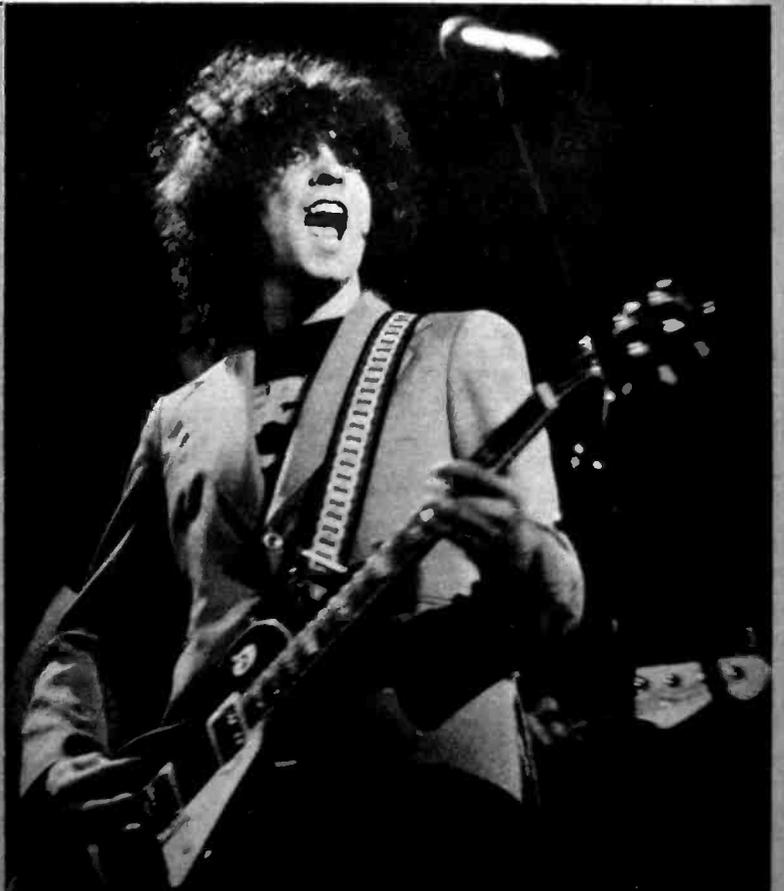
On the first Anniversary of his passing on, the 16th September '77, and also for what would have been his 31st Birthday, on the 30th September '78.

Deepest regards to Mr. & Mrs. Feld, Harry, little Rolan and Gloria.

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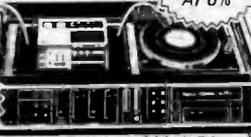
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Bouncer bovver

I HAVE discovered a venue for boring old farts where under no circumstances must you enjoy yourself. Anyone seen doing anything but an orthodox dance in their own three foot of floor space will be thrown out.

It's back to the old problem of over reaction of bouncers who sure have a hard job but really ought to go to a school for human relations.

To be objective and by coincidence I worked the same venue in the South-East for different promoters on a Thursday in the first week and a Friday on the second.

Thursday is the night to avoid like the plague. It is run by the bouncers who set their own standards, lack understanding and seem unable to listen to reason. At the same place on Fridays it's a different ball game. You are allowed to enjoy yourself. To the uninitiated

Thursday was a bit outrageous at times. People were dancing on each others' shoulders and would you believe clapping at the same time. Dreadful. I spotted briefly a bare bottom which was quickly covered when I told its owner that other people might be offended. There was a bit more horseplay but do you know the whole place was laughing. Dreadful!

A short film on the British disco scene for showing around the world was being researched that night for filming the following Friday. The producer was astounded to find one of the featured dancers was thrown out. After much negotiation he was allowed back in and then nearly ejected again as he showed her another dance step.

I might be biased but the producer certainly was not. She is not surprised that groovers at discos lose their tempers when treated this way. We filmed the following Friday with no bouncer problems.



SPOT the Vincent lurking between the Olympic Runners and Kandidate.

I'M JUST back from two week's holiday in Sardinia where, if you've been to places like the Italian mainland, Spain and most of the islands in the Med, you probably got a heavy diet of Night Fever, Grease and Boney M. So it's good to be back for some ear refreshment from sounds like Eddie Henderson's new Capitol album 'Mahal'. More on the new sounds later. I suggest in future we all take our own records on holiday.

DROVE 200 miles to Shrewsbury couple of weeks back with my album cases full of goodies like Bobby Caldwell, Finished Touched, Wilbert Longmire, etc. On my arrival I heard Night Fever followed by Hong Kong Garden - both good records to be sure, but

promoters ought to think hard about who they are booking into their venues. Still I must say though half the punters were not really into my sort of music a friendlier lot you could not wish to meet.

My thanks to you all for being so kind. You deserve a cut in the green shield stamps that must have come with the dreadful house gear I had to use. Perhaps that's why everyone was so nice.

If you can put up with that rubbish you put up with anything. Even me.

I'VE JUST a few dates left on the Olympic Runner and Kandidate tour. Many of you have already had a Funkin' Good Time with two bands on their first ever major tour. The Runners have been together for many years as a recor-

ding band and why they have not hit the road before goodness only knows I knew they would be good.

Kandidate were an unknown quantity and for me at the California Ballroom in Dunstable on Saturday, September 16, some new stars were born. And they are British. A sensational band not to be missed under any circumstances. Ignore their current hit single. They are nine million times better than that. They will be as big as Heatwave if all goes well.

If you are a jock you can imagine being ready to start your set and find all your records have been nicked. Well minutes before the Runners were due to go on stage it was discovered that some rat had stolen ace guitarist

Joe Jammer's special effects pedals from the front of the stage. I hope whoever stole them has as much pleasure from them as Joe had from working years to get them together. Despite that major hassle I think the whole group proved beyond doubt that they can funk with a capital F.

This tour so far has proved to me that even in the UK we can funk with the best. Check out the last few dates if you have not yet been funky at the Community Centre in Slough on Friday, 29th, The Royally Southgate, in North London, Saturday, 30th, or Tiffanys, Stoke on Trent, Sunday, October 1. The whole tour ends at the Hamilton Club in Liverpool on Wednesday, October 4.

NOW ON TO some of the new import goodies of the month. Heatwave's Mind

Blowing Decisions has been 12 inches in the States on Epic with a nice reggae break about halfway through. Johnny Wilder heard our British reggae version of the song by Tyrone David and decided to incorporate a similar sort of sound in the Stateside release.

Some nice jazz funkies around from the I.R.C. label including Jimmy McGriff and Jimmy Ponder. Try 'Turn' from Jimmy Ponder's album, called 'All Things Are Beautiful' in the left fielder department CBS in the UK release a 45 from Weather Report this week called 'River People'.

Come on Warner Bros what about getting the Ashford and Simpson album out. The single cut in the States 'It Seems To Hang On' is doing great business.

Motown's two new groups Switch and Finished Touch have their albums out in the UK in October and both are a must for the disco jocks. If you have not already bought 'em on import.

Finally thanks for your contributions and suggestions for the disco bottom five.

THE LONG Hot Soulful Summer is now over on Radio 1 and those of you who heard the last show will know that Grace Jones' 'I Need A Man' got by far the most nominations for the worst ever disco record. There are plenty more just as bad and indeed far worse but sorry Grace, yours was the one the majority of people remembered.

See you on the road, in next month's Record Mirror or in the South-East on Radio London. Have a funky one.

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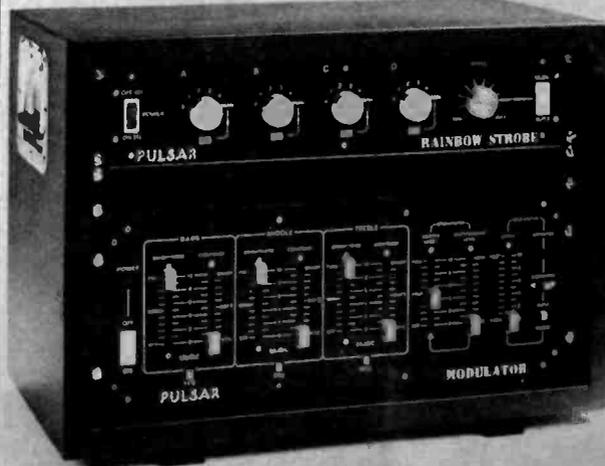


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DISCOS

By JAMES HAMILTON

BADEM - final report

DISCOTEK 78, the recent BADEM-run equipment exhibition, saw several well-known lighting manufacturers consolidate their positions. Pulsar of Cambridge, for instance, reported an incredible response and lots of sales at both BADEM and Roger Squire's exhibition. Optikinetics of Luton were also at both shows, and at BADEM had a back-projection booth with kaleidoscopic demonstration screen for their many effects - which caused some fun when a female assistant slipped in unknowingly between projector and screen for a silhouetted T-shirt change!

Zero 88 Lighting of St Albans new Lightmaster 300 Mk III is a £92 compact control unit that looks very classy and chunky like a high quality portable cassette recorder. Meteor Light & Sound of Byfleet have a new rack-mounted ten-way Superchaser controller for 2K of lights, plus a Spectrum amplifier with built-in light controls. Illusion Lighting International of Mitcham have added to their range of chasers and controllers, and do those twirling Revolta-type spinning spots. Multiflow Electronics of Woking's new Multiphase 405 controller has clever dimming and lifting effects, with a 2K version for £235, while their interesting plug-together Showlight lamp bars link up with just one mains lead needed to make an

expandable variety of shapes, using several types of lamp style mounted three to a bar.

Sound Electronics of Newcastle-upon-Tyne have a similar Varlink range of interconnecting lamp bars, including curved shapes housing pigmy bulbs which make arches and banks of neon tubes, but they are best for on-stage use as the lamps stand proud in a brittle easily-broken way. Raydee Electronics of Farnborough's display of animated lighting panels of course includes their notorious cartoon-like go-girl with flashing nipples!

Rank Audio Visual of Brentford's highly successful Tutor 2E projector has been modified with a double drive unit included. Cerebrum Lighting of Surbiton make powerful lighting holsters, speaker and mic stands, while Northern Lights of Lancaster are mainly distributors of lighting lines but do make speaker cabinets. SIS of Northampton have a small scale 3-channel sound-to-light controller for building into consoles, but are best known for their in-house jingle production service and machines like the \$80 tone-cued NAB 8 track jingle player for £85. Fitch Tape Mechanisms of Balham, celebrating a big European order, do quick-start quiet-operating NAB jingle players with the new £165 T100 and £135 T200 in playback form

only so far. East Anglian Productions of Frinton, currently criticised by readers for delivery delays that I am told are caused by pressing problems, are well-known for their jingles and have a simple £59.50 CT1000 tone-cued 8-track cart player supplied with three free jingle cartridges.

Finally, Euroscope of Evesham make a wide range of Eurcases for carrying records and lighting equipment, including the LW10 for 6in light wheels and EC10 for effects cassettes (both hold ten). Wilmax of New Malden are makers of the famous Stanton Stylus cartridge, used by high quality disco operators (especially in the States), and Le Maitre of Croydon make ignition systems like the Pyroflash for indoor fireworks which, for once, were not in evidence at the BADEM show!

The most commonly heard comment after the exhibition had closed was why can't BADEM and Roger Squire get together next year for a combined show that has opening times for both trade dealers and DJ public? It certainly seems likely that the two show organisers will be collaborating over the question of dates for next year, at least, as the magnet of two consecutive exhibitions is a powerful pull for out-of-town visitors, making a long journey worthwhile.

MIX MASTER

STEVE WIGGINS, busy around South Glamorgan-shire - especially at Barry Rugby Club - with his Sounds Unlimited mobile (Barry 735602), has an MOR mix which works well, he says: Boney M 'Brown Girl In The Ring', Dooleys 'A Rose Has To Die', La Blonda 'One For You For Me', Honey M 'Rivers Of Babylon', Sugar Cane 'Montego Bay', Judge Dread 'Dread Rock' (Cactus). Yes, well...

UK DISCO TOP 90

CONTINUING the positions from page two

21	22	EVERYBODY'S SINGIN' LOVE SONGS.	US Fantasy WM07 12in
		Sweet Thunder	US Prelude LP
22	20	IN THE BUSH/KEEP ON JUMPIN'.	Musique US Prelude LP
23	19	BLACK IS THE COLOUR.	
		Wilbert Longmire	US Tappan Zen LP
24	31	GOT A FEELING	Patrick Juvert Casablanca/12in
25	28	HOW DO YOU DO/DANCE GET DOWN.	
		Al Hudson	ABC/12in
26	26	BETTER THINGS TO COME.	Nigel Martinez State/12in
27	23	YOU AN I, Rick James	Motown/12in LP
28	25	THINK IT OVER.	Cissy Houston Private Stock/12in
29	24	NO GOODBYES.	Curtis Mayfield US Curtom LP
30	27	STAND UP.	Atlantic Starr ABM LP/US 12in remix
31	29	GIVING IT BACK.	Phil Hurtt US Fantasy 12in
32	43	MONTEGO BAY	Sugar Cane Ariola Hansa/12in
33	37	YOU GOT ME RUNNING.	Lenny Williams ABC 12in/7LP
34	39	HOLDING ON/BACK IN LOVE AGAIN.	
		LTD	Funk AB/Merica 12in
35	58	HONEY I'M RICH.	Raydio Arista
36	53	GIMME YOUR LOVIN'.	Atlantic Starr Funa AB/Merica 12in
37	33	AN EVERLASTING LOVE	Andy Gibb RSO
38	32	SHAME.	Evelyn 'Champagne' King RCA 12in
39	42	INSTANT REPLAY	Dan Hartman US Blue Sky 12in
40	54	RASPUTIN - PAINTER MAN.	Boney M Atlantic/12in LP
41	47	BAMA BOOGIE WOOGIE.	Cleveland Eaton Gull 12in
42	35	DISCO DANCING.	Stanley Turrentine US Fantasy 12in LP
43	40	IT SEEMS TO HANG ON GET UP AND DO SOMETHING.	
		Ashford & Simpson	Warner Bros/US 12in LP
44	34	YOU.	Samuel Jonathan Johnson US Columbia 12in/remix
45	45	WHISTLE BUMP	
		Eumir Deodato	US Warner Bros 12in promo
46	49	GET OFF FOXY	TK/US 12in remix
47	44	NIGHT LIFE.	Blair US Solar Sound LP
48	41	PLATO'S RETREAT.	Joe Thomas TK US 12in
49	48	RAININ' THROUGH MY SUNSHINE.	Real Thing Pye/12in
50	50	YOU'RE THE ONE THAT I WANT.	
		Travolta/Newton John	RSO
51	51	TAKE IT ON UP.	Pockets Columbia
52	45	DOWN FOR THE THIRD TIME.	
		Bobby Caldwell	US Clouds LP
53	90	BLAME IT ON THE BOOGIE.	Mick Jackson Atlantic
54	38	COPACABANA (AT THE COPA).	Barry Manilow Arista 12in
55	36	ONLY YOU.	Teddy Pendergast Phil Int LP/US 12in remix
56	57	STANDING ON THE VERGE.	Platinum Hoak Motown 12in
57	52	FROM EAST TO WEST/POINT ZERO	
		SCOTS MACHINE.	Voyage GTO/7LP
58	79	LOCO MOTIVE.	Passport US Atlantic 12in
59	85	BOOGIE FUND.	Sofia, Flare RCA 12in
60	88	BRANDY.	O'Jays Phil Int
61	62	AIN'T NOTHING GONNA KEEP ME FROM YOU.	
		Ten De Sario	Casablanca
62	59	GIMME THAT FUNK.	Dennis Coffey US Westbound LP
63	56	TIME OF THE SEASON/MELLOW OUT.	
		Gap Mangione/Funk	AB/Merica 12in/ABM LP
64	63	BALTIMORE.	Nina Simone CTI
65	64	DO OR DIE.	Grace Jones Island 12in
66	54	STARCRUISIN' FANCY DANCER.	
		Gregg Diamond's Starcruiser	US Merlin LP
67	65	OUTSIDE LOOKIN' IN/PLAYLAND.	
		Jimmy McGriff	US LRC/LP/7in
68	72	KISS YOU ALL OVER.	Enle Rak
69	75	STELLAR FUNG.	Slave Calfion LP/US 12in
70	87	DON'T WANNA SAY GOODNIGHT.	Kandidato Rak/12in
71	69	SAVE SOME FOR THE CHILDREN.	
		Howard Kenney	US Warner Bros LP
72	81	DANCE (DISCO HEAT).	Sylvester Fantasy LP/US/12in
73	77	ONE NATION UNDER A GROOVE.	
		Funkadelic	US Warner Bros
74	—	SUMMER NIGHT CITY.	Abitia Epic
75	70	JASS-A-Y-LAW-DEE/SHOOT YER SHOT!	
		FUNK-O-NOTS (Ohio Players)	US Mercury LP
76	74	GOT TO HAVE LOVIN'.	Don Ray Polydor/12in
77	82	DISCO INFERNO.	Players Association Vanguard/12in
78	67	MIND BLOWING DECISIONS.	Tyrone David D-Roy/12in
79	60	POINCIANA.	Gato Barbieri ABM LP
80	66	NEED TO KNOW YOU BETTER.	
		Finished Touch	US Motown LP
81	68	SOMETIMES WHEN WE TOUCH.	
		Jimmy Ponder	US LRC LP
82	73	DISCO INFERNO.	Triumphs Atlantic/12in LP
83	89	FORGET ABOUT YOU/Notes	
		Verjyn	Virgin/12in
84	—	POINT ZERO.	Voyage GTO
85	—	ONE FOR YOU ONE FOR ME.	La Blonda Mercury/12in
86	—	SUMMER NIGHTS.	Travolta/Newton John RSO
87	—	WHERE DID OUR LOVE GO.	Manhattan Transfer Atlantic
88	—	I LOVE THE NIGHTLIFE.	Alicia Bridges Polydor/US 12in
89	—	EROTIC SOUL.	Larry Page Oki Rempage/12in
90	86	LOVE WON'T LET ME WAIT.	Majoi Herfía Atlantic

DISCO DATES

THURSDAY (28) Bailey's flashy new Crumpet opens with Marshall Hain on stage and DJ 77-winning Dave Silver in residency every Thur/Fri/Sat, while Olympic Runners/Kandidate/Robbie Vincent funk Purley Tiffany's, Froggy funks Paddington Fungs; FRIDAY (29) Crown Heights Affair dazzle Glasgow Plaza (go see them, they're dynamite!), Olympic Runners tour funks Slough Community Centre, Tom Holland and Pete Tong funk Tunbridge Wells Elizabethan Barn, John DeSade funks Leysdown-On-Sea King Henrys, Mick Ames hits Harpenden YC, Ric Simon hits Nether Whitacre Railway Inn, Caroline Roadshow rocks East Grinstead King Georges Hall; SATURDAY (30) Olympic Runners show funks Southgate Royalty, DLT and Froggy do Maldstone Civic Hall, Ashley Woods funks Ewerby Social Hall near Sleaford, John Smith hits Hanwell Community Centre, Caroline Roadshow rocks Hertford Castle Hall; SUNDAY (1) Crown Heights Affair blast Nottingham Palais, Olympic Runners package funks Stoke Tiffany's, Michael Morgan hits Buxton Fairfield Sports Centre, Colin Hudd funks Canvey Goldmine; MONDAY (2) Crown Heights Affair fizza Manchester Ritz, Froggy and Pete Tong funk West Kingsdown Kings Lodge near Brands Hatch; TUESDAY (3) Crown Heights Affair sock Sunderland Locarno, Mick Ames funks RAF Halton, WEI; WEDNESDAY (4) Olympic Runners caravan funks Birkenhead Hamilton Club, Greg Davies promotes Permud at Stevengey Bo Jangles, Adrian Love is Capital DJ at Southgate Royalty.

DJ HOTLINE

BUBBLING UNDER the Top 90 are Norma Jean 'Saturday' (Bearsville/US 12in), Millie Jackson 'Sweet Music Man' (Spring), Musique 'Summer Love' (CBS, 12in), Len Boone 'Love Won't Be Denied' (Chrysalis 12in), Supremax 'World Of Today' (Atlantic), Johnnie Taylor 'Hey Mr Melody Maker' (CBS), Marc Jordan 'Survival' (Warner Bros), Goody Goody 'Superjock'/'No. 1 Dee Jay' (US Atlantic LP), Lord Kitchener 'Sugar Bum Bum' (1cc 12in), Luv You Madly Orchestra 'Rocket Rock' (US Salsoul 12in), Earth Wind and Fire 'Got To Get You Into My Life' (CBS), Patrick Juvert 'I Love America' (Casablanca LP/US 12in promo), Manu Dibango 'Sun Explosion' (French Flesta LP), La Blonda 'Sandstorm' (US Polydor LP), Sherry 'Let's Go Wild' (Magnet/12in), Jacksons 'Bama It On The Boogie' (US 12in), Theima 'Houston Don't Pity Me' (Motown), Jonathan King 'One For You One For Me' (GTO/12in), Heatwave 'Mind Blowing Decisions' (US Epic 12in reggae remix), Jeff Wayne 'Eve Of The War' (CBS), Ronnie Jones 'Groovin'/'Gimme Little Sign'/'Me And Myself' (Lollipop LP), El Coco 'Dancing In Paradise/Love In Your Life' (Pye/12in), Detroit Spinners 'If You Wanna Do A Dance' (Atlantic), Dean Friedman 'Lucky Stars' (Lifesong), Carrie Lucas 'Street Corner Symphony' (US Solar 12in), Shalamar 'Take That To The Bank' (US Solar LP), Bunny Maloney 'Baby I've Been Missing You' (Moodisc), Cloud One 'Happy Music' (US Queen Constance 12in), The Brotherhood 'Soul Power' (US MCA LP), Luisa Fernandez 'Lay Love On You' (Warner Bros).

DJ TOP 10

DENNIS JOHN DICKER (useful initials, DJ!) lives in Newquay but is resident all week at Bodmin Jail. Seriously, the haunted 1719 - built old prison (where the Crown Jewels were stored during the war) is now a club, and features a large criss-section of newbies - though UK 12-inchers are hard to get locally - plus this interesting range of much requested oldies:

- 1 AL CAPONE, Prince Buster Blue Beat
- 2 SEX MACHINE, James Brown Polydor
- 3 BRICK HOUSE, Commodores Motown
- 4 PICK UP THE PIECES, Average White Band Atlantic
- 5 LADY MARMALADE, Nettie Workman Fuca
- 6 LEAVING HOME, Jo Jo Bennett Trojan
- 7 BE GOOD TO YOURSELF, Frankie Miller Chrysalis
- 8 VENUS, Lipstick Ensign
- 9 SOUL DRACULA, Hot Blood Creole
- 10 SWINGTOWN, Steve Miller Mercury

JOX YOX

MICHAEL MORGAN of Chelmsford's ConFunkTion Roadshow (0245-440277) was visiting the local YMCAs Saturday 'Nite Owl' show DJ, Rodger Carr, when a young lady came up and asked for some 'roots' reggae. 'Any particular record?' Michael asked, as Rodger was busy, and back came the reply, 'Oh, anything by 10cc!' 'Natty natty, rass clot!

HOT GOSSIP of the moment suggests that Radio 4, which has adopted a disco-orientated programming format as an alternative to BBC Radio One when the latter begins its evening transmissions soon Southgate Royalty's promoters have had to postpone their Edmonton Picketts Lock funk all-nighter but promise that absolutely definite is the 1st International Soul Week-ender - likely to be known as the Disco Olympics - at Calsler Holiday Centre near Gt Yarmouth on April 20-22 next year, with Chris Hill, Robbie Vincent, etc, in residence as your funky redcoats! Magnet's Joanna Kochen needs more gay club jocks from



around the country for her mailing list contact her at Magnet Records, 22 York Street, London W1H 1FD. Polydor's Theo Loyla looked suspiciously at ease dressed in full female drag for the Ilford Room At The Top fancy dress party (he's even painted back his eyebrows), but why was he walking down the High Street arm-in-arm with Phonogram's John Waller?!

Thames Valley DJ Assn's first charity soccer match kicks off at 4 pm this Sunday (1) followed by a disco dance, all at the MG Sports & Social Club in Abingdon's Caldecott Road - details from Phil Sheridan on Drayton 319. Humberside Assn of DJs

Young DJ winner

GRAHAM THORNTOWN, 21-year-old Yorkshire TV call-boy from Leeds, won the Tea Council's Young DJ competition on Monday night at London's Empire Ballroom. Second was Reading purchasing assistant Alan White, while Glasgow van driver Donny Campbell-Murray came third. Jimmy Savile presented the £1000 DJ Electronics disco gear that his personable young winner plans to use as a home studio. DJing for about five years, Graham now jocks mainly for Bradford Royal Infirmary's hospital radio on Sundays. In any case, he appeared on Radio 4's Today programme and Kid Jensen's Radio 1 show on Tuesday - a taste of things to come?

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"HITS - U MISSED" '59-'78 collectors list. S.A.E. — Kneeshaw, 19 Whitworth Road, London SE25. **BEATLES, CLIFF, DUSTY**, Cilla, Walkers, Elvis — rare magazine articles — Please specify artist — Also extensive pop / soul / reggae record list. SAE — Bob (RM) 14 Beresford Road, Oxton, Birkenhead, Merseyside. **LARGE SELECTION** Ex-juke box records. S.A.E. — 47 Chelmsford Street, Weymouth, Dorset. **CLIFF SINGLES** lists — Pay Cottage Furnace, Ashburnham, Battle, Sussex. **OLDIES FROM 10p** own collection plus American newspaper accounts on death of 'ELVIS'. S.A.E. — 37 St Margaret's Avenue, Horsforth, Leeds, Yorks. **GOLDEN OLDIES** singles. All types from last twenty years. Brand new copies, S.A.E. for lists. — The Record Shop, 38 The Shopping Centre, Hartlepool. **BOLAN 12"**, boogie mint, offers groover. — 5 Storroney Street, Gernistown, Glasgow. **DISC JOCKEY'S RECORD** collection, 1,000+ singles. Good selection, £75 one. — Clark, 18 Barkworth Close, Anlaby, Humberside. 0482 650823.

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NEXT WEEK

JOHN TRAVOLTA

Part Two: The punk became a star and turned to Scientology

KATE BUSH

Is she a goody two-shoes? Or is her image for real?

They're both in next week's Record Mirror



WHICH twin can't sing on pitch without a vocoder? It might be Chick Corea, right, but I thought it was Herbie Hancock, he of the natty specs.

THEY TALK about being a stranger in your own land — and this is very nearly what's happened to Herbie Hancock. As no one should need reminding, he's currently aiding the deficient dollar with a sizeable input of British quids, most of which comes down to three minutes and 12 inches of 'I Thought It Was You'.

But before plunging into the fray of the ubiquitous transatlantic phone call (10.30 am in downtown LA and a mellow yellow evening in London Town) let's take a historical butcher's at a guy who is now, with 'Sunshine', on his twentieth album.

H. J. Hancock was born some 38 years ago in Chicago. He claimed his first bit of fame as the composer of 'Watermelon Man', performed by one Mongo Santamaría, a slice of bossanova as was all the rage in those distinctly distant days.

In the mid- sixties (Beatlemania years!) Herbie was tinkling the ivories with Miles Davis, then about to hit his last highspot as the Godfather of funk - jazz. It was back in '64 that Herbie made his first solo excursion with a very modest album for Blue Note entitled 'Maiden Voyage' (recently re-released, along with its successor 'Speak Like A Child', if anyone's that intrigued...).

Only around the turn of the decade, with an album called 'Mwandishi' did things seriously start to shift gear into the world of electronics. And it all hit a peak in '73 when, with a band and a slab of vinyl called 'Headhunters', Herbie Hancock succeeded with the crossover three - card trick and reached out not only to jazz audiences but to a whole new soul and rock following. Four albums simultaneously on the straight pop charts and sellout gigs at huge venues right across the States and Japan. Bee Gees rule?

But that was America (and Japan). We hadn't really woken up. Now five years later, the man's doing it all over again. Except that this time, it's Europe and the UK in particular, that's thinking it's Herbie.

"No I really didn't expect 'I Thought It Was You' to do as well as it seems to be in Britain," reckoned Herbie when we linked up on the phone. "I gather it's picking up in the Netherlands and Germany as well. Over here the album, 'Sunlight', has sold maybe slightly better than average but then ever since 'Headhunters' I've normally had albums figuring simultaneously in the jazz, R&B and pop charts. The biggest trouble has been getting the pop station to even know that I have a single out."

Herbie even sings chords

SUSAN KLUTH checks out Herbie Hancock's incredible larynx

Well, I suggested, maybe the kind of programmes that jazz singles still think you're a jazz artist and not for the likes of them?

"Partly that," agreed Herbie, adding what has to be a very sad sting in the tail. "But mainly it's because I'm black. Immediately my records get sent off to the R&B department, and they never get touched by the pop people."

So for 'I Thought It Was You' to crack the British top 20, we must praise CBS and give thanks to (among others) the fusty wisdom of Auntie Beeb and her various country cousins. But also, more importantly to the locks and punters who had it featuring in the soul and disco charts earlier in the summer. Point being, had Herbie and his producer David Rubinson had the disco stakes particularly in mind when they were putting it all together?

"Well, it's something of a long story," reckoned Herbie, "but basically it comes down to just trying to make a good record. However, by the time we'd finished 'I Thought It Was You', I could see it had the potential to be a good dance record... so why not let it be that?"

"In fact," he continued, "what happened was the whole 'Sunlight' album started out as being entirely instrumental. Then I realised: here I am on my 20th album, and I've never had any real vocals. Yet the human voice was the first instrument of all. I saw also that I had some singable melodies, even before I had any words to them, but I couldn't decide who I wanted to sing."

"And then I got hold of a Vocoder, tried it out myself, and decided to have a go at it on my own."

A note on the sleeve of 'Sunlight' tells with academic ferocity of the workings of the Sennheiser VSM 201 Vocoder. What it says in effect is that it's basically a device which takes the characteristics of the human speaking voice and combines them with a melody picked out simultaneously on a

keyboard. The result is like a tuned-up version of one of those talking computers in sci-fi movies; hence the vocal 'I Thought It Was You' which (let's face it) does feel pretty human.

Herbie thinks that Stevie Wonder may have dabbled a bit with the thing, but he's pretty confident of being the first person to have featured it up-front. "I'm not tone deaf," he added quickly, "but I can't stay on pitch enough myself to make any records as a vocalist."

Even so, it sounded like a good toy to play with. "Certainly, I can do background vocals, I can sing chords. In fact with one voice and a polyphonic keyboard I can have as many voices coming out of it as there are notes I'm holding down — and I've no way finished exploding what I can do! It's also of course put me in a position of thinking what I can do with lyrics. I've written one or two in the past but nothing that I've ever used until 'Sunlight'."

We were talking about the making of 'Sunlight'... I reminded gently. "Right. Well, once I got hold of the Vocoder I had to change a lot of things we'd already recorded, in other words we restructured everything on some of the tracks to have the vocals more out front. Then just having the presence of the vocal changed our thinking again. We could hear the potential for a dance record, and eventually we mixed and edited the single with that in mind."

Needless to say, Herbie is already halfway through the next album, described as "a logical counterpart to 'Sunlight' more funky" which can't be bad. He's also about to go on the road, first to Hawaii then to Japan with a new band. (Who, for personnel addicts, weigh in as Alphonse Mouzon on drums, Bill Summers on percussion, Paul Jackson on bass, Ray Obiedo on guitar, Bennie Maupin on reeds, Webster Lewis on second keyboards, Herbie himself, and the Vocoder.

"Then I'm coming back to finish the album and then" — he added without any prompting — "we hope to come to Europe some time around January or February."

Strangely enough, last time we saw the keyboard wizard on these shores it was co-piloting with Chick Corea a duo of acoustic pianos. Geddaround, hey?

"I think it's important to open up and spread yourself," said Herbie with, surely, the weight of experience behind him. "If you've got the capacity for breaking new ground, you should go ahead and do it. Because what you're doing is not just getting rid of one thing in order to adopt another, but adding to what you already have."

A good philosophy; I thought it was true.

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'Storm the Gates of Heaven' A well associated album

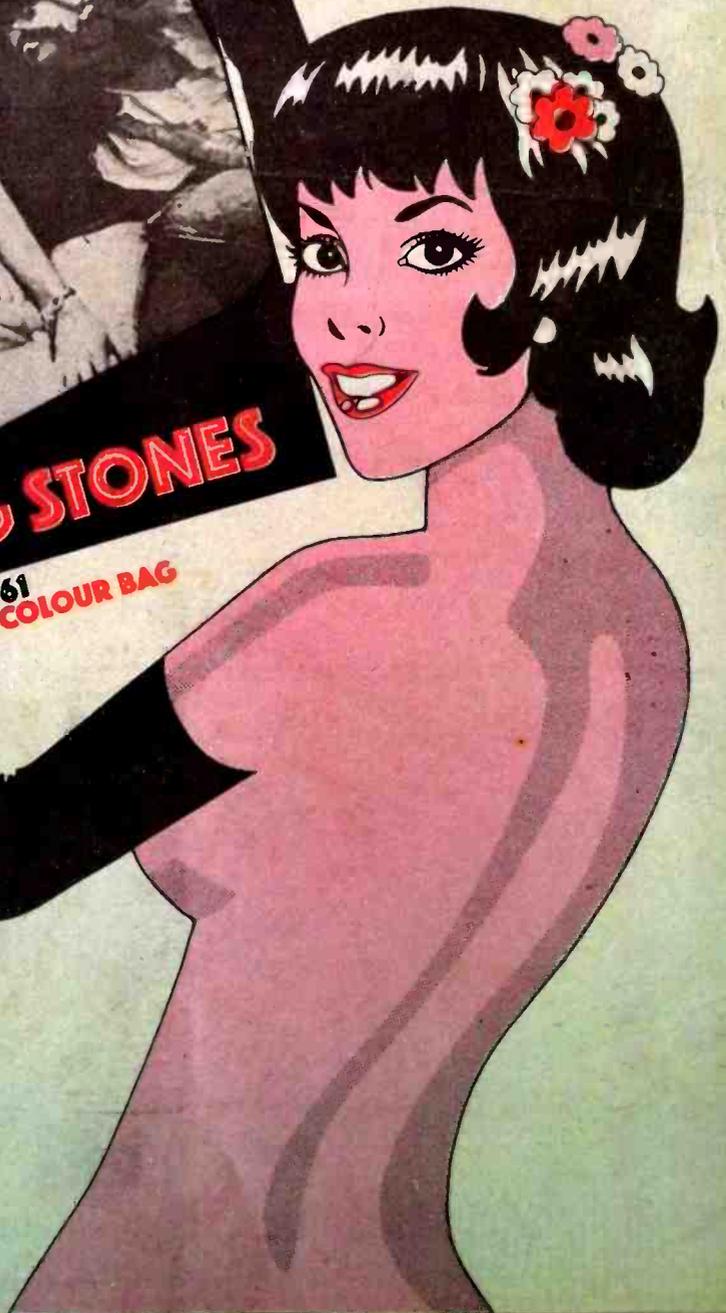
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