

# RECORD MIRROR

FRANKIE L.P.

NEWS  
DEALS

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MUSIC

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Due to Bank Holiday schedules some charts are missing this week. Normal service will be resumed next week.

# UK ALBUMS

- |    |    |  |                    |
|----|----|--|--------------------|
| 1  | 1  | GREATEST HITS VOL 2, Barbra Streisand                | CBS                |
| 2  | 2  | THE VERY BEST OF LEO SAYER, Leo Sayer                | Chrysalis          |
| 3  | 3  | C'EST CHIC, Chic                                     | Atlantic           |
| 4  | 6  | BREAKFAST IN AMERICA, Supertramp                     | A&M                |
| 5  | 7  | DIRE STRAITS, Dire Straits                           | Vertigo            |
| 6  | 4  | SPIRITS HAVING FLOWN, Bee Gees                       | RSO                |
| 7  | 8  | PARALLEL LINES, Blondie                              | Chrysalis          |
| 8  | 5  | MANILOW MAGIC, Barry Manilow                         | Arista             |
| 9  | 10 | THEIR 20 GREATEST HITS, Three Degrees                | Epic               |
| 10 | -  | COUNTRY LIFE, Various                                | EMI                |
| 11 | 16 | DISCO INFERNO, Various                               | K-Tel              |
| 12 | 13 | IMPERIAL WIZARD, David Essex                         | Mercury            |
| 13 | 12 | LION HEART, Kate Bush                                | EMI                |
| 14 | 9  | ARMED FORCES, Elvis Costello and The Attractions     | Radar              |
| 15 | 15 | FEEL NO FRET, Average White Band                     | RCA                |
| 16 | 14 | COUNTRY PORTRAITS, Various                           | Warwick            |
| 17 | 11 | THE GREAT ROCK AND ROLL SWINDLE, Sex Pistols         | Virgin             |
| 18 | 18 | MANIFESTO, Roxy Music                                | Polydor            |
| 19 | 65 | LAST THE WHOLE NIGHT THROUGH, James Last             | Polydor            |
| 20 | 26 | WAR OF THE WORLDS, Jeff Wayne's Musical Version      | CBS                |
| 21 | 19 | BAT OUT OF HELL, Meat Loaf                           | Epic/Cleveland Int |
| 22 | 20 | SQUEEZING OUT SPARKS, Graham Parker & the Rumour     | Vertigo            |
| 23 | 49 | VAN HALEN II, Van Halen                              | Warner Brothers    |
| 24 | 33 | OVERKILL, Motorhead                                  | Bronze             |
| 25 | 25 | YOU DON'T BRING ME FLOWERS, Neil Diamond             | CBS                |
| 26 | 34 | SCARED TO DANCE, Skids                               | Virgin             |
| 27 | 24 | LIVIN' INSIDE YOUR LOVE, George Benson               | Warner Brothers    |
| 28 | 28 | 52ND STREET, Billy Joel                              | CBS                |
| 29 | -  | MARK II PURPLE SINGLES, Deep Purple                  | Purple             |
| 30 | 17 | MARTY ROBBINS COLLECTION, Marty Robbins              | Lotus              |
| 31 | 45 | 20 GOLDEN YEARS, Neil Diamond                        | MCA                |
| 32 | 39 | TRB TWO, Tom Robinson Band                           | EMI                |
| 33 | 40 | OUT OF THE BLUE, Electric Light Orchestra            | Jet                |
| 34 | 32 | NEW BOOTS AND PANTIES, Ian Dury                      | Stiff              |
| 35 | 22 | DESOLATION ANGELS, Bad Company                       | Swansong           |
| 36 | 36 | THE KICK INSIDE, Kate Bush                           | EMI                |
| 37 | 21 | THE BEST-OF EARTH WIND AND FIRE, Earth Wind And Fire | CBS                |
| 38 | 23 | JAZZ, Queen  | EMI                |
| 39 | -  | FATE FOR BREAKFAST, Art Garfunkel                    | CBS                |
| 40 | 29 | CARS, Cars   | Elektra            |
| 41 | 38 | ANGEL STATION, Manfred Mann's Earthband              | Bronze             |
| 42 | 67 | NEW DIMENSIONS, Three Degrees                        | Ariola             |
| 43 | 43 | SECOND HAND DAYLIGHT, Magazine                       | Virgin             |
| 44 | 30 | REUNION CONCERT, Cliff Richard and The Shadows       | EMI                |
| 45 | 31 | LOVE TRACKS, Gloria Gaynor                           | Polydor            |
| 46 | 50 | BLONDES HAVE MORE FUN, Rod Stewart                   | Riva               |
| 47 | 47 | STATELESS, Lene Lovich                               | Stiff              |
| 48 | 42 | WINGS GREATEST, Wings                                | Parlophone         |
| 49 | 61 | RUMOURS, Fleetwood Mac                               | Warner Brothers    |
| 50 | 53 | LIVE AND DANGEROUS, Thin Lizzy                       | Vertigo            |
| 51 | 27 | EQUINOXE, Jean Michel Jarre                          | Polydor            |
| 52 | 35 | NIGHTFLIGHT TO VENUS, Boney M                        | Atlantic/Hansa     |
| 53 | 41 | PLASTIC LETTERS, Blondie                             | Chrysalis          |
| 54 | 46 | THE BEST DAYS OF MY LIFE, Johnny Mathis              | CBS                |
| 55 | 37 | INFLAMMABLE MATERIAL, Stiff Little Fingers           | Rough Trade        |
| 56 | -  | L.A. (LIGHT ALBUM), Beach Boys                       | Caribou            |
| 57 | 48 | TOTO, Toto   | CBS                |
| 58 | 51 | LIVE (X CERT), Stranglers                            | United Artists     |
| 59 | 55 | ACTION REPLAY, Various                               | K-Tel              |
| 60 | -  | EUROMAN COMETH, Jean Jacques Burnel                  | United Artists     |
| 61 | -  | LOVEDRIVE, Scorpions                                 | Harvest            |
| 62 | 73 | A SINGLE MAN, Elton John                             | Rocket             |
| 63 | 44 | GREASE, Original Sound Track                         | RSO                |
| 64 | 63 | TUBULAR BELLS, Mike Oldfield                         | Virgin             |
| 65 | 56 | SATURDAY NIGHT FEVER, Various                        | RSO                |
| 66 | -  | DEVADIP ONENESS, Carlos Santana                      | CBS                |
| 67 | 60 | DON'T WALK - BOOGIE, Various                         | EMI                |
| 68 | -  | JOHN DENVER, John Denver                             | Victor             |
| 69 | -  | MORE MILES PER HOUR, John Miles                      | Decca              |
| 70 | -  | OUTLANDOS D'AMOUR, Police                            | A&M                |
| 71 | -  | THANKS, I'LL EAT IT HERE, Lowell George              | Warner Brothers    |
| 72 | 66 | SHEIK YERBOUTI, Frank Zappa                          | CBS                |
| 73 | -  | SINGLES 1974-78, Carpenters                          | A&M                |
| 74 | 52 | JAMES GALWAY PLAYS SONGS FOR ANNIE, James Galway     | Red Seal           |
| 75 | 57 | THE INCREDIBLE SHRINKING DICKIES, Dickles            | A&M                |

# YESTERYEAR

1 Year Ago (22nd April, 1978)

- |    |   |                                |
|----|---|--------------------------------|
| 1  | MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS | Briza and Michael              |
| 2  | NIGHT FEVER                                 | The Bee Gees                   |
| 3  | I WONDER WHY                                | Showaddywaddy                  |
| 4  | IF YOU CAN'T GIVE ME LOVE                   | Suzi Quatro                    |
| 5  | WITH A LITTLE LUCK                          | Wings                          |
| 6  | NEVER LET HER SLIP AWAY                     | Andrew Gold                    |
| 7  | TOO MUCH TOO LITTLE TOO LATE                | Johnny Mathis/Deniece Williams |
| 8  | BAKER STREET                                | Gerry Rafferty                 |
| 9  | FOLLOW YOU FOLLOW ME                        | Genesis                        |
| 10 | DENIS                                       | Blondie                        |

5 Years Ago (20th April, 1974)

- |    |                          |                          |
|----|--------------------------|--------------------------|
| 1  | SEASONS IN THE SUN       | Terry Jacks              |
| 2  | THE CAT CREPT IN         | Mud                      |
| 3  | EVERYDAY                 | Slade                    |
| 4  | ANGEL FACE               | Glitter Band             |
| 5  | YOU ARE EVERYTHING       | Diana Ross & Marvin Gaye |
| 6  | EMMA                     | Hot Chocolate            |
| 7  | REMEMBER ME THIS WAY     | Gary Glitter             |
| 8  | REMEMBER YOU'RE A WOMBLE | The Wombles              |
| 9  | DOCTOR'S ORDERS          | Sunny                    |
| 10 | BILLY, DON'T BE A HERO   | Paper Lace               |

10 Years Ago (19th April, 1969)

- |    |                                  |                             |
|----|----------------------------------|-----------------------------|
| 1  | THE ISRAELITES                   | Desmond Dekker and The Aces |
| 2  | GOODBYE                          | Mary Hopkin                 |
| 3  | I HEARD IT THROUGH THE GRAPEVINE | Marvin Gaye                 |
| 4  | BOOM BANG-A-BANG                 | Lulu                        |
| 5  | GENTLE ON MY MIND                | Dean Martin                 |
| 6  | PINBALL WIZARD                   | The Who                     |
| 7  | SORRY SUZANNE                    | The Hollies                 |
| 8  | IN THE BAD BAD OLD DAYS          | The Foundations             |
| 9  | GAMES PEOPLE PLAY                | Joe South                   |
| 10 | WINDMILLS OF YOUR MIND           | Noel Harrison               |



# RECORD MIRROR

## STAR CHOICE



- JOHN BENTLEY of Squeeze
- |    |                          |               |
|----|--------------------------|---------------|
| 1  | LIKE A ROLLING STONE     | Bob Dylan     |
| 2  | PROMISED LAND            | Johnny Allen  |
| 3  | HOUND DOG                | Elvis Presley |
| 4  | ALONE AGAIN              | Love          |
| 5  | DANCING QUEEN            | Abba          |
| 6  | MY FAVOURITE THINGS      | John Coltrane |
| 7  | THIRD STONE FROM THE SUN | Jimi Hendrix  |
| 8  | MY GIRL                  | Otis Redding  |
| 9  | MIDAS IN REVERSE         | The Hollies   |
| 10 | BE MY BABY               | The Ronettes  |

# OTHER CHART

- |    |  |                 |
|----|--|-----------------|
| 1  | LIFE IN A DAY, The Simple Minds                | Zoom Records    |
| 2  | IN A RUT, The Ruts                             | People Unite    |
| 3  | COOL FOR CATS, Squeeze                         | A&M             |
| 4  | OFFSHORE BANKING BUSINESS, The Members         | Virgin          |
| 5  | SILLY THING, The Sex Pistols                   | Virgin          |
| 6  | ROXANNE, The Police                            | A&M             |
| 7  | THE STAIRCASE MYSTERY, Siouxsie & The Banshees | Polydor         |
| 8  | I'M AN UPSTART, The Angelic Upstarts           | Warner Bros     |
| 9  | DAMAGED GOODS, The Gang Of Four                | Fast Records    |
| 10 | KILLING AN ARAB, The Cure                      | Small Wonder    |
| 11 | ALTERNATIVE ULSTER, Stiff Little Fingers       | Rough Trade     |
| 12 | BEING BOILED, The Human League                 | Fast Records    |
| 13 | HORROR SHOW/ADULTERY, The Scars                | Fast Records    |
| 14 | SLEEPING GAS EP, Teardrop Explodes             | Zoo Records     |
| 15 | THE FEEDING OF THE 5,000, Cross                | Small Wonder    |
| 16 | PARALYSIS, Robert Rental                       | Company Regular |
| 17 | LUCKY SEVEN, Lew Lewis                         | Stiff           |
| 18 | KENNY'S GOING BLIND, The Cowards               | Running Scared  |
| 19 | COLD CITY, Spizzoli                            | Rough Trade     |
| 20 | COMPLETE CONTROL, The Clash                    | CBS             |

SUPPLIED BY: BRUCE'S, 30 Union Street, Glasgow. Tel: 041 221 2973.

# JUICY LUCY

## Love is in the air

WELL MY little chicks, after a weekend spent rolling in the grass (with Easter eggs, of course) it's no great surprise to discover that young lovers everywhere have also been experiencing the joys of spring.

After the shock news last week of Rod and Alana's splicing (watch out for another surprise announcement from that quarter in the not too distant future) couples have been falling over themselves to emulate those not so young lovers.

I WAS so pleased to find out that Dee Harrington (one of Rod's most enduring and long suffering old flames... well, perhaps not THAT old) wasn't shattered by the lanky dyed blond's marriage. Not to miss any of the limelight, she has got engaged to Wild Horses' guitarist Brian Robertson — a man who is more truly Scottish than Rod. Congratulations sweetie! I'm so glad you won't have to depend for your living on selling your revelations about life with the former confirmed bachelor. Especially as no-one was particularly interested in buying it anyway. You are much too nice a

person to spill the whole beans. However, I'm relying on that other dyed blonde, Britt Ekland, to do just that.

I RECEIVE so many party invitations, you can imagine I can't possibly accept them all. One I'm certainly pleased I didn't take up was the birthday celebs thrown by ex-Mud singer Les Gray. Anyway, at his age, I'd have thought it more graceful to ignore birthdays. However, the mad fool went ahead and invited everyone, but everyone, in the music biz (and I can tell you, that's why I decided to stay in and wash my hair that night). As it turned out, I made the right decision. Because an unwary friend who did go, tells me the place was full of teenes (the entire fan club, I suspect) AND everyone had to pay for their own drinks. Not the kind of bash I'm used to attending. I can tell you. Not only that, but there wasn't one star in sight.

I WAS fascinated by the showing of the pop awards on TV over the weekend, organised, I believe, by the Daily Mirror and Nationwide. The results were naturally predictable. I'm talking about the apparent outbreak of speech impediment, an epidemic that spread rapidly among the winners



DARRYL HAYDEN meets his match



THE THIN White Duke meets Slim White Tuxedo, backstage after Roxy Music's gig in New York.

(who included Kate Bush, Jeff Lynne and Robin Gibb), none of whom were able to string together a coherent sentence.

I'd like to believe they were overcome by the emotion of the moment, but as spirits seemed to be high among the majority of the audience, I can't think this was the true reason.



AREN'T YOU bored to death with plump soft rock star Linda Ronstadt (32) and her constant escort, Californian Governor Jerry Brown (nearly 40)? One minute, Linda's mum is

enthusiasing about the chance to have ambitious Jerry as a son-in-law and the next the couple are insisting they're just good friends. Apparently the difficulty lies in Linda being accepted by the voters. Well, come on, honey. It's hardly a Duke and Mrs Simpson affair is it?

CONGRATULATIONS to Canadian singer Anne Murray, who has found time in her busy schedule to produce an eight pound baby girl. It's her second child, if you're interested in this sort of domestic bliss. Which I, of course, am not.

ANOTHER one who was also affected by speech impediment was that other dyed blonde, Debbie Harry (I think she wears so well, don't you?) when she accepted yet another award on Noel Edmonds' Multi Coloured Swoopshop show. Rather touchingly, I thought, she thanked her "millions" of fans. Perhaps she was still recovering from a Friday afternoon spent with the entire Queens Park Rangers football team. Shame she didn't get to them sooner, to put new life in their loins. It looks as though QPR, currently third from bottom of the first division, will be going down next season.

AS IF Ringo Starr didn't have enough problems (having to live in the south of France, what a nightmare for the poor lamb, going bald and having a conk like his)

he's been stricken with illness.

After what the Sunday scandal sheets described as a "mercy dash" (a little extreme I thought) to hospital, his condition was said to be "fine". I'm so pleased. You can't be too careful at his time of life.

REMEMBER LAST week I told you about Darryl Hayden, the fire eating DJ, who's had more hot dinners than any of us? I'm pleased to tell you he beat the world fire eating record — and so



AT LAST! Someone who can challenge Bianca Jagger in the Best Dressed lists! Oh, but silly me, this is the best dressed canine section, for dogs only. It says nothing about bitches. Anyway, Bobby Valentino, fiddle and mandoline player for the Fabulous Foodies has come a plucky fourth, according to Beagle Blackstone, president of the Westminster Dog Society and founder of the Canine Couture Hall Of Fame (It says here).

was not obliged to carry out his threat of turning himself into a human torch if he failed. He did collapse at the end and a doctor was called — thank goodness I didn't have to give the kiss of life.

FILMS, wouldn't we all like to be in them my dears. I hear that Teddy Pendergrass is to star in the movie of the life of Otis Redding. And Art Garfunkel is swanning around London at the moment making his new movie.

THE Angelic Upstarts' show at Acklington Prison should be a salutary lesson to other bands who think they'll get a captive audience in the nick, if nowhere else. The Upstarts were so awful, half the audience begged to be excused, preferring a quiet night in the cells than listening to the music. I can't say I blame them.

I ALWAYS did think Linda McCartney looked like the earth mother type. Well, she certainly never struck me as a siren. Anyway I wasn't surprised when she revealed that the way to Paul's heart was through his stomach. And as an example of 10 years of happily married bliss, she says she just loves pickling onions. That's one way of keeping other women away from your man. A smart girl. Even if she does look more at home in a pair of wellies than in stilettos.

AND NOW, something to leave you wondering... is it really true that partly-blonde Debbie Harry gave a gift of shades to darkly handsome Phil Lynott? They must be awfully good friends.

Till next week, byeee.

### YOUR RECORD MIRROR

DUE TO Bank Holiday schedules and production difficulties certain regular features and articles in Record Mirror are not in this issue. The colour poster, Off Centre, full chart details and other regulars will return next week.

Fit to be Tied

# NEWS

News Editor JOHN SHEARLAW

## Rainbow flash back

RAINBOW WILL be back in action next month with a new album, and an American tour with a new line-up.

And Record Mirror can exclusively reveal that Rainbow's new lead singer — selected after over 60 people had been auditioned — is British singer Graham Bonnet. He'll also be joined by former Deep Purple bassist Roger Glover and a keyboards player who has yet to be announced.

Rainbow's line-up was down to two — Ritchie Blackmore and Cozy Powell — after the departure of Bob Daisley, Ronnie James Dio and David Stone last year. Now they hope to follow the American tour with visits to Japan, Australia and Britain by the end of the year.

It's an important return to live work for Glover, who has concentrated on producing since leaving Deep Purple in 1973, and a real career change for Bonnet who has an unusual four-octave voice.

Born in 1947, in Skegness, Bonnet was lead singer with a local jazz quartet before falling an audition to join Ringo Starr in a band at Butlins. His major claim to fame is recording the legendary song 'Only One Woman'. Bonnet released an album 'Graham Bonnet' and a single 'It's All Over Now Baby Blue' in 1977.

### Jean Jacques at Hammersmith

STRANGLER JEAN Jacques Burnel will now be playing his London show at the Hammersmith Odeon on May 1.

This follows the previously reported cancellation of Burnel's concert at the Theatre Royal on April 30 — because the theatre wouldn't accept any "punk groups."

Support at Hammersmith will be Blood Donor and Rapid Eye Movement, and tickets are available now.

## Bowie reborn as artful lodger

DAVID BOWIE releases a new album and single next month.

Recorded in Switzerland and New York, 'Lodger' is released on May 25 with a single from the album 'Boys Keep Swinging' act at the end of April.

The full album track listing is: Side One: 'Fantastic Voyage' (the B side of the single), 'African Night Flight', 'Move On', 'Yassasin', 'Red Sails'. Side Two: 'DJ', 'Look Back in Anger', 'Boys Keep Swinging', 'Repetition', 'Red Money'.

Musicians who worked on the album with Bowie include Brian Eno and Roger Powell on synthesizers, Carlos Alomar and Adrian Belew on guitars, Simon Haus on violin, George Murray on bass and Dennis Davies on drums. Tony Visconti, who co-produced the album with Bowie, is also featured on backing vocals.

• On April 18 Bowie appears on the 'Kenny Everett Video Show' performing 'Boys Keep Swinging'.

London's Capital Radio are also running a competition in which listeners are asked to submit a story entitled 'Bowie The Traveller'. The writers of the 10 winning stories, will appear with Bowie on the Nicky Horse show, during the last week of April.

## DYLAN DESIRES DIRE STRAITS

BOB DYLAN has invited two members of Dire Straits to back him on his next album.

Dylan was so impressed by the band's performance in Los Angeles, that he went backstage after the show and put the offer to guitarist Mark Knopfler and drummer Pick Withers.

"We are very happy that an artist of Dylan's stature should do this," said a spokesman for Dire Straits record company Phonogram.

Dire Straits have just completed a lengthy two month tour of the States and are now holidaying before a mammoth British tour coinciding with the release of their second album, 'Communique' in June.

## CLASH RELEASE EP

A FOUR-track EP from the Clash — featuring material previously unavailable on albums or singles — is released on May 11.

Entitled 'The Cost Of Living' and retailing at £1.49, the EP includes: A version of the previously unrecorded stage favourite 'I Fought The Law', 'Groovy Times' and 'Gates Of The West' (both recorded at the 'Give 'Em Enough Rope' sessions last year) and finally a re-recorded version of 'Capital Radio', previously only available on a promo disc.



DAVID BOWIE: new album and single

## RACHEL ON THE ROAD

RACHEL SWEET, the American 16-year-old who broke through after her appearance on the 'Be Stiff' tour last year, will be touring Britain in her own right in May.

Rachel, along with a backing band known as the Escorts (whose line-up hasn't yet been revealed), starts the tour at Guildford Civic Hall on May 1.

Other dates are: Newcastle Polytechnic May 2, Edinburgh Astoria 3, Sheffield Polytechnic 4, Norwich University of East Anglia 5, Walsall Town Hall 7, Loughborough Town Hall 9, London Nashville 10, London Uxbridge Brunel University 11.

All tickets are available now.

## VILLAGE PEOPLE TO APPEAR IN MOVIE

VILLAGE PEOPLE have signed a contract to star in a 10 million dollar movie.

Sir Lew Grade, the man who brought Christ into your home with the epic 'Jesus Of Nazareth' series, is backing the film with Allan Carr of 'Grease' and 'Saturday Night Fever' fame.

The film is called 'The Music Never Ends' and is reputed to have a strong gay theme. Shooting starts at the beginning of August at venues including New York's Fire Island, a noted summer retreat for homosexuals.

The film also stars Bruce Jenner the winner of the Montreal Olympics Decathlon gold, who is making his acting debut.

## Hey man, it's Woodstock 2

ANOTHER Woodstock-type festival is being planned for the weekend of August 14-16 at a venue in America still to be announced. Tagged Woodstock 2, it will be presented by John Morris, who was involved with the 1969 event, and Michael Wadleigh, who directed the Woodstock movie. Frank Barsalona of Premier Talent is setting up the artist roster, and is hoping to secure the services of at least 50 per cent of the artists who appeared at the original Woodstock occasion. A total of 300,000 tickets will be available at \$37.50 each (approximately £18.75), and film and record rights to the event have been taken up by CBS.

### Livvy ill

OLIVIA NEWTON JOHN is in hospital, undergoing tests following a mystery illness.

Olivia has been ill for several days and doctors who first suspected that she had a liver ailment, have now ruled this out.

Olivia is due to spend a few more days under observation at St John's Hospital in Santa Monica.

No further information is as yet available.

### Tubes time

THE TUBES release their new single, 'Prime Time', this week — in a choice of blue, red, yellow or green vinyl!

The single, taken from the current album 'Remote Control', coincides with the band's UK tour, which kicks off in Glasgow on May 11.

tubeway army  
**REPLICAS**  
 the second album bega 7

THE PARK

BEGGARS BANQUET

WHEN THE DAYLIGHT COMES

# IAN HUNTER



NEW SINGLE  
LIMITED EDITION IN WHITE VINYL

Chrysalis

Produced by Ian Hunter and Mick Ronson  
Management/Direction — The Cleveland Entertainment Company

# IGNORE AT YOUR PERIL! PENETRATION

ON TOUR  
APRIL

20	HANLEY	Victoria Hall
21	MIDDLESBROUGH	Rock Garden
22	MIDDLESBROUGH	Rock Garden
24	BRISTOL	Locarno
25	CARDIFF	Top Rank
27	LIVERPOOL	Mountford Hall
28	COLCHESTER	Essex University
29	HEMEL HEMPSTEAD	Pavilion

MAY

2	BRIGHTON	Top Rank
4	UXBRIDGE	Brunel University
5	LEEDS	Polytechnic
6	SHEFFIELD	Top Rank
7	BLACKPOOL	Norbreak Castle
9	LONDON	Rainbow
10	GUILDFORD	Civic Hall
11	CAMBRIDGE	Corn Exchange
12	NORTHAMPTON	Pavilion
13	CHELMSFORD	Chancellor Hall
14	NORWICH	St. Andrews
16	BIRMINGHAM	Top Rank
17	COVENTRY	Locarno
18	MANCHESTER	Apollo
19	CARLISLE	Market Hall

SPECIAL GUESTS:

## COWBOYS INTERNATIONAL DANGER SIGNS

New single out now on Virgin Records.  
7" and 12" versions available. VS257 VS25712.



# NEWS

## Supertramp in August

**SUPERTRAMP**, currently rising up the charts with the single 'The Logical Song,' are being lined up for a series of British concerts in August.

There will be rare appearances from the band, who decided to base themselves in Canada and America several years ago. No venues have as yet been announced, but the dates are thought to include a major festival appearance — and possibly a headlining slot at this year's Reading Festival.

## Look it's sponooch

**SPONOOCH**, the group formed by the six recently departed members of Hot Gossip, have signed a recording contract with EMI.

The group, who take their name from the German slang for 'Look,' release their first single on the label — 'Crimebuster' — on April 27. It was written by Jeff Calvert and Geraint Hughes, who also penned Hot Gossip's hit 'Starship Trooper.'

## Chapin's back

**AMERICAN SINGER** Harry Chapin makes a short visit to the UK next month.

He'll be appearing at: Belfast Grosvenor Hall May 25, Dublin Stadium 26, Croydon Fairfield Halls 27, and London Theatre, Royal Drury Lane June 2. Tickets go on sale from May 1.



## VANGELIS ONKER

**KEYBOARDS WIZARD VANGELIS**, pictured below, whose latest album 'China' has just been released, makes a rare London appearance this Sunday (April 22) at the Theatre Royal Drury Lane on April 22. Tickets are on sale now.

## ANGELIC UPSTARTS IN JAILHOUSE ROCK SHOCK

**JIMMY PURSEY'S** proteges, the **Angelic Upstarts**, have been banned from playing in a Northumberland prison!

Prison authorities say that they outraged both prisoners and staff at Acklington Prison with bad language and a pig's head covered by a police helmet, (as one of the stage effects), at a gig there recently.

They say that at least 5 prisoners walked out on the concert and a local

Tory MP is demanding an enquiry into why the band were allowed to play there in the first place. The band who recently left Polydor Records, and signed to WEA, were invited by the Reverend Alain Craig, the prison chaplain.

"It was not all police bashing," Craig told Record Mirror, "other areas of the establishment got a mention. A number of prisoners walked out because the language was too ripe for them."

A Warner Bros. press

officer later commented: "In any concert a percentage of the audience is bound not to like the performers. The fact is, that only 15 out of 70 walked out, so the majority enjoyed it. The band received a rousing encore."

## Regulars sign

**BRITISH REGGAE** band The Regulars (formerly known as Reggae Regular) have signed a worldwide recording deal with CBS Records.

The London-based, seven-piece band, who released the reggae best-seller 'Black Star Liner' on Greensleeves Records last year, will have a single and an album — entitled 'Victim' — out on CBS in May, and will also be playing a series of live dates to coincide.

## WHO GIG TICKETS

**TICKETS** for the Who's 'comeback' concert at Frejus, near Cannes, on May 12 — announced in Record Mirror two weeks ago will cost £5.30.

Those hoping to attend should write to the promoter, Albert Koski, KCP, 23 Rue de Frenoy, Paris, 75116, but British cheques and postal orders

should not be enclosed.

Payment should be made by International Money Order — obtainable at any Post Office.

## TOURS

**DUFFO**, the eccentric Australian singer, who releases a new single 'Power Of Madness' on May 11, will be touring next month. Dates are: Digbeth Civic Hall, May 23, Redcar Coatham Bowl, 24, Glasgow City Hall, 25, Edinburgh Lyceum, 27, Preston Polytechnic Art Theatre, 28, Manchester Free Trade Hall, 29, Bingley Arts Centre, 30, Loughborough University, 31, London Royalty theatre, June 3.

**INNER CIRCLE**, who have just returned from a mini tour of Europe play the following dates: London Noriek Club, April 21, Brighton Top Rank, 24, Liverpool Eric's, 27, Huddersfield Polytechnic, 28, Bristol Locarno, 29, Nottingham Playhouse, 30.

**JOE ELY**: The American singer and his band who release their third album, 'Down On The Drag', this week, appear at: Bristol Redland College, April 28, Newmarket Grand Ole Opry, 29, North Staffs Polytechnic, 4, London venue 5.

**LIGHT OF THE WORLD**: The London-based funk band who are in the charts with 'Swingin', play the following dates: Manchester Playhouse, April 21, Gravesend Woodville Halls, 22, Ilford Greengate, 23, Buckley Tivoli, 26, Walsall Town Hall, 27, Winsford Civic Hall, 28, Salford Willows Club, 29.

**THE DICKIES**: Whose debut A&M album, 'The Incredible Shrinking Dickies', stayed in the UK top 20 album charts for five weeks, play the following dates: Birmingham Barbarellas, April 26, Wolverhampton Lafayette Club, 27, London Nashville Rooms, 28, Malvern Winter Gardens, 30, Cheltenham College of Technology, May 2, Manchester Aldrie Ballroom, 3, Hull The Block, 4, Exeter Routes, 7, Plymouth Woods, 8, Newport Stowaways, 9, Nottingham Sandpiper, 11, Leeds Polytechnic, 12, Blackburn King Georges Hall, 13, York Pop Club, 14, Middlesbrough Rock Garden, 15, Bradford St Georges Hall, 18, Liverpool Eric's, 19, Bristol Locarno, 22, Sheffield Top Rank, 23, Newcastle Mayfair, 24, Edinburgh Clouds, 25.

## Blondie, Abba, Rod releases

**NEW SINGLES** from superstars Abba, Rod Stewart and Blondie are in the forefront of upcoming spring releases.

The bonanza begins with Abba, whose new single, as exclusively revealed in Record Mirror two months ago, is 'Does Your Mother Know', out on April 27. It's followed by their long-awaited new album, 'Voulez Vous', in early May.

Rod Stewart's new single is a double A-side, featuring 'Blondes Have More Fun' and 'Best Days Of My Life', also released on April 27.

While the Blondie single is yet another track, from 'Parallel Lines' — 'Sunday Girl' — released on May 4. It will also be available as a limited edition 12in with an extra track — a French version of 'Sunday Girl'!

## FARMERS PETITION AGAINST CONCERT

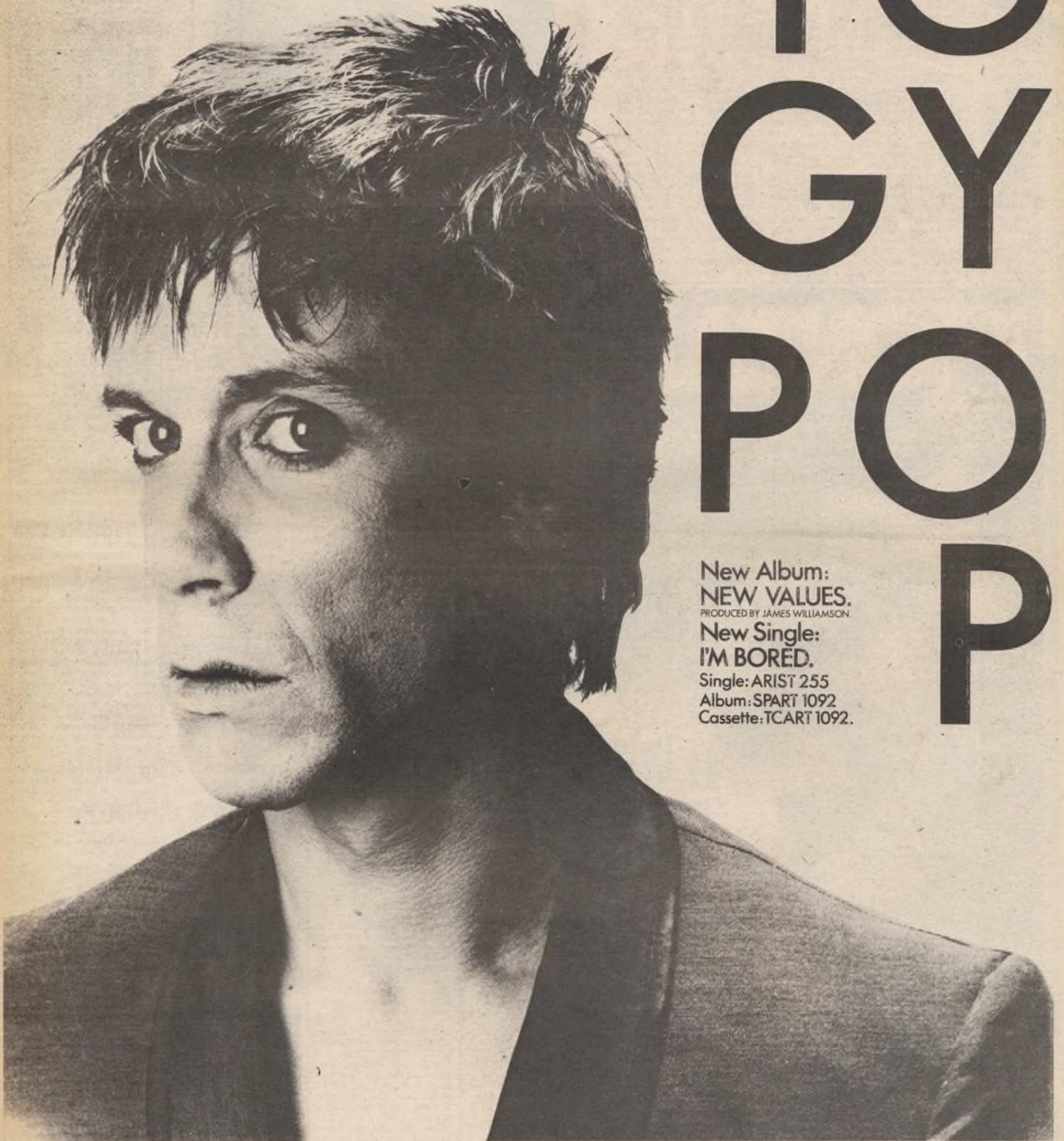
**LEADING ROCK** promoter Harvey Goldsmith, has run into problems with local farmers over a planned open air concert in Hertfordshire.

Along with Michael Goode, of Goode Site Services, he has applied for a licence to stage a concert at the Hertfordshire showground, near Redbourn, in July or August. Now local farmers, fearing that their livelihood may be threatened, are to organise a petition to

prevent the concert. The site, according to Goode, could hold up to 40,000 fans — although no acts have yet been booked to appear.

Goode told Record Mirror this week: "I don't know what all the fuss is about. We've got four or five sites we're considering at the moment. Once we get round to booking the acts we can decide which one to use."

And he added: "As far as acts are concerned, at this stage there's absolutely no news at all."



# IGGY POP

New Album:  
**NEW VALUES.**  
PRODUCED BY JAMES WILLIAMSON.  
New Single:  
**I'M BORED.**  
Single: ARIST 255  
Album: SPART 1092  
Cassette: TCART 1092.

### ON TOUR

Friday, 20th April, MANCHESTER, Russell Club.  
Wednesday, 25th April, LONDON, Music Machine.  
Sunday, 29th April, REDCAR, Coatham Bowl.  
Friday, 4th May, BIRMINGHAM, Barbarella's.  
Monday, 7th May, CARDIFF, University.  
Friday, 11th May, NEWCASTLE, Mayfair Ballroom.

### SPECIAL GUESTS: ZONES

Saturday, 21st April, LIVERPOOL, Eric's (2 shows).  
Friday, 27th April, WEST RUNTON, Pavilion.  
Monday, 30th April, EDINBURGH, Tiffany's.  
Saturday, 5th May, COLCHESTER, Essex University.  
Tuesday, 8th May, BRISTOL, Locarno.  
Saturday, 12th May, LEEDS, University.

### ARISTA

Sunday, 22nd April, SHEFFIELD, Top Rank.  
Saturday, 28th April, LEICESTER, University.  
Tuesday, 1st May, GLASGOW, Apollo.  
Sunday, 6th May, HEMEL HEMPSTEAD, Pavilion.  
Thursday, 10th May, COVENTRY, Tiffany's.  
Sunday, 13th May, LONDON, Lyceum.

# SINGLES

Reviewed by CHRIS WESTWOOD

## SINGLE OF THE WEEK

**THE HUMAN LEAGUE:** 'The Dignity Of Labour' (East). What we've got in this is not simple like everything else and it's not even complex, it's multiplex. The picture of Uri Gagarin isn't just about Russian society... it is about the individual as opposed to the group and it's about human frailty. No matter how big you are, you're gonna be dead pretty soon. What we've got in this

is the less obvious side of the Human League; not the witty pop-consciousness unearthed by 'Being Boiled', but a loose 'concept' with the USSR space effort at its core. Four parts, four slabs of credible, hummable synthesiser structures, three of which are adaptable, distorted, special dance music fodder... disk even?

And working away underneath all that is the image - Gagarin parading before restrained Soviet crowds - with which they choose to couple the music.

This is not extreme political statement... but instead, a hint. Lifted

from the group's reference demo-tape of yesteryear, 'Dignity of Labour' is a minor masterpiece: moody, evocative, provocative. It fulfils with a (subtle?) vengeance so much of what's been scrawled about the League so far whilst exposing a new facet of both their capabilities and interest. unparalleled: electronically yours...

**TUXEDOMOON:** 'New Machine EP' (Tuxedomoon Records). Further electronic paradise? This four-track import qualifies for the Yank Record of The Week accolade on the strength of side two alone: 'Nite And Day' and 'No Tears' come blazing, driven by brazen electric rhythms, insistently sweeping all in their path: they are contained, captivating and... enjoyable.

'New Machine', sounding overtly Ultravoxian, and the instrumental, violin-



THE HUMAN LEAGUE

# Alternatives?

driven 'Litebub Overkill' fall somewhat flat by comparison. But there's sufficient vigour and venom at various junctures to merit inspection. should it be your want.

**POISON GIRLS:** 'Closed shop' / 'FATAL' / 'MICROBES: 'Violence Grows' (Small Wonder). The word is that two - the drummer and the vocalist - of 'Fatal' Microbes line-up are no more than 12 years old, which, considering that band's contribution to this record, is quite a staggering state of affairs. Because taken at any level, 'Violence Grows' is a mammoth occurrence, stripped down to a very simplistic, pointed sentiment intoned over a sprawling, sweating guitar / bass / drum backdrop, which is slow but very pushy, very dangerous...

'Children at home just come and go / their parents can't say No / Now they know what's best / Now they know that violence grows / This generation's changing fast / This generation glorifies in violence.' 'Violence' is the record's solitary moment of brilliance, though the Microbes hold it together through a rattling 'Beautiful Pictures' and 'Poison Girls' contribute two reasonable, listenable numbers to the other side.

But as for 'Violence Grows'... Rachel Sweet, you were last year's child star. I just decided. And old with it.

**ROXY MUSIC:** 'Dance Away' (Polydor). As for the supposedly refurbished, re-made, re-modelled Roxy Music, there seems to be scant sign of life in these here grooves: in fact 'Dance Away' is destined for pub juke-boxes everywhere... and it really isn't much use outside of that syndrome, since it's nothing more than another bland land album lift. It rests on a desperate "Dance away the heartache" hook which winds on and on and on till the lights go out. Why didn't you guys let your own image alone instead of messing up? Why don't you let us all die peacefully tucked in with our memories of '75? Why don't you... dance away???

**JOHN TRAVOLTA:** 'A Girl Like You' (Polydor). **BEE GEES:** 'Love You Inside Out' (RSO). That this couple will become part of that same jukebox syndrome and infiltrate the top end of the chart is a foregone conclusion. 'Cept that up close they represent nothing but the worst wimp fodder. Travolta limp as ever, and the Brothers Grimm still sounding like they haven't managed to unhook their tweezers from their goolies. Those summer nights sure are depressing. **SEMA 4:** '4 From Sema 4' (No Label Records). Deposited in my grateful mitt by the astute Tony of

Red Rhino Records, whilst on my expedition to the fair city of York. Sema 4 tread old ground, but with such verve and enthusiasm as to pall the old boring rock-and-roll sloganeering into insignificance. Their forte is 'up' pop-rock, controlled, understated hooks which run through all four songs... 'Even If I Know' 'Semaphore Messages', 'Actors All' and 'Do You Know Your Friends'... and, obviously, a keen business sense; this fine little operation cost around £350.

Sema 4 signal (sic) the dawning of the York-as-new - Akron age. Their record is available, post only, from Red Rhino, 9 Gillygate, York: price around a quid and worth the trouble.

**BILL NELSON'S RED NOISE:** 'Revolt Into Style' (Harvest). The album admittedly improves with every play, but then again, couldn't get worse. 'Revolt Into Style' couldn't possibly wield an apter title, the track exemplifying Nelson's dilemma since his one - and - only classic 'Axe Victim'. For the last four years he's traded off the guitar-hero handle whilst struggling to find a

niche. Red Noise are still struggling, often sounding like sub-XTC rock-pop, not unpleasant, sure... but what does it achieve? For an accepted maestro of Nelson's status, is this IT? This is a sorry affair. I'm a Yorkshireman, too, but here lieth an untapped genius who's all tuned up with nowhere to go.

**THE DIODES:** 'Tired Of Waking Up Tired' (Epic). **BRUCE WOOLLEY:** 'Bobby Bad' (Epic). Quite where The Diodes stand, quite where their interests lie, is well beyond me. 'Tired Of Waking Up Tired' is formulaised, computerised, measured commercial pop which is literally impossible to shrug off. It's all one big happy hook, insinuating and refreshing... whereas the flip, 'Child Star' is a better Ramones impression than the Albertos could ever muster. ramalamaetecetera, booing, twang, waaahh. Bruce Woolley's "effort," too, is instantly charming but falls apart after the first play. Not such a clever investment.

**ALTERNATIVE TV:** 'How Much Longer' (Step Forward). Just to mark the death of ATV and the birth of The Good Missionaries, it might be pointed out, briefly, that this, one of your actual rock and roll records, is a slightly different - "superior," says Mark Perry - version of the classic 1977 single, backed by 'You Bastard'. This is in the shops and you didn't even know it. So now you do. But for Chrissakes, this is nostalgia: let the legend slip away. We are in a new era.

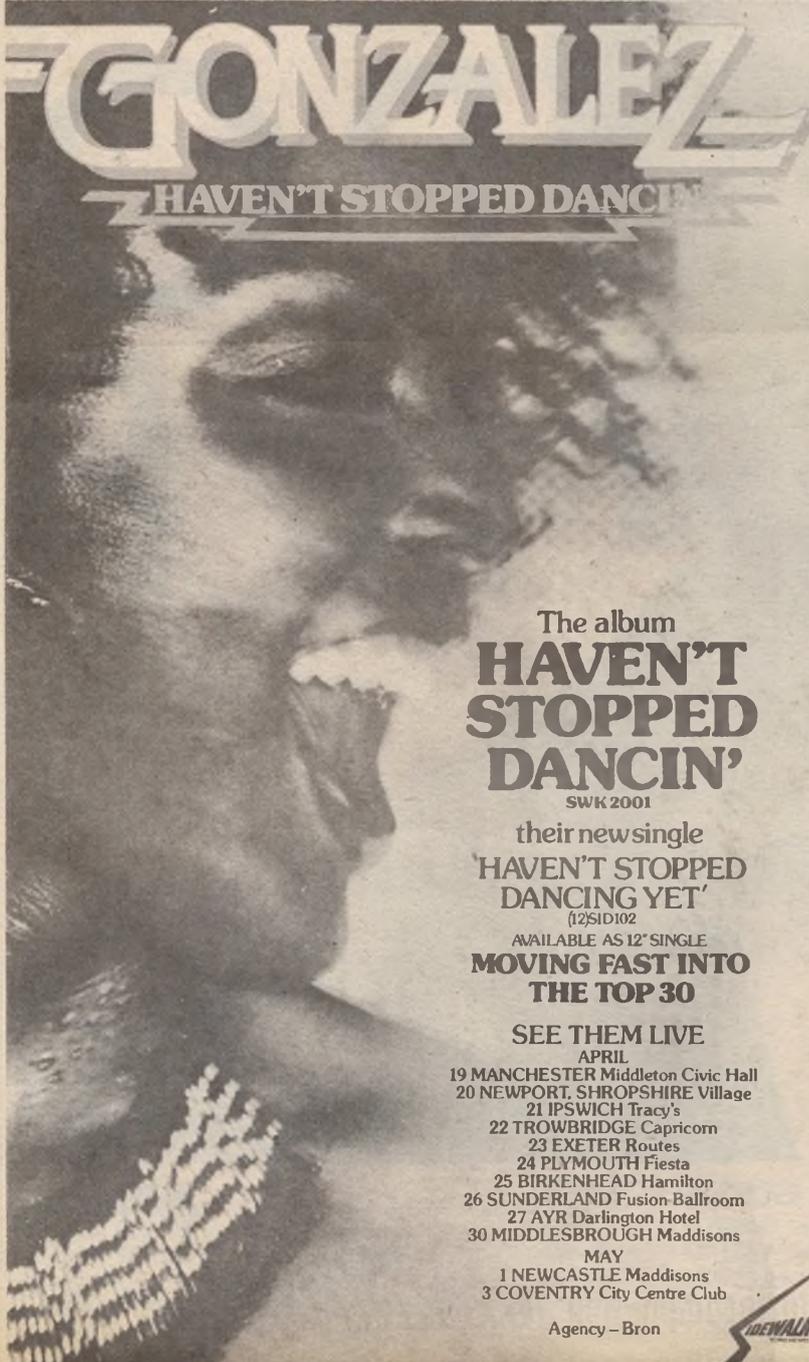
**THE UNDERTONES:** 'Jimmy Jimmy' (Sire). Very little that can be said about down-the-line pure pop for 1977 people, except that the Undertones do it with sublime ease: that they still haven't improved upon the fine 'Teenage Kicks' record, and that 'Jimmy Jimmy' will sound every bit as special buzzing from the AM-waves as it will from the Rega 3.

**PROTEX:** 'Don't Ring Me Up' (Rough Trade / Good Vibrations). Plotting very much the same path, that of harmless, throw away modern commercial rock, Protex are much the same as any number of young, clean-living popsters these days. Putting out good, uninvolved records, just like The Undertones, in fact, they are guaranteed a safe, affirmative reception. 'Don't Ring Me Up' and its two cohorts, 'Just Want (Your Attention)' and 'Listening In' are just plain goddamn likeable or alternatively plain goddamn plain.

"Good time" night-out rock music is a pain in the butt, although it thrives: because it is necessary to such a majority, bands like Protex and The Undertones will keep on coming.

Simply, they keep us in touch with our roots, and outside that it's none of my business. I'd opt for a jagged, not straight line though. But check it; like, but to a lesser extent than Sema 4... Protex are successful at what they're attempting.

**THE SURGEONS:** 'Sid Never Did It' (Blank Label). There are tributes and there are tributes, but this isn't either variety.



## The album HAVEN'T STOPPED DANCIN'

SWK 2001

their new single 'HAVEN'T STOPPED DANCING YET' (12)SID102 AVAILABLE AS 12" SINGLE MOVING FAST INTO THE TOP 30

### SEE THEM LIVE

- APRIL
- 19 MANCHESTER Middleton Civic Hall
- 20 NEWPORT, SHROPSHIRE Village
- 21 IPSWICH Tracy's
- 22 TROWBRIDGE Capricorn
- 23 EXETER Routes
- 24 PLYMOUTH Fiesta
- 25 BIRKENHEAD Hamilton
- 26 SUNDERLAND Fusion Ballroom
- 27 AYR Darlington Hotel
- 30 MIDDLESBROUGH Maddisons
- MAY
- 1 NEWCASTLE Maddisons
- 3 COVENTRY City Centre Club

Agency - Bron



## PROTEX



## THE UNDERTONES





**'LONG LIVE ROCK' A NEW SINGLE b/w 'MY WIFE' & 'I'M THE FACE'**\*

'long live rock' is taken from the forthcoming film *The Kids Are Alright*

\*Originally recorded when The Who were the High Numbers - a rare collectors item.



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SISTER SLEDGE: hiding the crooked teeth

# Sister Sledge — all belt and braces

SISTER SLEDGE are . . .  
QUATRE CHIC!

For the four sisters who make up this Philly-based group are currently enjoying their second wave of British success with a cool disco number entitled 'He's The Greatest Dancer'.

But look again. It isn't just cool, but Chic as well. Because the men behind what could almost be called Sister Sledge's 'revival' are none other than Nile Rogers and Bernard Edwards — producers and writers of such Chic hits as 'I Want Your Love' (et al, et al). And with an album to follow — all written and produced by them — it looks like Sister Sledge are here to stay this time.

It was nearly four years ago that the sisters first made a dent on the British charts; with a catchy little number entitled 'Mama Never Told Me' in the summer of 1975. That same year they visited Britain as a fledgling combo in the great 'Super Soul' Philly package headed by the Spinners.

The group emerged from, you guessed it, the church choir in Philadelphia. They were very young (sister Kathy was only 15 when she first appeared with the group), very talented, and — of course — very family. Even their mother was in on the act, as their manager, looking after her four youngest daughters.

But coming from Philadelphia, at the time America's number one soul city, doesn't always guarantee a rosy future. And although they still continued to record and perform after their British visit, the sisters were determined to stay on at school and graduate as well.

"It was our idea," explains sister Joni, now 22. "The only problem we had was that our teachers said we couldn't do two things at once! But we needed to grow and learn other things. If I lost my voice tomorrow I'd have something to fall back on."

For a while it looked like that they might need it. Sister Sledge stayed well-enough known, but never quite took off any further than the hit of 1975. Until, as legend would have it, the four sisters were approached last year by the Chic team (also on the same record label) and, says Joni: "Everything changed! They went to our record company and chose us. Now we're disco — the music that has the biggest appeal in America and Europe. It's the black market, which we were known to in the States

anyway, and the whole pop market as well."

That's wonderful girls, as well as being a fact known to millions! But what isn't as well known is the fact that Sister Sledge, as we're seeing them now, aren't quite the same group as Sister Sledge, as we saw them then.

Quite simply "keeping it in the family" took on a new meaning for sister Debbie, now 24, who was back home in America having her second child when 'He's The Greatest Dancer' took off over here.

"She worked up until her seventh month the last time," says Joni of her sister, who married three years ago. Instead her place has been admirably taken by the eldest Sledge sister Carol (also married, with a boy, "and I'm not saying how old I am!") for a hectic round of European TV appearances — the results of which you will no doubt have watched on "TOTP". She joined Joni, Kim (now 21, who also married a month ago) and Kathy (20).

"Everyone has to get married one day — or at least I hope to," Joni continues. "It doesn't interfere with the group at all, it's our own personal thing. We're a family together anyway. Our mother was one of eight. "I just wish sometimes that we had some brothers!"

Now that would cause some problems for Atlantic. For along with the hit Sister Sledge have undergone the sort of grooming normally associated with groups like . . . well, Chic, I suppose. Specially designed stage costumes (bought in Paris, London and Los Angeles and designed by Larry Barnes). Extravagant off-stage wear (white furs, etc). And of course the album cover for 'We Are Family', on which the four glamorous sisters appear bare-shouldered with their hair extravagantly plaited into Afro-brails. "It took seven hours to do," says Joni.

The final touch, at least for Kathy and Joni, has been to have braces fitted to their teeth to straighten them out. "It doesn't interfere with our singing, but, really, it's something we should have had done years ago," Joni laughs, revealing a mouthful of silver.

With the grooming they've had, the education they've had, and, latterly, the sure-fire production and songwriting help they've had I wouldn't be surprised if that mouthful shortly turns to gold.

JOHN SHEARLAW

**C**LOISTERED IN the dusky shadows of a Chinatown bar, his face lit by the glow of a trashy table lamp, Lou Reed looks like an artful composite of the mordant characters who stalk his songs.

His thick, pale fingers tremble a lot, and his sallow face, masked with a poised, distant expression, looks worn. But behind that lurid veil lurks a sharp, fitful psyche, and with several ounces of bourbon stoking its fire, it can be virulent.

Lou has been ranting for almost an hour about his latest album, "Take No Prisoners", a crotchety, double live set hailed by some critics as his bravest work yet, and by others as his silliest. He seems anxious for me to share his conviction that it's the zenith of his recording career, something I can't bring myself to do. Instead, I mention that the record might alienate even some of Reed's staunchest defenders. Instantly, his flickering brown eyes taper into bellicose slits. "Are you telling me", he snarls, "that you think 'Take No Prisoners' is just another 'Metal Machine Music'?"

Then, as quickly as he flared, Reed relaxes and flourishes a roguish smile. "It's funny," he says, "but whenever I ask anyone what they think of this record they say: 'Well, I love it, but I'm a little worried about what other people will think.' Except one friend. He told me he thought it was very manly. That's admirable. It's like the military maxim the title comes from: 'Give no quarter, take no prisoners.' I wanted to make a record that wouldn't give an inch. If anything, it would push the world back just an inch or two. If 'Metal Machine Music' was just a hello note, 'Take No Prisoners' is the letter that should've gone with it.

"You may find this funny, but I think of it as a contemporary urban-blues album. After all, that's what I write — tales of the city. And if I dropped dead tomorrow, this is the record I'd choose for posterity. It's not only the smartest thing I've ever done, it's also as close to Lou Reed as you're probably going to get, for better or worse."

Reed is also about to release "The Bells", which he thinks will surpass "Take No Prisoners" and which features a few songs co-written with Nils Lofgren. It would seem that Reed's gifts of vision and expression are fully revived and newly boned to a lethal edge.

Sitting in the bar, as a last flush of rain washes away the daylight outside, I figure both of us have had enough to drink for me to ask about where his lost years went. As a way of broaching the subject, I quote a passage from a review of "Street Hassle", in which it describes Reed's decline as a degeneration into "a crude, death-trip clown." It sobers Reed right up. He smiles grimly and glances around the room.

"That's not for me to comment on, is it? Obviously it's someone else's construction."

After a lull moment, he reconsiders. Lou pauses and smiles curtly. "Life, as I had come to know it, had made me nervous. I've probably had more of a chance to make an asshole out of myself than most people, and I realise that. But then not everybody gets a chance to live out their nightmares for the vicarious pleasures of the public."

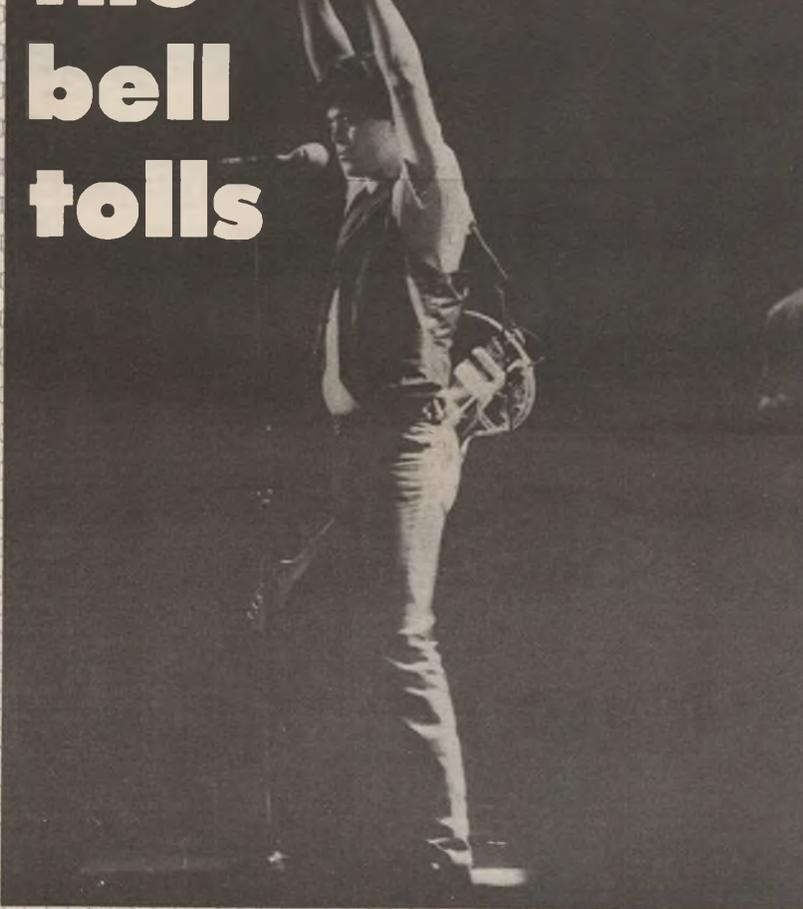
Earlier in our conversations, during the tour that spawned "Take No Prisoners", Lou and I meet in the same bar. Instead of the usual playfully lethy demeanour, he seems sullen, almost solitary. "This is one of those days," he says, taking a seat at a corner table, "where everything's going to go wrong."

At first Reed's mood is hard to place, since his shows of the night before had clearly been fervently fought successes. But then I recall that when he'd come out for his second show, he found his guitar out of tune and threw it angrily to the floor in the middle of the opening number, cracking its body.

"I could've cried then," he says, "but I don't really care now. I use my moods. I get into one of these dark, melancholy things and I just milk it for everything I can. I know, I'll be out of it soon and I won't be looking at things the same way. For every dark mood, I also have a euphoric opposite. I think they say that manic-depressives go as high as they go down, which isn't to say that I'm really depressive."

# For gloom the bell tolls

Mikal Gilmore, holed up in Hollywood, catches LOU REED in moods both scathing and sombre . . . and most of all talkative



Since Lou in his dark moods, though, is probably Lou at his most reflective, I decide to ask him how this affects his songwriting. He's said in the past that he never writes from a personal point of view, that he has "nothing remotely in common with the Lou Reed character." Indeed, much of his work, especially "Berlin", seems the product of a detached observer, with no stake in the outcome of his characters' lives and no moral interest in their choices. But "Coney Island Baby" and "Street Hassle" seem as revelatory and personal as anything in Seventies music. Isn't the real Lou Reed in there somewhere?

"There are some severe little tangent things in my songs that remove them from me, but, ah, yes, they're very personal. I guess the Lou Reed character is pretty close to the real Lou Reed, to the point, maybe, where there's a really no heavy difference between the two, except maybe a piece of vinyl. I keep hedging my bet, instead of saying that's really me, but that is me, as

much as you can get on record."

But one thing that disturbs people about Reed's music, I note, is its lack of what might be called a moral stance. Lou shrugs his nose in disdain. "It's simply professional detachment," he says. "I'm not spinning around in the cauldron of it all with no viewpoint, there is a viewpoint, although it's mainly the view that that's the way things are. Take it or leave it. The thing that allows a lot of my characters to leave it is something that ends up negating them."

"Let me propose something to you. Take the guy who's singing in the second part of 'Street Hassle' who's saying, 'Hey that's some bad shit that you came to our place with. But you ought to be a little more careful around those little girls. Now, he may come off as a little cruel, but let's say he's also the guy who's singing the last part about losing love. He's already lost the one for him. He's not unaware of those feelings, he's just handling the situation, that's all."

"And who would know better than

the guy who lost somebody in a natural way? That's what my songs are all about, they're one-to-ones. I just let people eavesdrop on them. Like that line at the end of 'Street Hassle': 'Love has gone away. Took the rings right off my fingers.'"

There's nothing left to say. But oh how I miss him, baby. That person really exists. He did take the rings right off my fingers, and I do miss him."

Lou digs into the pocket of his jacket for his cigarettes. He lights one and looks straight at me.

"They're not heterosexual concerns running through that song," he says. "I don't make a deal of it, but when I mention a pronoun, its gender is all-important. It's just that my gay people don't lisp. They're not any more affected than the straight world. They just are. That's important to me. I'm one of them and I'm right there, just like anybody else. It's not made anything other than what it is. But if you take me, you've got to take the whole thing."

Several days later, Lou is in Los Angeles for a series of shows. On the afternoon of his last show, I visit him at his Beverly Hills hotel and find him lying on the floor before the TV, watching a video-tape of the previous night's performance. "Look at that guy," says Lou, pointing at himself on the screen. "He sure is shameless about occupying his own life." Lou Reed on the screen turns and looks over his shoulder and smiles at Lou Reed on the floor. Lou Reed on the floor smiles back.

Lou is up on his feet now and decides he wants to ride into Hollywood. As we drive off Lou injects the tape resting in your cassette player. "We're the poison in your human machine," roars Johnny Rotten. "We're the future — You-rrr future!"

Lou has a queasy look on his face. "Shakespeare had a phrase for that," he says. "Sound and fury signifying nothing. I'm so tired of the theory of the noble savage. I'd like to hear punks who weren't at the mercy of their own rage and who could put together a coherent sentence. I mean, they can get away with 'Anarchy in the UK' and that bullshit, but it hasn't an eighth the heart of intelligence of something like Garland Jeffrey's 'Wild In The Streets'."

Later we talk a bit about the early Velvets albums. I ask Lou why it was so hard for him, after he left the group, to maintain his creative momentum. He frames his reply carefully. "It was just an awful period. I had very little control over the records, they were really geared for the money. When I made 'Coney Island Baby', Ken Glancy, the president of RCA at the time, backed me to the hilt because he knew me."

"There were rumours that I couldn't stand tours because I was on dope and my mind was going. I put out 'Metal Machine Music' precisely to stop all of it. No matter what people may think of that record, it wasn't ill-advised at all. It did what it was supposed to do. But it was supposed to do a lot more. I mean, I really believed in it also. That could be ill-advised, I suppose, but I just think it's one of the most remarkable pieces of music ever done by anybody, anywhere. In time, it will prove itself."

What made 'Coney Island Baby' such a statement of renewal?

"Because it was my record. I didn't have much time and I didn't have much money, but it was mine. There was just me and Rachel (Reed's male companion of the last several years and the raison d'être of 'Street Hassle') living at the Gramercy Park Hotel on fifteen dollars a day, while the lawyers were trying to figure out what to do with me. Then, I got a call from Clive Davis (president of Arista Records) and he said, 'Hey, how ya doing?' He hadn't seen you for a while. He knew how I was doing. He said, 'Why don't we have lunch?' I felt like saying, 'You mean you want to be seen with me in public?' If Clive could be seen with me, I had turned the corner. I grabbed Rachel and said, 'Do you know who just called?' I knew then I'd won."

"It's just that turning that corner was really hard. When Ken Glancy backed me, that was step one; when Clive gave me a call, step two; and 'Street Hassle' and 'Take No Prisoners' are like step three. And I think they're all home runs. I'm a long-term player. I haven't backed off an inch, and don't you forget it."

"It's funny," he says, sitting on the floor with his miniature speakers sprawled around him, "but maybe the most frightening thing that can be said about me is that I'm so damn sane. Maybe these aren't my devils at all that people are finding on these records — they're other people's. When I start writing about my own, then I could prove really interesting."

Maybe so, but I can't help recalling his comment about what a master of the glib remark he is. I think Lou's been exposing plenty of his devils all along, and I think he knows it. On an earlier occasion, I'd told him his work sometimes reminded me of that of Diane Arbus, the late photographer known principally for her studies of desolate and deformed subjects.

Lou recoiled instantly at the suggestion: "Her subject matter's grotesque," he said. "I don't consider mine grotesque. To show the inherent deformity in normally formed people is what I'm interested in, not in showing beauty in deformity."



# Gonzalez and the big freeze

**GONZALEZ HAVE** been anything but speedy about finding chart success. In eight years of gigging diligently they have sold — at a liberal estimate — zilch records.

During that time their amoebic line-up has hovered around low double figures, upwards to 10 members. The last count was 14 — though whether that includes a non-existent black model that, unaccountably, appears in the press photo, is uncertain.

The band have often spawned big earning offspring. Carl Douglas, chubby perpetrator of 'Kung Fu Fighting' — remember Kung Fu? — was in the band for a while. So was George Chandler of the Olympic Runners.

But even their redoubtable talents did nothing to uplift the band from the status of 'good working outfit'. Their meagre living was supplemented by session work, among others, Linda Lewis, Kate Bush, Georgie Fame and Gary Boyle.

It took the combination of two female talents to finally give Gonzalez the boost they

needed with 'Haven't Stopped Dancing Yet' — those of Gloria Jones and Linda Taylor.

Gloria Jones is probably more famous for the fact that she was Marc Bolan's girlfriend — than any musical history.

In fact she's a veteran Motown writer and producer, with a pedigree going back to the sixties (she sang on 'Expecting To Fly' on the Buffalo Springfield 'Again' album). She wrote and produced 'Haven't Stopped Dancing Yet'.

The other talent new to Gonzalez is Linda Taylor, who guested on the single as lead singer, but is now joining the band full time.

Linda is a moderately pretty, 30-ish girl with a determinedly businesslike view of the world.

"I tried being a housewife for seven years," she says. "I was married to a bass player."

"But I needed a career. Three years ago, I left him and came down to London from Huntingdon to start again."

Linda says it took her about a year to re-adjust, and stop "wondering if I'd made a terrible mistake."

She left behind a 10-year-old son, who she

visits regularly. But at first, things were hard.

Linda joined Sox, a funk band, and soon started drifting across the club scene. Prior to Gonzalez she was in an even more outsize 18-piece band called the North Side Rhythm and Blues Ensemble, revamping 30s and 40s music.

Her only taste of success was with an Ariola Hansa band called Sugar Cane who slipped in a number 50 in the charts with 'Montego Bay' then disappeared again.

She even spent a time as a session singer impersonating Barbra Streisand on Arcade Compilation albums, something that didn't come too hard to her.

"I used to be a comedienne, did impersonations," she says. "That was years ago — I'd imitate Cilla Black, Sandie Shaw, Beryl Reid, and Hylda Baker. It was fun."

"I still like to keep my hand in now. I do a great Margaret Thatcher!"

But the necessity of reverting to her old money spinner disappeared with Gonzalez. I wondered what her interest was in appearing in such huge bands. She was vague.

"It gives you a very wide scope," she says,

"a good range of possibilities. It could make you feel a bit anonymous — but being the only girl in the group I get more than my fair share of attention."

She spends her working life surrounded by men, and had I been a real hack (you mean you're not? — Ed) I'd have asked her about the romantic side of things.

So what about the romantic side of things?

"I get ribbed about that a lot. And I spend a lot of time getting chatted up. But I take this business very seriously," she says.

"And I'm very outspoken. If anyone tries to chat me up I just tell them to sod off. I don't get silly about it."

"People say I'm very hard — and I suppose I am. I put my work first and go into relationships with that in mind. If it gets too heavy, I break it off very quickly. Men find it very hard, but it's best for them."

"I've learnt to stand on my own two feet. I don't need anyone to rely on. It wouldn't bother me if I never had another steady relationship."

"I keep my heart in the fridge. The person I need is myself — and my son. **TIM LOTT**

# Plain Sailing

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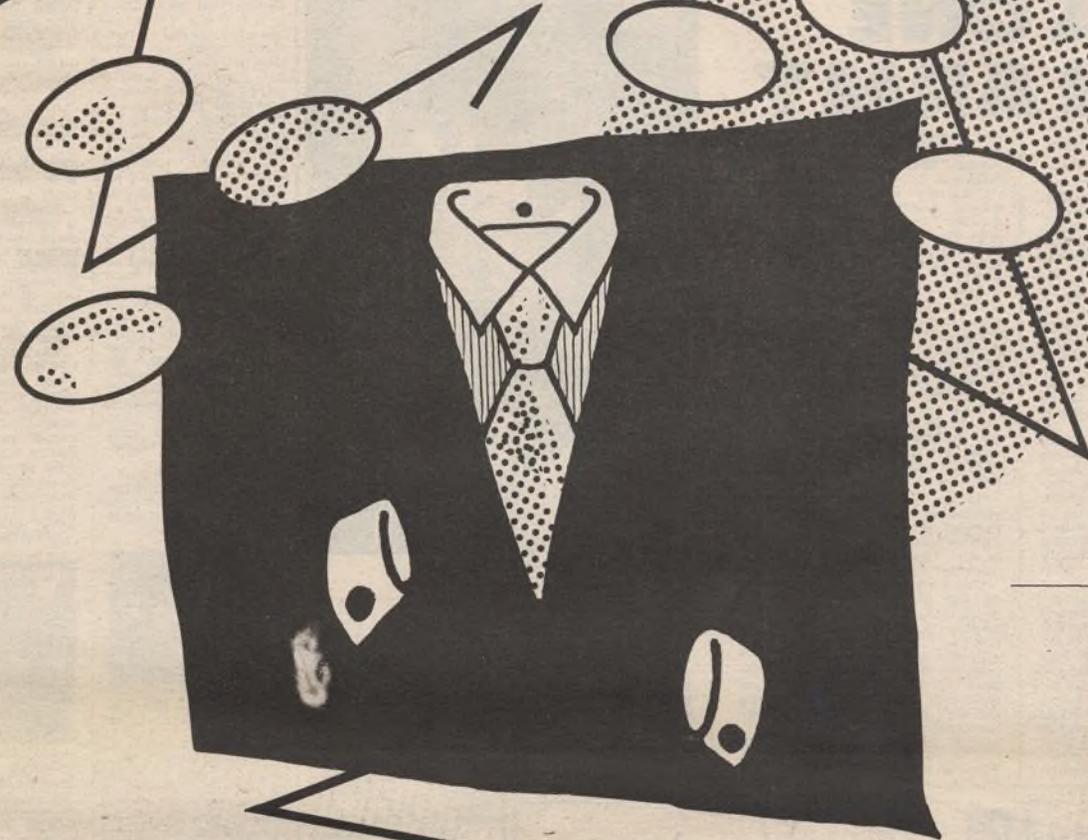
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# ALBUMS

## A ONE MAN ARMY

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**TUBEWAY ARMY: 'Replicas' (Beggars Banquet Bega 7)**

ARTICULATE, ultimate wallpaper; thought-locked, formulated output from the recluse and (purported) maestro, Gary Numan. Personal, but to the casual onlooker, readily accessible, stimulating, immediate modern electronic pop music.

Gary Numan effectively is Tubeway Army. Paul Gardiner's bass configurations mixed almost out on occasions, Jess Lidyra's drums preserving no identity, guiding the music along like a programmed, machinic pulse; literally electronic in mood and assertion. Songwriting credits go almost exclusively to Numan: this is a one-man show.

And it's his lyrics which habitually mar this record, though they're not (quite) noxious enough to see a musical downfall. Generally, the man is concentrating on human emotions, and their place in a modern, liberated, industrialised context. At least what he's striving for is apparent, but the songs mostly cascade onto symmetrical platforms of art-for-art's-sake.

On the LP sleeve, he fixes an icy gaze upon his own distorted reflection in a window: he looks like one of them Bowie-clone mannequins that hang out in Chelsea fashion boutiques - bleached out, face, black, varnished finger nails... yeah, arty type.

So if the outward trained visage prompts a pre-cynical-conception of the actual music on the album, then that's understandable. But when that album, obviously flawed though

it is, proves to be such a surprisingly pleasurable - if one-dimensional - record, then the Artist can be forgiven.

Simplistic, synthetic beat music, relying heavily on structure and melody, Tubeway Army's approach puts them, inevitably, in a clique. But they are sufficiently adept and individual to secure their own corner within it.

'Me, I Disconnect From You' opens and establishes the band's sound before giving way to 'Are Friends' Electric?', the album's most extreme highlight, whose time, pace and gripping keyboard patterns are sufficient to almost totally overshadow the lyrics.

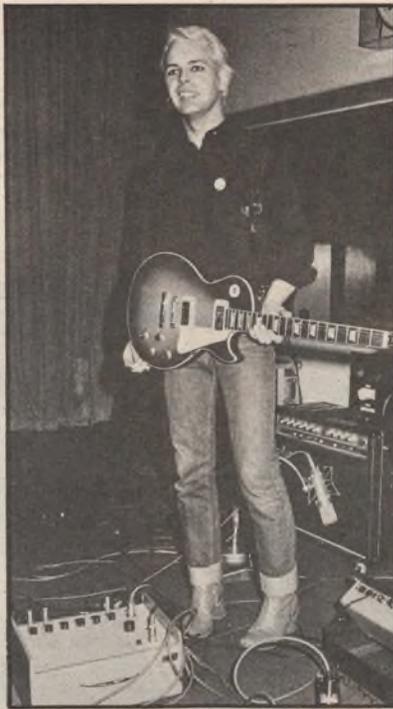
Like the Mancunian, Numan's vocals (he also plays all keyboards and guitars here) suffer when he overplays his own characteristics; then his technique starts to appear trite and adopted.

'Down In The Park' and the instrumental, 'I Nearly Married A Human', provide the record with two further zeniths, while the remainder of the tracks hold the fort admirably.

How seriously Numan really takes all this humanoid/robotic mouthwash remains to be seen, but then, who am I to complain? I like his record.

'Replicas' can be listened to, or used as subliminal musical backdrop: it is visual, evocative, occasionally wringing with excellence but also damaged by intermittent lapses into pretentiousness.

When the machines rock... they will sound like this. + + + + CHRIS WESTWOOD



GARY NUMAN: personal songs



DANA: 'The Girl Is Back' (GTO GTP037)

PLEASE, DON'T make me review the new Dana album. I'm depressed enough. You review it, or else you're out of a job... screamed the tyrannical assistant editor.

So here I am in my bedroom, with the speakers blasting out the mellow tones of this unexciting Irishwoman. I mean the neighbours don't even complain about the noise. Why everyone will like this well produced collection of pop songs, provided that you are over 40.

This time round Dana doesn't cover any Clash, Damned or UK Subs' classics, but instead sticks to attractive Barry Blue songs. This isn't a bad, bland or boring album (well it's only a little bland and can be boring if you have to sit down and listen to it all).

Still, I liked the watered down ranch of 'The Girl Is Back', complete with bagpipes, while 'Break The Ice' is a cleverly harmonised dance song. Of course there are hints of the dreaded disco influence here, but really songs like 'Something's Cooking In The Kitchen' are just catchy, pin-striped teatappers. + + PHILIP HALL



STEVE FORBERT: 'Alive On Arrival' (Epic EPC 83308)

CBS in this country have just started touting 23-year-old Mr Forbert as their next Mr Dylan (!) He may of course be the coolest cat on stage; I don't know 'cos I ain't seen him. But it's not that little tweak of oversell that gives the man the cold shoulder to the man on record. It's simply that he doesn't

have a great deal to offer. On his debut album of self-penned songs, rollicking with titles like 'Grand Central Station, March 18, 1977', Mississippi native Steve admittedly cooks up a pretty mean blues harp. Beyond that the acoustic guitar and a mangled bouzouki/pedal steel circuit seems no more than a device to entrance the generation who've grown up since Phil Ochs and Tom Paxton ruled the Village. There's no prime, simple charm here in the music either. It's thrown together about as thoughtfully as flipping up a builders' skip.

What's more, most of this year's models concern themselves with lyrics which don't say, or even imply, very much at all but still manage to be quite straightforward and chummy. In a leap of unfettered creativity, Steve Forbert wallows out a parcel of convoluted lines, riddled with addled images and pseudo hip surrealism that should have been chucked in the fire along with his high school badges.

Alive on arrival? Shoulda been strangled at birth. Go on, prove me wrong. + SUSAN KLUTH.

The label may have changed and she may be without her muppets but everything still sounds the same. At least, the songs are still the same sort of songs, but they don't often reach the emotional peaks of 'Best Thing That Ever Happened To Me', 'So Sad The Song' or 'The Way We Were', for example. There are a couple here which try very hard: the single 'Am I Too Late' and 'The Best Thing We Can Do Is Say Goodbye'. Even after several plays they're not as memorable but they're far from bad, and Gladys sings 'em with more feeling than most.

Arguably the best track is an effort at 'I (Who Have Nothing)' which, in terms of soul music, puts Sylvester's disco version to shame and even betters Shirley Bassey's original 'Good Old Glad sings it with absolute conviction.

The upshot is that Gladys Knight is still a great singer with an almighty voice. There are bound to be more memorable songs to come from her in the future, but here there are one or two songs too many that don't really get anywhere. They don't even get the dialling tone, never mind the pips. + + 1/4 PAUL SEXTON



GLADYS KNIGHT: 'Pass The Pipe' (Island LIPS 9534)

TOOTS AND THE MAYTALS: 'Pass The Pipe' (Island LIPS 9534)

GOOD JAH! A happy reggae album! No biblical quotations, political platitudes, or like-minded, ranking, rasta rantings, babbling-on-ina-Babylon. Just a breezy-but-beefy collection of songs which reflect on life and love with a wry, good-humour.

Toots Hibbert's distinctive delivery always reminded me of a perfect cross between Kevin Coyne and Winston Rodney. Unfortunately a deadly combination of heavy, Jamaican accent, plus a vocal phrasing so lazy it often gets abstracted into scat growls and whoops, render the lyrics on this bouncy, little outing well nigh incomprehensible. But since the Toots tonsils are obviously intended to be as much instrument as voice, and considering that most titles speak for themselves anyway ('Feel Free', 'My Love Is So Strong', 'Get Up, Stand Up') this slight drawback is only likely to bother nit-picking reviewers.

All eight tracks chugg, and sway along with a carefree ease which does nothing to detract from a rhythm section so consistently tight and floor-shakingly deep that it wakes up the eight week old, crying machine in the flat downstairs, every time I clap stylus to vinyl. Though 'Get Up, Stand Up' and 'Take It From Me' would greatly benefit from either being shorter, or better still fleshed out with a livelier contribution from lead guitarist Rod Bryan and the uncredited horn section, this still emerges as a fine album. + + LINDSAY JONES

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**DUSTY SPRINGFIELD:** 'Living Without Your Love' (Mercury 9109 617)

**THE RELAUNCHING** of Dusty continues on the same satin-finished LA freeway. It's the same trip as last year's 'It Begins Again' except this time there's more variety, more economy and a couple of possible hit singles.

I shudder to think what the going rate is for first crack at recording a Barry Gibb song but it's been paid, so 'Save Me, Save Me' (definitely not in the same class as say 'Tragedy') gives Dusty free reign to strain her upper register to a disco beat.

Dusty's best songs have always been plaintive heart wrenchers or smoky grinders (like 'Son Of A Preacher Man'). She seems unable or unwilling to record any of the former but the inclusion of 'You've Really Got A Hold On Me' shows her in firm control over the latter.

Her new love is that clutch of American singer/songwriters like Carole Bayer Sager and Melissa Manchester. 'I'm Coming Home Again' is the best offering from that bunch. The lyrics are fine, it's just the toons that drag badly. Another case of more laid out than laid back.

Curiosity of the album — though it's murder trying to catch the words — is 'Closet Man'. Strung over a Weather Report styled indigo backing Dusty addresses, dare I say it, a large contingent of her fans thus: 'And the ring that I once gave you, you're now wearing in your ear, but your secret's safe with me, my dear.' Oh yeah?

What is no secret, however, is that Dusty sounds incredibly world weary. And I suspect that until she makes an album in Britain again or chooses songs with a life of their own her stock will continue to fall. I would like to be proved wrong about this, but present prospects look decidedly dusty. +++ JOHN WISHART



**GARY WRIGHT:** 'Headin' Home' (Warner Bros K66585)

GARY WRIGHT'S synthesized quest for the

soul and the American dollar continues 'Headin' Home' in fact is a collection of high class soft-soul performances obsessed with love and the inner being.

Whilst Wright's massive array of keyboards provokes some beautiful moments, the end result is totally redundant when pitched at you with vocals that match Peter Frampton for blandness. Plastic Ono ex-drummer, Allan White, surfaces on a few tracks, and David Crosby and Graham Nash provide backing harmonies on 'Love's Awake Inside' — it's exactly these sorts of musical friends that will aid Wright in regaining the State-side success that he enjoyed with 'Dream Weaver'.

Gary Wright '79 style should be a huge hit in America; 'Moonbeams', 'I Can Feel You Crying' and 'Keep Love In Your Soul' have the same lush, silky appeal as Boz Scaggs but I feel genuinely sorry for the man if this is the best, at present, that he can come up with. +++ PETER COYNE



**PEACHES AND HERB:** '2 Hot' (Polydor Super 2391 378)

**FROM THE** sickly cover right through to the song titles like 'We've Got Love' and 'All Your Love (Give It Here)', we're clearly supposed to think of Peaches and Herb as two young disco lovebirds. When you know that they had three American hits as long ago as 1967, it doesn't work.

'Shake Your Groove Thing' was a good piece of disco pop, I thought. It's here in its long version, which is pushing things a bit, but by comparison with most of the other tracks, which represents blandness en masse, it's almost a killer. There's one hideous moment on 'All Your Love' where they start talking to each other. 'Peaches, baby... Yes Herbie?'

In America, sister Peaches and friend Herbert are big news. 'Groove Thing' has been top five, their new one 'Reunited' recently climbed 40 places on Billboard in one week, and this album has been number one in the soul album listings. For all that, you'd expect a lot more from this. 'Reunited' is worlds away from their last hit.

The whole thing is merely an exercise in sugary soul, an example of gross ordinariness. + PAUL SEXTON

**DOROTHY MOORE:** 'Once Moore With Feeling' (Epic EPC 83450)

'ONCE MOORE With Feeling' is a high-class quality album for the disco generation. It slips by so pleasantly you don't even believe it's finished.

The songs she performs are always a part of the classic romantic soul experience — love is joy, but parting is pain.

'You're what I celebrate, you're like a never ending holiday', from 'Special Occasion' and 'Each day I stumble to the breakfast table, to say good morning to an empty chair', from 'Being Alone' indicate PRECISELY what Dorothy Moore has to say.

'Girl Overboard' and 'He Knows Just Where To Touch Me' are both finely expressed songs where Ms Moore stretches her talented vocal chords to touching effect.

Alternately her voice (though not as familiar as Gladys Knight, perhaps twice as haunting; remember 'Misty Blue?') moves from motion to emotion as the song dictates, with stunning conviction.

Dorothy Moore, you see, is something special. Working in an area that has degenerated into phoniness, the lady exudes immense class and sheer style. +++

PETER COYNE



**LONNIE SMITH:** 'Gotcha' (TK 83386)

IF LONNIE Smith didn't play organ, piano and synthesiser, you could mistake him for George Benson. It sounds a very elementary difference, but the style of music and the mood it creates is often essentially the same.

No-one is going to be at all offended by this album. An awful lot of people will find it lacking in any sort of power, just as they would any soul/jazz/disco record. But you certainly can't win 'em all, and on the other side will be lots of other people who'll find it well-played and uplifting, happy, y'know? I'm one of those other people in this case, but we can still be friends.

The most Benson-esque track is the final one, the instrumental 'My Latin Sky', because Lonnie Smith's guitar work is upfront. So it is on 'Sweet Honey Wine'; then there are the vocal tracks, with Smith's strangely nasal and high-pitched voice appealing in a curious way, on 'I Need Your Love', which starts rueful and ends joyful, and

'What's Done Is Done'. The disco freakout is the frantic 'Do It' (no marks for the title), which fairly fizzles along, with vocals this time by three other chappies. Then 'Journey To Within' is noted best for a sax solo by Albin 'Wink' Flyth. Funnily enough the album is clean and concisely played but it still has a deal of warmth. +++ PAUL SEXTON



**THE ALLMAN BROTHERS BAND:** 'Enlightened Rogues' (Capricorn Records POLD5018)

THIS ALBUM spews up images of long hair,

beards, faded flared Levis, Colt 45, Knebworth waistcoats, dope, cowboy boots, students, v-signs. Southern Comfort, Alan Freeman and Confederate flags. Long live Southern rock. What more can I say? You know what to expect.

'Enlightened Rogues' offers no surprises whatsoever. It is vintage Allman Bros music, ie, out of date. I don't like it, thousands will.

It is predictable, cliched and backward music. Or is it emotive, skilful and exciting music? What you get are eight tracks, all of them full of wailing guitar solos, subtle organ work and strained bluesy vocals. The guitar work does tend to drag, but it is always highly melodic and very rarely self-indulgent.

Highlights are the successful American single, 'Crazy Love' and the up-tempo, heeey I want you all to boogie to

'Blind Love' man. The Allmans are definitely one of the leaders in this field simply because they can write memorable songs which make the best use of the ever-present wailing guitar. Why there's even a catchy instrumental, 'Pegasus', which is a worthy successor to the classic 'Jessica'.

You like Southern rock? You'll like this. Its primitive charm almost converted me. +++ PHILIP HALL

**SEA LEVEL:** 'On The Edge' (Capricorn Super 2429 177)

YOU'VE SEEN the giveaway title 'Fifty Four', you've spotted it in the disco and pop charts and you've thought Sea Level is another faceless disco band. But this time you're wrong.

'Fifty Four' was, I think, a surprise disco hit for the band. It's a brisk, guitar-inspired in-

strumental, but hardly a purpose-built dance toon. So, because that was something of an accidental floor-filler, the rest of the album is pleasantly varied. No more, quite a lot of good soft rock and even a couple of jazz-tinged numbers.

I know little of Sea Level, other than that their number (six) includes Joe English, who used to hit the skins for Wings circa 'Venus And Mars'; and that their chief songwriter, within the band, seems to be Chuck Leavell. His wordless 'A Lotta Colada' includes a passage that's like a mainstream version of Weather Report's 'Bird Land', which can't be bad. First time, the album sounds a bit ordinary, but by the third you're beginning to notice more and remember more, until it reaches, surprisingly, four-star status. +++ PAUL SEXTON.

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## Joey: who's a pretty boy then?

**JOEY TRAVOLTA:** 'Joey Travolta' (RCA SXL 13057)

COME AND get it, the new Joey Travolta album — every one a love song. Pathetic is not quite the word I've been searching for, but it adequately describes this vinyl travesty.

Suburban seven year olds and blue-rinse grannies are the only ones I can see being taken in by the name Travolta, the hairy chest behind the

Take Six shirt and the touched-up spotty face on the cover.

Joey, just because you have a VERY famous brother (the intro to 'The Magic Is You' has the audacity to rip-off 'Night Fever') does not mean you can plague the western world with smooth, quick-buck trash like this.

Quite possibly the worst American atrocity since the Mai-Lai Massacre. File under MOR disco and forget. +

PETER COYNE

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# WORD GAMES

ALF MARTIN plays them with Siouxsie and the Banshees

I'VE NEVER really liked Siouxsie and the Banshees. At times I'd admired the stance they'd taken, but after a while I got fed up with the pseudo intellectual articles written about them. I'm sure the band are sincere, even more so now, but after reading one or two articles on how they want to change the system it gets boring.

The band are serious, maybe too serious and also taken too seriously. That's where Record Mirror comes in. A long time ago, before the band's contract with Polydor, when Siouxsie and the Banshees was Siouxsie I wanted to do a colour poster on her. She did it but it wasn't used.

When they got their contract an enthusiastic writer interviewed the band but there was trouble. The band were in their vehement period and had a go at the paper for ignoring them. The writer came back, wrote the article, I added past reviews and snide remarks to prove we hadn't ignored them.

Later, the single and album and a new writer. He loved the Banshees, wanted to interview them. Off he went, back he came. Dejected, miserable, naive, furious. The good turned to bad and the paper was back to square one with the band.

The next one had to be me, to sort out the differences, tell the truth, explain the problems.

THE MEETING is at Polydor's press office. Guitarist Steve Severin is at a typewriter, putting down lyrics to a song. Drummer Kenny Morris is reading a magazine. John McKay and Siouxsie are, hopefully, on their way.

Five minutes later, after a few wary pleasantries we're in a hospitality room. The usual straight into the interview situation. Never the best way to put anyone at ease but if a job's to be done...

I put my point of view and try to explain the role of Record Mirror. Yes, we probably are sexist but we do get requests all the time for Debbie Harry pics and we don't want to be a copy of Sounds, NME or Melody Maker. Record Mirror is basically a chart paper and makes no pretensions about it.

We do cover new artists in reviews, news, interviews and sometimes, when we feel the artists are worth it, put them on the front cover but we always think about you, the reader, the main reason you buy Record Mirror is because we write about artists in the charts.

Our arguments carried on, both points of view being put across but in the end we agreed to differ. Except on one point, that all this arguing about the paper and its writers would be boring for you to read.

So let's play a game. A word game. Another argument because the band thought it was daft. I was hoping that the words would get them thinking. Something they've always tried to get you, the listener, to do. In the end they agreed.

The words, their answers and non-answers are here.

**FEAR:** John: "What, you want the first word that came into my head? Well, glass." (Does fear have anything to do with the new single, 'Staircase'?) John: "It has everything to do with everybody. It's a small curiosity."

**AFATHY:** Siouxsie: "Old age."

**CRITICS:** Siouxsie: "Possums."

**COMPARISONS:** John: "Necessary. The whole world is built on comparisons."

**SID VICIOUS:** Siouxsie: "Cute."

**BOWIE:** Steve: "Moustache." Siouxsie: "Beard." John: "Bored. Yeah, very bored. Boy is he bored. I mean, coming back to England and..." Siouxsie: "Oh shut up."

**COMPROMISE:** John: "It must be one of the most humorous words around at the moment."

**RECORD COVERS:** Kenny: "Headaches." (I hear the single cover took a long time?) Siouxsie: "It took time but we had longer problems getting the single out via the record company. Relying on machinery." John: "Polydor's pressing plant must be the worst in Britain. They're injection moulding machines and they're useless. The surface noise on singles is incredible."

**DEFEAT:** John: "It's not a word in my vocabulary."

**FAMILIES:** John: Laughs.

**FOOTBALL:** Siouxsie: "Family."

**NERVOUS BREAKDOWNS:** Siouxsie: "Strings."

**SPONTANEITY:** Siouxsie: "Laughter."

**TELEVISION:** Siouxsie: "Love it."

John: "I haven't got one. It's so bizarre." Siouxsie: "Addictive."

John: "Dangerous." Kenny: "Don't be so cruel to television." Siouxsie: "I'm not, I watch it all the time."

**PLASTIC:** Siouxsie: "Smells funny."

**ENEMIES:** Siouxsie: "Newspapers." John: "Everyone."

Steve: "Friends."

**PRESSURES:** Siouxsie: "Strings again."

**NORMALITY:** Siouxsie: "Dublinus." Kenny: "Glad to know it."

**LYRICS:** Kenny: "Disputes."

**JOHN HEARTFIELD:** Siouxsie: "Who's that?" (Every other writer claimed to know about him. I'd never heard of him. Metal Postcard is dedicated to him).

John: "He was totally misguided. He did a very good thing in that he reacted against Nazi Germany in

probably the strongest way that anybody could but then he went over and believed in Communism, Russian Communism, and did things pro that. So he must have been pretty misguided. People seem to go through little bits of their life where they've got a very clear view of what they want and what they like and as they get older they start to get very confused. Him believing in Communism is incredible. That's no better than being a Nazi."

**SUCCESS:** John: "It'll come."

Siouxsie: "Ambition."

**REVOLUTION:** Kenny: "33." John: "A fallacy."

**IDEALISM:** Siouxsie: "Impractical."

**RELIGION:** Steve: "Hatred." John: "Seven years old." Siouxsie: "Wars."

**SOCIETY:** Siouxsie: "Religion."

**HITLER:** Steve: "Moustache."

Siouxsie: "A great performer."

**HUMOUR:** Kenny: "Ha Ha." (something I've always found lacking in the band) John: "There isn't though. There's just all

different levels and kinds of humour." Siouxsie: "We're funny." John: "They're always edited out our humorous bits." (Do writers take them too seriously?) Kenny: "It's because what we are doing and the way we are. It becomes very intense, you almost psyche yourself up. It usually ends up in an attacking move. It has to be intense. They make you feel that way. There's not much room for humour as far as interviews go." (But the band build up that situation by demanding that all four are present at interviews. Isn't it better to get to know someone on the road?) John: "But even that can get distorted because I'm not the same on the road." Siouxsie: "You get diplomacy, which we've been forced into anyway."

**LOVE:** John: "I don't understand what love really is." Siouxsie: "Cats." John: "It is one of the most misguided conceptions that has ever been brought up by human beings. The most generalised, ridiculous thing. One of the most unrealistic things that has ever been brought

up. The whole concept of love is totally messed up. I've been fascinated by people, but the only time for love is the first two weeks that you know someone, that's called infatuation." Siouxsie: "It's just a badly overused word." John: "Saying you're in love with somebody saves you a lot of trouble. Saves you getting to know yourself any better and getting to know things in a broader sense like people because you've got that couple thing to come back to all the time." Kenny: "I always put love together with death, always together. It's the same thing, always related." Siouxsie: "We should all have the same answer. We're all in love with our manager." Kenny: "Good God, you can wipe that off."

That's the lot. John asks what I think the readers will get out of it and Siouxsie says, a laugh. I hope so. The band are about to go back into the studio to record a new album and later in the year they might go to America. I wonder if they'll understand them better than I do?



# The BEACH BOYS



**New Album  
New Cassette**



## 'L.A. (Light Album)'

**Featuring the hit single 'Here Comes The Night'**

Innovative and adventurous, "L.A. (Light Album)" is a new chapter in the living legend of The Beach Boys.



Album: CRB 86081, Cassette: 40-86081

*Capitol Records*

# MAILMAN

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

AMAZING BUT true, I've discovered there is intelligent life among Status Quo fans. Your Mailman holds the proof in his hands. Why, these two even use punctuation and long words that even we don't understand. Read on and be stunned.

## Heads up, no nonsense

WE JUST thought we'd point out that not all Quo fans are leather jacketed, cranium cracking, terminally degenerate, monotonous, intellectually sub zero, non-functional dyslexic hyperlouts. Neither do we accept the view of some contemporary critics, budding hand-jiving John Travoltas and some of the other less discriminating factions of society, that Quo are musically inarticulate and lyrically banal. Status Quo obviously represent the subliminal cirrostratus of apical ecstasy. Just because the average Quo correspondent has the mental faculties of a retarded plastic bucket, it doesn't mean that all of us are similarly gifted. We go to Grammar school and have 29 C levels between us ...

including music P Bee and T Cooper, Chelmsford.

P.S. can we have an LP token each.  
\* No, because your letter's not as good as the next one.

## Quo's tent tour fiasco

AFTER READING your article concerning the unsuccessful attempt by Status Quo to bring their show to places where no band has gone before, I felt quite sick at the lack of thought by local fire offices. These towns (Exeter, Ipswich, Cardiff) have few, if any, venues where large bands such as Quo can put on a show. Most bands don't give a toss and ignore these regions - but Quo obviously don't want to and made an attempt to get a gig set up.

The tent seemed the perfect answer to the problem. What's more it



# Quo - friends in high places shock

## WE NAME THE GUILTY MEN!

had worked abroad, notably France where the shows had run without a hitch. Obviously the French fire authorities didn't find any faults so how can the British fire officers? Even the local authorities agreed, which is surprising when you consider that the name Status Quo chills the blood of most of them, excluding the Liverpool authorities who wouldn't take Quo this time around.

What infuriates me more is that we never hear of other organisations who use tents (such as circus and exhibitions) being refused permission to use them because of fire

regulations. The reasons for this could be that if there are any problems then the fire officers tell them what they can do to improve the conditions. It appears little was done to inform Quo of what they could do to get the show on the road. It looks as though the fire officers have definitely got it in for rock bands. Surely it's a clear case of prejudice as I'm sure they wouldn't kick up such a fuss if a circus were using the tent.

Now that Quo's tent plans have been shelved, fans from Ipswich and Exeter will have to travel miles by road, rail and even by sea to see their heroes. Cardiff fans will have to go to the

Sophia Gardens which is surely no safer than a tent and seats fewer people.  
D. Ray, Bromley, Kent.

## Pursey's the pits

WHAT'S THE idea behind Jimmy Pursey's ugly mug being printed on your cover? We (the public) can do without people like him being foisted upon us.

I suggest he places himself first on the list as a candidate for Britain's first brain transplant or there will be absolutely no hope for him. He constantly gripes about the type of fans he attracts at his gigs, but the answer is in his own hands. With songs like 'Borstal Breakout' and 'Angels With Dirty Faces' he can only expect morons to tag along with the Sham Army.

He ought to start singing about the buzz buzz of honey bees and the chirping of the birds like Jonathan Richman, then he might attract more desirable fans. Also there is more than JP to Sham 69 so why does he receive all the publicity and his band get virtually none?  
Karl Groover, London.

• How dare you insult my little boy. That photo was taken from the wrong side, but he's still very handsome. I bet you're one of those awful hairy Status Quo fans - JP's mum.

## A cry from distant Derry

WE WOULD like to draw the attention of any band who read Record Mirror. At the moment, we are a group of five bored teenagers from Derry who are organising a petition to prove to the local council that there is a great demand for a hall to be used as a venue for concerts in the town.

We have had quite a lot of support so far, but we are desperately in need of support from band's and promoters to show that they want to come. So come on all you famous people over there in England, the next time you are considering an Irish tour why not try for Derry. After all, it is the second largest town in Northern Ireland. Think of all these poor, music starved unloved degenerate kids over here - we're not bad really. Why not write to us and let us know your feelings on this.

Thanks to Ian Dury and the Blockheads for a brilliant concert they gave us before Christmas. Take an example from them and come over here.  
Monica Quigley and friends, Shantallow; Derry, Northern Ireland.

## Compliments are boring

I GET fed up reading letters by people complaining about a review of an album which isn't complimentary to, and they like. Why don't they just realise that a reviewer is only giving his or her opinion, nothing more. For me Record Mirror is a source of information - which sometimes amuses me, sometimes sets me thinking - but thankfully never bores me. If someone expresses an opinion that is contrary to mine, well so what of it?

Record Mirror is just fine, reflecting the varied musical tastes that exist. I was quite amused by your review of 'Van Halen II' and I quite agree, that the lead singer is so obviously a self-opinionated nerd who is completely out of touch. Whoops, I nearly fell off the fence there.  
Mark Smith, Ipswich.

## Kelly's eye black 'n' blue

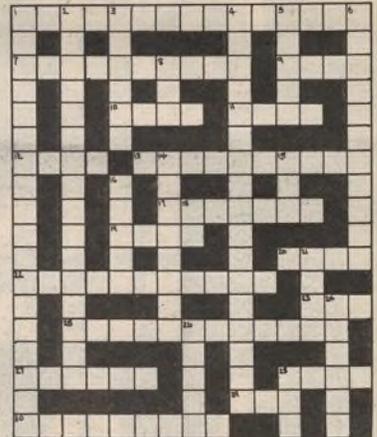
I WAS disgusted at Kelly Pike's review of Blue's album 'Fool's Party'. Blue certainly do have ability and I put it to her that she doesn't know what the bloody hell she is talking about. I saw them live in October 1977 when they supported Leo Sayer and they were sheer magic. I also had the pleasure of meeting them after the show. I'm disabled and don't get out much. I love going to concerts and to me, Blue are the best live band I've ever seen. So wrap up you old cow and get out and see them live before you start shouting your gob off. Do me a favour Kelly, drop dead. Janette Sheffield.

• See you in hell - KP.

TO ANYBODY who phoned or wrote, to those who offered support, to the musicians who have done benefit concerts, to the many friends and strangers who have helped in so many different ways - Thank You.

Val McCartney,  
(Mike Pato's widow)  
Offas Lwne,  
Winslow,  
Bucks.

# XWORD



### ACROSS

- 1 Elton John's tribute to Marilyn Monroe (6,2,3,4)
- 7 Disease you may catch on a Saturday (5,5)
- 9 Mr Gallagher (4)
- 10 He was made for dancing (4)
- 11 The Mama in the Mama and Papa's (4)
- 12 1973, Elvis hit (4)
- 13 This George Harrison song was a hit when he was Living In The Material World (4,2,4)
- 17 Pacemaker's leader (7)
- 19 Magazine's Life (4)
- 20 MacKay or Fraser (4)
- 22 They might help Ian Anderson on his farm (5,6)
- 23 Family Stone leader (3)
- 25 28 Down. This traditional folk song gave Thin Lizzy their first hit (7,2,3,3)
- 27 Group that told us about Jack and Jill (6)
- 28 Birkin or Asher (4)
- 29 Refreshment for Cat Stevens' Tullerman (3)

- 30 Not Sweet Talking but another of ELO's lady friends (4,5)

### DOWN

- 1 A question from the Real Thing (3,3,4,3,5)
- 2 Bee Gee's composed Candi Staton hit (5,2,8)
- 3 Richard or Feat (6)
- 4 The Beach Boys swap surf for disco (4,5,3,5)
- 5 ELP album Vol 1 or 2 (5)
- 6 1972, Badfinger hit (3,5,3)
- 8 TRB label (1,1,1)
- 14 One of Simon and Garfunkel's greatest hits (1,2,1,4)
- 15 Brenda or Alvin (3)
- 16 He told us about the Bride Stripped Bare (5)
- 18 Stewart or Green (2)
- 21 He was Whistlin' Down The Wire with David Crosby (4)
- 24 He played Mind Games (6)
- 26 Don't cry for this hit musical (5)
- 28 See 25 Across.

### LAST WEEK'S SOLUTION

#### ACROSS

- 1 With A Little Luck 6 In The Navy 7 Rossi 9 I Wish 10 Toro 11 UK 13 Wow 14 Alessi 15 Fripp 16 Pretty 18 Pet 21 Tom Robinson 22 A Little More Love 24 Iron 25 Rabid 26 Russ 27 I Wanna Be Your Man

#### DOWN

- 1 Waiting For An Alibi 2 Aretha 3 I Want Your Love 4 Leo Sayer 5 Kris Kristofferson 8 Lole 12 Limit 17 Ten 19 Smith 20 Dollar 23 Radio 25 RCA.

# Get Down!



CAPTAIN SENSIBLE

**THE DAMNED are back!**  
LOVE SONG · SUICIDE · NOISE NOISE NOISE  
Available in 4 full-colour pic bags!

April 20th

# DARTING UP THE WRONG TREE?

IT'S VERY difficult to find anyone with a bad word about the Darts. They have managed to straddle musical fields which bands with less affection for their sources have turned into cabaret fodder, while maintaining a rare balance of chart success, wide appeal and critical respectability.

The past nine months has seen the departures of both Den Heggarty on bass vocals and personality and keyboardist Hammy Howell and the addition of Kenny Andrews and Mike Deacon respectively. There's also a new addition to the successful team, a new producer in the guise of musical nomad and veteran dabbler of all trades Roy Wood.

Despite a string of hits and enough material, they postponed making a new album before Christmas in favour of releasing a highly successful compilation album.

"It proved to be a good idea," explains Rita Ray. "We planned an album for Christmas but it wouldn't have been a clean break with two new members promoting material that they hadn't contributed to. So it's a nice ending to that chapter of Darts. So it's a clean break all round

with a new producer and two new members."

So why Roy Wood?

"I like his beard," giggled Rita. "And I liked his shoes," continued horn man Horatio Hornblower pointing at Roy's silver footwear and multi-coloured pop socks.

Were you dissatisfied with your past producers Richard Hartley and Tommy Boyce?

"You can't be dissatisfied with six hit singles and two hit albums. We just fancied a change," said Horatio.

Apparently the legendary names of Leiber and Stoller, responsible for the classic sounds of names like the Drifters and Coasters, came up among the deliberations for a new producer.

Is Roy Wood the wrong man to produce the Darts' new album or will the wizard's touch turn black vinyl into gold, asks MIKE GARDNER

"Roy was a band favourite. As soon as his name came up everybody agreed with it so we thought we'd try and rope him in," explains Horatio.

"The truth is we picked his name out of a hat and we thought 'Jesus no, we've landed with Roy Wood so now what!'" says Rita in mock desperation before giving one of her customary laughs.

"All the band are Roy Wood fans and we thought he had that special magic that he's added to his songs which we hope he'd add to us," continues Horatio.

So I ask Roy what they've done so far?

"Oh, we've had a few drinks," he



WILL THE Liebraumlich have the same sobering effect on Horatio Hornblower as it appears to have had on Roy and Rita? Is there less to German wine than meets the eye? When will these interrogative captions ever stop?

intones in his Birmingham tinged voice.

"And we've had a few more drinks," continues Horatio.

"Quite a few drinks," says Rita completing the circle.

They nod in the affirmative to my query about a possible song writing collaboration between Roy and the band. Apparently all the band are busy writing songs, except for Rita.

"She's too busy ironing our clothes," smirks Horatio.

... And washing their socks," kids Rita.

Speaking of clothes, John Dummer the Darts drummer married their costume designer Helen April in December, just before Christmas (Figure that one out).

"Yeah, it was a really rotten Christmas," jokes Rita. "No seriously it was one of the best weddings I've been to. We had the reception in a cafe and you could have anything you wanted."

The 18-month rise to success by Darts has been matched by the massive growth in popularity of Wood's brainchild the Electric Light Orchestra and a comparatively quiet time for Roy Wood himself. So has ELO progressed along lines similar to the way he envisaged it?

"Possibly not," he says thoughtfully. "If I had stayed it would have progressed through a more classical vein rather than a rock vein. I mean ELO have gone into a disco... modern type of outlook which is good for them. I think Jeff Lynne has done an amazing job with them. I'd gone as far as I could with ELO.

"I formed Wizzard as a pure rock band rather than a classical band. Even though I had the desire to form another classical band I didn't want to do so. I knew we'd be compared to ELO and I didn't want that."

When Wizzard dissolved the next project was the Wizzo band which surfaced in the summer of '77 on the BBC's 'Sight And Sound' concert programme. It was Wood's only live performance with the large jazz-rock combo.

"I must agree with everybody that it wasn't really on. The whole affair was held together by a shoe string and the record company weren't really behind us. Mind you it was the first time in England that a rock band has gone out with a 13-man Be-bop horn section.

"I wasn't really surprised at the unfavourable reviews. We went out on a limb doing jazz-rock. People can't accept that from mc, being a sort of pop writer and always into rock."

At the moment Roy is working on a new project, a 'rock pop' band called Roy Wood's Rock Brigade. But foremost in his thoughts is his new collaboration with the Darts.

How does he feel about working on what is a highly successful and identifiable sound?

"I've done my homework pretty well. During the Wizzard days I did an album called 'Eddie And The Falcons', which was a skit on sounds from the fifties and sixties and so I've got most of the sounds in my mind. I won't try to change the Darts sound, maybe improve some of the individual sounds. Also I'd like to put my fourpennyworth in there."



GRIFF FENDER, Roy and Thump Thompson share a joke (haw haw). Fashion note: When did anyone last feel safe wearing an OGWT badge.



# 'NO CAUSE FOR ALARM'



A major new force in rock music is born

## VIOLINSKI

with a debut album 'No Cause For Alarm' featuring their hit single 'Clog Dance'



**TOUR DATES:**

May		15th	Keele University.
5th	Leascliff Hall, Folkestone.	16th	Sheffield Polytechnic.
6th	Arts Centre, Poole.	17th	Lafayette, Wolverhampton.
9th	Leicester Polytechnic.	18th	West Runton Pavilion.
10th	Ardri Theatre, Manchester.	23rd	THE VENUE, LONDON.
11th	Grand Pavillion, Withersea.	24th	The Hamilton Club, Birkenhead.
12th	Barbarellas, Birmingham.	25th	The Mayfair, Newcastle.

COULD YOU please tell me where the VD clinics are in London and the times they open?  
Jack, West London.

To find the address of the nearest special clinic in London or elsewhere, simply ring your local large hospital or Public Health Department (listed in the phone book under the Council or Town Hall). You don't need a doctor's letter to go along, visits are treated in complete confidence and information won't be conveyed back to your GP.

Most clinics are open in conventional office hours weekdays, but times do vary, and it's best to check when you ring. Saturday opening is restricted in many areas. In London, the Martha Luke Clinic, West London Hospital, Hammersmith, London, W6, is open on Saturday mornings. Ring for details on 01-748 3441. For free information leaflets on VD, its symptoms and treatment, send a large stamped addressed envelope to Help.

### Where can I get the book?

A WHILE ago, you printed a letter from a guy who was climaxing too soon when having sexual intercourse. In your reply, you mentioned a book called "Human Inadequacy". Where can I buy — preferably mail order? Local shops don't seem to stock it.

What sort of treatment would a doctor give for this problem?

Don, Birmingham.  
The book mentioned before, "Human Sexual Inadequacy", by W. H. Masters and V. E. Johnson (Little Brown — £10.75), describes one method, albeit a fairly complex and lengthy one, of achieving total control of ejaculation as well as offering the fruits of their research on many sexual problems. They suggest (in much more detail), that the woman should masturbate the man until he is just about to come — then, on his signal, press the tip of his penis between the thumb and first two fingers for 3 to 4 seconds, when the man loses the urge to hit orgasm. This action is timed each session. Masters and Johnson feel that such therapy treatment can only be effective in the context of a stable and ongoing sexual relationship (typical example, marriage).

For the full fax, borrow a copy from your nearest main library. Or, if you have the bread, order the publication through any bookshop or direct from H. K. Lewis & Co Ltd, PO Box 66, 136 Gower Street, London, WC1 (plus 86p postage and packaging).

Is your interest purely academic? Coming before you intend to, technically know as "premature ejaculation", can happen to anyone who's understandably nervous or excited about a sexual encounter.

# HELP

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

## VD clinics

Having the time and communication to relax with your partner, and enough basic humour / sense to accept that human beings aren't programmed to produce the ultimate performance each time can help. If it happens to you, relax and try again. Some authorities agree that masturbating before making love is useful as this reduces sexual excitement and sensitivity.

A GP won't always be able to offer constructive suggestions on any of the self-therapy exercises which you and your partner can try to achieve mutual orgasm. Often the general practitioner will refer you to a specialist counsellor. Different factors are involved if you're coming too soon when masturbating alone or engaged in an attempt to achieve mutual orgasm with a partner, too. Masturbation techniques are relatively simple — involvement with a partner, obviously involves her as well and is likely to be more complex. If you are involved in a steady relationship which is currently suffering because of your inability to come together then it's clearly worth taking free specialist advice.

Ask your doctor, or contact the nearest branch of the Brook Advisory Centre, the counselling service for young people which gives constructive help, advice and information on any kind of sexual or emotional problem. In Birmingham, Brook can be contacted by letter at 9 York Road, Edgbaston, or for immediate advice by telephone on 021-455 0491.

Other readers who want help on any sexually related issue and details of your nearest organisation should write to Brook at 233 Tottenham Court Road, London, W1, or ring them on 01-580 2291.

treat me like their own son — they have three daughters. They take me out for a drink with them anywhere they go.

When I went to return some of her things she'd left at my house when she stayed weekends, I had a feeling that she'd be alone with her new boyfriend. I left her things by the back door as normal, but as I walked around the other side of the house to go home I saw them both lying on the settee together. I felt so angry, I wanted to kill him, but why bother?

Why do her mum and dad ask me to go over quite so often or at all? Should I go or not?

Endings, even temporary ones aren't always cut and dried, black and white, easily tied up or final. People are more complex than that. It seems you've built up a relationship with an entire family over the past few months and not just with one member of the unit, your ex-girlfriend. They're rich. You're poorer. Does it matter?

Her parents obviously like you and enjoy your company. Why else would they want to keep the social communication going? You're their friend too, and they care about you — perhaps as a substitute son, perhaps as a potential son-in-law, they may be genuinely sorry that you've finished with their daughter. Maybe they see you simply as a good person to have around. Why should they treat you differently?

If your relationship with this girl is genuinely over for good 'n all, you must decide where you stand. Right now, you clearly feel as if you're lugging by continuing to see them.

Is the friendship one-sided? Are you able to meet their terms? If you feel awkward and genuinely patronised then stop visiting, for your own sake. If you value them as people you like a lot too, and not just because they happen to be her parents, keep in touch.

Of course, there may be a chance that you'll get back together with this girl again. You know the score. Do you have enough in common to bridge the money gap? You're still interested, but are you prepared to go through long masochistic and soul-searching hours, still retaining a good friendship with the rest of the family if there's no chance? You must decide.

### Should I go or not?

I WENT out with a girl from a wealthy family for 10 months and we finished two weeks ago after having a big argument. Whenever we were together we always seemed to be arguing over silly little things. She always insisted on buying me expensive gifts and knew I couldn't buy them back.

Her parents still want me to go to their house and

## COMPETITION WINNERS

Here are the results of the Dan Hartman Competition which appeared in Record Mirror on February 3:

Questions and answers are as follows:

a) Dan was previously a member of a top American band. Which band? ANSWER — Edgar Winter Group.

b) While with that band Dan sang and wrote for them an American top ten hit. Can you name it? ANSWER — Free Ride.

c) Apart from writing all the songs and performing them, on the instant Replay album, Dan has two other main functions. Name them. ANSWER — Producer and engineer. The 40 winners are as

follows. Their prizes will be on their way shortly.

### WINNERS

David Kennard, Crawley; Bill MacNab, London; Kevin Payne, Margate; Stephen Batley, Barnsley; Eamonn Ward, Poole; Melvin Palmer, Bromley; Terry Rait, Aberdeen; Mohamad Salehuddin, Bletchley, Steve Smith, Harrogate; D. J. Calvert, Belton; John Calver, Nottingham; Ian Walpole, Bury St Edmunds; Brian Bridges, Maidstone; Martin Ling, Enfield; Colin McGilvray, Glasgow; Nigel Brown, Folkestone; Andy Bailey, London; Brian

Leverington, London; James McLeish, Glasgow; Andrew Potter, Hampshire; Barbara Wilson, Manchester; Andrew Hubbard, Rochford; Paul Cousins, Romford; Brian Keeping, Solihull; Steve Mcmanus, Beckenham; David Edwards, Wigan; D. Oliver, Newton Abbot; Marj O'Connor, South Wirral; Royston Jones, Abergelle; Dave Seamer, Cowley; Henry Buron, West Bromwich; A. L. Holley, Havant; M. Ryan, Milton Keynes; Brian Watts, Langford; Duncan Sheekey, Benfleet; Barry Smith, Bristol; R. Price, Dartford; Maureen Daly, Fulham; Robert Hudson, Bradford; Ronald Melhuish, Thornaby.

# UTFRONT

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.

IGGY's back — who else but the Godfather of POP? His big gigs for Spring start at Manchester Factory, Russell's (Friday), followed by Sheffield Top Rank (Sunday), London Music Machine (Wednesday) and a jam-packed schedule taking him thru' to mid-May. Former Sex Pistols guitarist Glen Matlock, Jackie Clarke (guitar), Scott Thurston (keyboards), and Tangerine Dream drummer Klaus Kruger comprise the Ig 11g all-star backing band.

Lots more firsts for '79 on the gig trail too. Much-recorded maestro MIKE OLDFIELD faces the footlights complete with film footage in his debut (live) concert performance of excerpts from 'Tubular Bells' and 'Incantations', opening at London Royal Festival Hall, two shows (Saturday), moving on to Wembley Conference Centre (Wednesday and Thursday 28), with further one-niters at Wembley Arena next week. DAVID BEDFORD conducts.

Almost legendary singer / songwriter TOM WAITS touts his bar-room ballads uptown in a one-off at London Palladium (Saturday), his first UK appearance in almost two years ... the avenging VANGELIS files in to headline London Drury Lane Theatre (Sunday), one show only ... New York songstress PHOEBE SNOW gets it on at London Drury Lane Theatre (Monday), hot on the heels of DUSTY SPRINGFIELD, closely followed by blues roots from MEMPHIS SLIM, plus MICKY BAKER (guitar), SAMMY PRICE (piano), HAL SINGER (sax), and MICHAEL DENIS (drums), same venue (Tuesday).

Take a deep breath and prepare for PENETRATION, off on their initial circuit of the year with 22 dates crammed into a month of gigging. On their marks at Stoke Hanley Victoria Hall (Friday), Middlesbrough Rock Garden (Saturday and Sunday), Bristol Locarno (Tuesday), and Cardiff Top Rank (Wednesday). Or join THE MEMBERS sounding out at Sheffield Limit (Thursday), Cambridge Corn Exchange (Friday), Dudley JB's (Saturday), Jackdaws Grey Topper (Sunday), Birmingham Barbarellas (Tuesday) and Newport Stowaway (Wednesday).

Meanwhile XTC, complete with new man Dave Gregory, play Liverpool Eric's, two shows (Friday), Dublin University College (Saturday) and Dublin TV Club (Monday).

Two hour sets all the way for RUSH, bringing over their full American touring show with spectacular lighting effects and back projection, on their current maxi-trek. Opening with a brace of dates at Newcastle City Hall (Monday and Tuesday) and two more at Glasgow Apollo (Wednesday and Thursday 28th).

## THURSDAY

APRIL 19

ABERDEEN, Fushon, The Cruisers / Nightshift  
 BASILDON, Raquels, Caroline Roadshow  
 BIRMINGHAM, Barbarellas (021 643 4813) Toyah / Barry Andrews  
 BIRMINGHAM, Mercat Cross (021 622 3281), Special Clinic  
 BRADFORD, St Georges Hall (32513), Thin Lizzy / The Vipers  
 BRIGHTON, Alhambra (2784), The Vandella  
 BURY ST EDMUNDS, RAF Honnington, Souled Out  
 CANNOCK, Troubadour (Burntwood 2141), Strider  
 CHESTER, Arts Centre (313853), Lew Lewis' Reformer  
 CHESTERFIELD, Fushon (32594), Doll by Doll / Spams  
 CONGLETON, Duke of Wellington, Lies All Lies  
 CORK, Arcadia, Frankie Miller  
 COVENTRY, Lanchester Polytechnic (24186), Tot And The Girls In Room 419  
 COVENTRY, New Theatre (23141), Billy Connolly  
 DERBY, Assembly Rooms (31111 x 2255), Elton John  
 GLASGOW, Amphora (041 332 2760), Circus  
 GLASGOW, Apollo Centre (041 332 9221), Three Degrees  
 GLENROTHES, Rothies Arms (753701), Masla  
 HARROW, Havelock, The Chevrons  
 HIGH WYCOMBE, Nags Head (21758), The VIP's  
 HUCKNALL, Working Men's Club, Vesuvius  
 ILFORD, The Cranbrook, Jerry the Ferret  
 IPSWICH, Royal William (53385), Spectrum  
 IPSWICH, Running Buck, Gyp  
 JOHNSTONE, Cochrane House, Underhand Jones

LEICESTER, De Montfort Hall (27832), Magazine / Simple Minds  
 LIVERPOOL, Eric's (051 236 7881), XTC  
 LONDON, Acklam Hall, North Kensington (01 960 4590), Medium Medium  
 LONDON, Bridge House, Canning Town (01 476 2899), Rebel / Dutch Boys  
 LONDON, Dingwalls, Camden Lock (01 267 4967), SVT with Jack Casady  
 LONDON, Dublin Castle, Camden (01 489 1773), The Realists  
 LONDON, Golden Lion, Fulham (01 385 3942), Paris  
 LONDON, Hammersmith Odeon (01 748 4081), Players Association / Light Of The World  
 LONDON, Hope And Anchor, Islington (01 359 4510), Angitrax  
 LONDON, John Bull, Chiswick (01 994 0662), Cheap Flights  
 LONDON, Music Machine, Camden (01 387 0428), Militant Barry / Amba  
 LONDON, Nashville, Kensington (01 803 6071), Racing Car  
 LONDON, Palladium (01 437 7373), Kate Bush  
 LONDON, Pegasus, Stoke Newington (01 282 9030), The Books / The Agents  
 LONDON, Rock Garden, Covent Garden (01 240 3961), Fischer-2  
 LONDON, Royalty, Southgate (01 886 4112), Tony Conn And Dynamite / Flying Saucers  
 LONDON, The Spurs, The Roundway, Tottenham, Zlich  
 LONDON, Tavistock Hall, Harledec, Prince Far 1 / Prince Hammer / Bim Sherman / Creation Rebel  
 LONDON, Tennessee Country Club, Wimbledon, Matchbox  
 LONDON, Theatre Royal, Drury Lane (01 836 8101), Dusty Springfield  
 LONDON, Windsor Castle, Harrow Road (01 286 8403), Soul Boys / Millionaires

MANCHESTER, Apollo, Ardwick (061 273 1112), Planxy  
 MANCHESTER, Factory, Russells (061 226 6821), Spherical Objects / Vibrant Thighs / Rare Device / Property Of  
 MIDDLETON, Civic Hall (061 643 2470), Gonzalez  
 NEWCASTLE-UPON-TYNE, Bodega, Art Failure  
 NEWCASTLE-UPON-TYNE, Redhouse, Quayside, American Echoes  
 NOTTINGHAM, Hearty Goodfellow (42257), Harmonies  
 PORTHCAWL, Stoneleigh Club (2696), Freddy Cole  
 PORTSMOUTH, Cumberland Tavern (731394), Interference  
 PORTSMOUTH, Guildhall (24355), Burl Ives  
 PORT TALEBOT, Troubadour, The Drowned  
 SHEFFIELD, Limit Club (730940), The Members / Pinpoint  
 SOUTHAMPTON, Gaumont (29772), Marty Robbins  
 SOUTHAMPTON, Joiners Arms, The Drats  
 SOUTHPORT, Riverside Club, Accelerators  
 WINDSOR, Blazers (56222), The Drifters  
 WOLVERHAMPTON, Civic Hall (248482), John Miles / Bandit

## FRIDAY

APRIL 20

AYR, Darlington Hotel (58275), High Times  
 BIRMINGHAM, Odeon (021 643 6101), Planxy  
 BATH, Pavilion (25628), John Olway  
 BIRMINGHAM, Barbarellas (021 643 9413), Fashion  
 BIRMINGHAM, Barrel Organ (021 622 1353), Bright Eyes  
 BIRMINGHAM, British Rail Sports And Social Club, Vauxhall, Yakety Yak  
 BISHOPS STORTFORD, Triad Leisure Centre (58333), Revelation Rockers  
 BRANDON (Suffolk), RAF Lakenheath, Souled Out  
 BRIDLINGTON, Spa Pavilion (78258), Thin Lizzy / The Vipers  
 BRIGHTON, Buccaneer (606906), Total Strangers / The Almost Brothers  
 BURY ST EDMUNDS, RAF Mildenhall, The Foundations  
 CAMBRIDGE, Corn Exchange (68767), The Members / Pinpoint  
 CANNOCK, Troubadour (Burntwood 2141), Sucky Fingers  
 CORBY, Raven Hall, Medium Medium  
 CROYDON, Fairfield Hall (01 688 9292), Burl Ives  
 DERBY, Sinfon Moor Social Club, Strange Days  
 DUBLIN, Stardust, Frankie Miller  
 DUDLEY, JB's (53597), Samson  
 DUNFERMLINE, Northern Roadhouse, Underhand Jones  
 EDINBURGH, Clouds (031 229 5353), Magazine / Simple Minds  
 ENFIELD, Hop Poles, Earthbound  
 FRAMLINGHAM, Assembly Hall, Writz  
 GLASGOW, Amphora (041 332 2760), Star  
 GLENROTHES, Rothies Arms (753701), Mowgli And The Donuts  
 GUILDFORD, Royal Hotel (75173), Piranhas  
 HIGH WYCOMBE, Nags Head (21758), Bim Sherman / Creation Rebel  
 IPSWICH, Kingfisher (52172), Gyp  
 IPSWICH, Royal William (53385), Muff  
 KINGHORN, Quinzie Neuk (598), Pallas  
 LINCOLN, AJ's (22496), Doll by Doll  
 LIVERPOOL, Eric's (051 236 7881), The Ex's  
 LONDON, Archway Tavern, Archway (01 267 0007), The Knuts / Again Again  
 LONDON, Black Bull, Lewisham, Rock Island Line  
 LONDON, Bridge House, Canning Town (01 476 2899), Jackie Lynton's HD Band  
 LONDON, Dingwalls, Camden Lock (01 267 4967), Reg Laws / The Filers  
 LONDON, F m Co-operative, Gloucester Avenue (01 586 4806), Polson Girls / Crass  
 LONDON, Hammersmith Odeon (01 748 4081), John Miles / Bandit  
 LONDON, Hope And Anchor, Islington (01 359 4510), Immigrant  
 LONDON, John Bull, Chiswick (01 994 0662),

MORE DATES  
 OVER PAGE



PENETRATION: Stoke Hanley Victoria Hall on Friday

# WAYNE COUNTY and THE ELECTRIC CHAIRS

NEW ALBUM

THINGS YOUR MOTHER NEVER TOLD YOU

SAFARI

PRODUCED BY DAVID CANNINGHAM

# UPFRONT

## FROM PAGE 21

Dafne And The Tender Centre  
 LONDON, Moonlight, Railway, West Hampstead (01 677 1473), Rock AG  
 LONDON, Music Machine, Camden (01 357 0428), Supercharge (051)  
 LONDON, Nashville, Kensington (01 603 6071), Punishment Of Luxury / Resistance  
 LONDON, Old Swan, Kensington Church Street, Notting Hill Gate (01 229 8471) Zilch  
 LONDON, 101 Club, Clapham, The Politicians  
 LONDON, Palladium (01 437 7373), Kate Bush  
 LONDON, Pegasus, Stoke Newington (01 226 5930), The Crooks / Sussex  
 LONDON, Ruskin Arms, East Ham (01 472 0337), Dog Watch  
 LONDON, Theatre Royal, Drury Lane (01 838 8101), Dusty Springfield  
 LONDON, Upstairs at Ronnies, Frith Street (01 439 0747), Tamashante  
 LONDON, White Horse, Willesden, Little Tony And The Tennessee Rebels  
 LONDON, Windmill, Acton, Sad Among Strangers  
 LONDON, Windsor Castle, Harrow Road (01 286 803), Warm Jets / Lastarza  
 MAIDENHEAD, Leisure Centre (39955), Light Of The World  
 MANCHESTER, Factory, Russells (061 6821), Iggy Pop  
 MALLOCK, Pavilion (3848), Tot And The Girls In Room 419  
 MORDEN, Jubilee Hall, Matchbox  
 NEWCASTLE-UPON-TYNE, Quaker Meeting House, Jesmond Ward (814252), 34 Spare Parts / The Cyts  
 NEWPORT, (Salcop), The Village, Gonzalez  
 NORWICH, Whites (25239), Hope  
 NOTTINGHAM, Malibu Bow Bowling (234758), The Heroes  
 NOTTINGHAM, Sandpiper (54381), Grishchool / Single Americans  
 POOLE, Arts Centre (70521), Neil Sedaka  
 POOLE, Brewer's Arms, Interference  
 PORTHAWL, Stoneleigh Club (2686), Freddie Cole  
 SHEFFIELD, Marples Hotel, Xerox  
 SHEFFIELD, Top Rank (21927), Black Slate  
 SHERBOURNE ST JOHN, Cob'n Pen, Richard Dignance  
 SOUTHBEND, Top Alex, Sta Preat  
 STOKE HANLEY, Victoria Hall (24641), Penetration / Radio Stars  
 SWANSEA, Halod Inn, White Heat  
 TAUNTON, Cellar Bar, The Smith  
 UXBRIDGE, Unit One Club (31192), Chevrons / Cool Cat Combo  
 WATFORD, Mex's Place, The Notion

WATFORD, Red Lion (29208), Disco Students  
 WEST RUNTON, Pavilion (203), Toyah  
 WHITCOMBE, Market Hall, UK Subs  
 WIGTON, Market Hall, The Subs  
 WINDSOR, Blaziers (58222), The Drifters  
 WOLVERHAMPTON, Lafayette, (28285), The Sliders  
 WORTHING, Balmoral (38232), The Tinsels  
 YORK, The Barge (32530), Defunked

## SATURDAY

APRIL 21

ABERDEEN, Capitol (23141), The Three Degrees  
 ABERDEEN, University (572751), Magazine / Simple Minds  
 AYR, Darlington Hotel, Miller Road (88275), The Presidents  
 BALDOCK, Victoria, Quasar Bath, Brillig Arts Centre (64364), Soft Boys  
 BIRMINGHAM, Barbarellas (021-643 9413), Sassafras  
 BIRMINGHAM, Hippodrome (021-622 2878), Elton John  
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Teen Beats  
 BLACKPOOL, Norbreck Centre (39955), Light Of The World  
 ACCELERATORS  
 BRIGHTON, Dome (882127), Jean Jacques Burnel  
 BRIGHTON, New Conference Centre (203131), Neil Sedaka  
 BRIGHTON, Town Hall, Fortside, Yakey Yak  
 BRIGHTON, The Vault, The Chefs  
 BROCKWORTH, Whitcombe Lodge, Sturdlington (Whitcombe 3208), The Damned / The Dead Air-men / English Sublites  
 CAMBRIDGE, Alma (88748), Gyp  
 CANOCK, Troubadour (Burntwood 2141), Ocean Boulevard  
 CHESTERFIELD, Wirthymington Tavern, Wirthymington  
 DUBLIN, University College (751752), XTC  
 DUDLEY, JES's (53587), The Members / Pinpoint  
 DUNSTABLE, California Ballroom (62804), Players Association  
 EASTBOURNE, Archery (22069), Steve Boyce Band  
 EASTBOURNE, Congress Theatre (36363), John Miles / Bandit  
 EASTBOURNE, King's Country Club (21466), The Drifters  
 FOLKESTONE, Leas Cliff Hall (53193), Supercharge  
 GLASGOW, Amphora (041-332 2760), Cirrus  
 GOOLE, Station Road, Snoots  
 GOSPORT, John Peel (28193), Shakedown  
 GREAT YARMOUTH, Casters, Light Of The World



MIKE OLDFIELD: Royal Festival Hall, London, two shows on Saturday

IPSWICH, Tracey's (214991), Gonzalez  
 KINGHORN, Cuznie Neuk (596), Colosus  
 KIRKALDY, Dutch Mill, Monos / Monolog  
 LEICESTER, University (26215 / 26881), Wayne County And The Electric Chairs  
 LINCOLN, Ley's Sports Centre, Strange Days  
 LIVERPOOL, Eric's (051-238 7881), Iggy Pop / The Zones  
 LONDON, Black Bull, High Street, Lewisham, Storm Force  
 LONDON, Club Noreik, Tottenham Court Road (01-800 3791), Prince Far I / Prince Hammer, Elm Sherman / Creation Rebel  
 LONDON, Dingwails, Camden Lock (01 287 4987), The Agents  
 LONDON, Duke of Lancaster, New Barnet (01-449 0465), Jerry The Ferret  
 LONDON, Golden Lion, Fulham (01-385 3942), Ricky Cool And The Icebergs  
 LONDON, Hope and Anchor, Islington (01-359 4510), The Cleaners  
 LONDON, Moonlight, Railway, Hampstead (01-677 1473), The Nips / The Mirrors  
 LONDON, Music Machine, Camden (01-387 0428), Toyah / Dexy's Midnight Runners / Martin's Mighty Mouse  
 LONDON, Nashville, Kensington (01-603 6071), Punishment Of Luxury / Resistance  
 LONDON, Palladium (01-437 7373), Tom Waits  
 LONDON, Pegasus, Stoke Newington (01-226 5930), Big Chief  
 LONDON, Rock Garden, Covent Garden (01-240 3961), Bob Kerr's Whoopie Band  
 LONDON, Royal Festival Hall (01-928 3191), Mike Oldfield (2 shows)  
 LONDON, Swan, Hammersmith (01-748 1043), First Aid  
 LONDON, Theatre Royal, Drury Lane (01-838 8101), Dusty Springfield  
 LONDON, Upstairs at Ronnies, Frith Street (01-439 0747), Tamashante  
 LONDON, The Venue, Victoria (01-834 5500), Andrea Trex Connection  
 LONDON, Windsor Castle, Harrow Road (01-286 8403), The Distributors / The Satellites  
 MANCHESTER, Factory, Russells (061-226 6821), John Otway  
 MANCHESTER, The Squat, The Passage (Anti-Nuclear Benefits)  
 MIDDLESBROUGH, Rock Garden (241995), Penetration  
 NEWCASTLE UPON TYNE, Madisons Rokotto  
 NOTTINGHAM, Boat Club (388092), Magic  
 NOTTINGHAM, Sandpiper (54381), The Records / Bitch  
 NUNEATON, 100 Club, Roy Beatin

POOLE, Brewer's Arms, Tours  
 PORTHAWL, Stoneleigh Club (2686), Freddy Cole  
 PORTURUSH, Arcadia (23788), Frankie Miller  
 STRATFORD, Ettington Park Hotel, Special Clinic  
 TAUNTON, Cellar Bar, Skye TONY PANDY, Royal Naval Club (432068), Quartz  
 UPPER HEYFORD, RAP  
 WASHINGTON, Whitehouse Club, Limeslight  
 WOLVERHAMPTON, Wulfrun Hall (28482), Neon Hearts

## SUNDAY

APRIL 22

BELFAST, Queen's (24003), XTC  
 BIRMINGHAM, Barbarellas (021-643 9413), Orphan  
 BIRMINGHAM, Hippodrome (021-622 2878), Elton John  
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Tracks / Lintchime  
 Bournemouth, Winter Gardens (26446), Billy Connolly  
 BRADFORD, Princeville (78845), Whitefe  
 BRIGHTON, Alhambra (27874), The Piranhas  
 CANNOCK, Troubadour (Burntwood 2141), Medusa  
 CARDIFF, Troubadour (35600), Freddy Cole  
 CARLISLE, Border Terrier (22725), The Vye  
 CHELMSFORD, Chancellor Hall (85848), Punishment Of Luxury  
 CONSETT, Castle Club, Limeslight  
 CROYDON, Fairfield Hall (01-828 9291), John Miles / Bandit  
 CROYDON, Greyhound, The Damned / The Ruls  
 DERBY, Olde Belle Hotel (43701), Venusius  
 EDINBURGH, Usher Hall (031-228 1155), The Three Degrees  
 JARSDALE, Grey Topper (Leabrooks 3332), The Members / Pinpoint  
 LEEDS, Staging Post (73554), Snoots  
 LIVERPOOL, Empire (051-709 555), Marty Robbins  
 LIVERPOOL, Eric's (051-238 7881), Supercharge  
 LONDON, Astoria, Charing Cross Road (01-734 4291), "Oh Boy" (stage show)  
 LONDON, Brecknock, Camden (01-485 3073), Small Hours  
 LONDON, Erridge House, Canning Town (01-478 2889), Remus Down Boulevard  
 LONDON, Dingwails, Camden Lock (01-287 4987), Lew Lewis Reformer  
 LONDON, Duke of Clarence, St George's Circus (01-928 6291), Belt And Braces Band  
 LONDON, Golden Lion, Fulham (01-385 3942), Little Acre  
 LONDON, Hammersmith Odeon (01-748 4081), Thin

Lizzy / The Vipers  
 LONDON, Hope and Anchor, Islington (01-359 4510), Dexy's Midnight Runners  
 LONDON, John Bull, Chiswick (01-994 0082), Little Jimmie  
 LONDON, Nashville, Kensington (01-603 6071), SVT with Jack Casady  
 LONDON, Palladium (01-437 7373), Neil Sedaka  
 LONDON, Pegasus, Stoke Newington (01-226 5930), Tennis Shoes  
 LONDON, Rock Garden, Covent Garden (01-240 3961), Psychedelic Furs  
 LONDON, Ruskin Arms, East Ham (01-472 0377), Dog Watch  
 LONDON, Theatre Royal, Drury Lane (01-838 8101), Vangelis  
 LONDON, Torrington, North Finchley (01-445 4710), Lee Komin / Soulyard  
 LONDON, Two Brewers, Clapham (01-874 4128), The Vibe  
 LONDON, Windsor Castle, Harrow Road (01-286 8403), Spare Parts  
 LONDON, Cotters, Disco Students  
 MIDDLESBROUGH, Rock Garden (241995), Penetration  
 NEWARK, Balderton Working Men's Club, Strange Days  
 NEWBRIDGE, Naval Club, Strangeways  
 NOTTINGHAM, Hearty Goodfellow (42257), Medium Medium  
 PORTSMOUTH, Rotary Club, Interference  
 PRISTON, Guildhall (21721), Burl Ives  
 SHEFFIELD, Top Rank (21927), Iggy Pop  
 ST. ALBANS, University (4883), Magazine / Simple Minds  
 TROWBRIDGE, Capricorn, Gonzalez

## MONDAY

APRIL 23

ANDOVER, Country Bumpkin (4833), Souled Out  
 BELFAST, Ulster Hall (21341), Frankie Miller  
 BIRMINGHAM, Drakes Drum, Newman  
 BIRMINGHAM, Nite Out (021-622 2233), The Drifters  
 BIRMINGHAM, Odeon (021-643 9413), John Miles / Bandit  
 BISHOPS STORTFORD, Triad Leisure Centre (56333), Honest John  
 BRIGHTON, Alhambra (27874), The Number  
 BRIGHTON, Dome (882127), The Three Degrees  
 BRISTOL, The Crown, Cellar Bar, St Nicholas Market, The Combo  
 CANTERBURY, Odeon (62480), Jean Jacques Burnel  
 DONCASTER, Romeo And Juliet's (27858), Limeslight  
 DUBLIN, TV Club, XTC  
 EDINBURGH, Tiffany's (031-556 8292), Violinski / Trickster  
 EXETER, Routes (58615), Gonzalez  
 GLASGOW, Amphora (041-332 2760), Bastille  
 GRANGEMOUTH, International Hotel, Freze  
 HALESOWEN, Tiffany's (021-492 0781), John Otway  
 LINCOLN, Polytechnic, Tot And The Girls In Room 419  
 LIVERPOOL, Eric's (051-238 7881), Supercharge  
 LONDON, Bridge House, Canning Town (01-478 2889), 64 Spoons / Siren  
 LONDON, Dingwails, Camden Lock (Audition Night)  
 LONDON, Golden Lion, Fulham (01-385 3942), Bob Kerr's Whoopie Band  
 LONDON Half Moon, Putney (01-480 6465), Jeremy Taylor  
 LONDON, Hammersmith Odeon (01-748 4081), Thin Lizzy / The Vipers  
 LONDON Hope And Anchor, Islington (01-359 4510), The Members / Pinpoint  
 LONDON Marquee, Wardour Street (01-437 8603), Glands / Sneaky Pete  
 LONDON, Middlesex Polytechnic, Hendon (01-368 9841), Robert And The Remoulds  
 LONDON Moonlight, Railway, West Hampstead (01-877 1473), Soft Boys  
 LONDON Music Machine, Camden (01-387 0428), The Stars / Rags  
 LONDON Nashville, Kensington (01-603 6071), Amber / Vhybes  
 LONDON Rock Garden, Canning Town (01-478 2889), The Restlers / Scandal  
 LONDON, Rock Garden, Covent Garden (01-240 3961), Dangerous Rhythm  
 LONDON Theatre Royal, Drury Lane (01-838 8101), Memphis Slim / Mickey Baker / Hal Cornubren / Sammy Price (closes night)  
 LONDON Upstairs at Ronnies, Frith Street (01-439 0747), Squire  
 LONDON Windsor Castle, Harrow Road (01-286 8403), One Eye Licks  
 MANCHESTER, Alhambra Ardwick (061-273 1111), Elton John  
 MANCHESTER, Band On The Wall (081-832 8625), The Vibrant Throngs / Rare Device / The Tunes  
 NEWCASTLE, City Hall (20007), Rush  
 NEWCASTLE UPON TYNE, Gosport (858617), South-ban  
 NORWICH, Scamps (27263), Toyah  
 OLDHAM, Romeo And Juliet's (061-852 8421), Edwin Starr  
 LONDON, The Flights (20077), Gonzalez  
 SHEFFIELD, City Hall (27074), John Miles / Bandit  
 SHREWSBURY, Music Hall (01-549 5080), SFG / Those Naughty Lumps

LONDON Windsor Castle, Harrow Road (01-286 8403), Rubber Johnny  
 MALVERN, Winter Gardens (2700), Burl Ives  
 MANCHESTER, Apollo, Ardwick (061-273 1112), Magazine / Simple Minds  
 MIDDLESBROUGH, Madisons (240121), Players Association  
 MIDDLESBROUGH, Teeside Polytechnic (245689), Mike Absalom  
 MILTON KEYNES, Crawford Arms (314518), Flacher-Z  
 NEWCASTLE UPON TYNE, City Hall (20077), Rush  
 NOTTINGHAM, Hearty Goodfellow (42257), Loose House  
 SEVENOAKS, Black Eagle, Badgers Mount, Matchbox  
 SOUTHAMPTON, Gaumont (2972), Billy Connolly  
 STOKE, Jollies (317492), Stylitics  
 TROWBRIDGE, Lamb Inn, Richard Dignance  
 WARRINGTON, Carlton Club (051-280 8199), Marital Aids  
 YORK, The Barge (32530), Middle Distance

## TUESDAY

APRIL 24

ABERDEEN, Fuslon, Grishchool / Cuban Heels  
 BIRMINGHAM, Barbarellas (021-643 9413), The Members / Pinpoint  
 BIRMINGHAM, Nite Out (021-622 2233), The Drifters  
 BISHOPS STORTFORD, Triad Leisure Centre (56333), The Vye  
 BRIGHTON, Alhambra (27874), The Chefs  
 BRIGHTON, Richmond Hotel, Richard Dignance  
 BRIDLINGTON, Queens Hotel, Mike Absalom  
 BRISTOL, Colston Hall (291768), The Pop Group  
 BRISTOL, Locarno (26183), Radio Stars / Penetration  
 GALWAY, University, XTC  
 GLASGOW, Amphora (041-332 2760), Underhand Jones  
 IPSWICH, Gaumont (35641), Thin Lizzy / The Vipers  
 LEICESTER, De Montford Hall (27832), Burl Ives  
 LONDON Acklam Hall, North Kensington (01-980 4980), Prince Far I / Prince Hammer / Elm Sherman / Creation Rebel  
 LONDON Bridge House, Canning Town (01-478 2889), The Stralls  
 LONDON Clouds, East Grinstead, Shakedown  
 LONDON Dingwails, Camden Lock (01-287 4987), Tony Conn And Dynamite  
 LONDON Golden Lion, Fulham (01-385 3942), Skindeep  
 LONDON Hope And Anchor, Islington (01-359 4510), Little Roosters  
 LONDON Marquee, Wardour Street (01-437 8603), Glands / Sneaky Pete  
 LONDON Middlesex Polytechnic, Hendon (01-368 9841), Robert And The Remoulds  
 LONDON Moonlight, Railway, West Hampstead (01-877 1473), Soft Boys  
 LONDON Music Machine, Camden (01-387 0428), The Stars / Rags  
 LONDON Nashville, Kensington (01-603 6071), Amber / Vhybes  
 LONDON Rock Garden, Canning Town (01-478 2889), The Restlers / Scandal  
 LONDON, Rock Garden, Covent Garden (01-240 3961), Dangerous Rhythm  
 LONDON Theatre Royal, Drury Lane (01-838 8101), Memphis Slim / Mickey Baker / Hal Cornubren / Sammy Price (closes night)  
 LONDON Upstairs at Ronnies, Frith Street (01-439 0747), Squire  
 LONDON Windsor Castle, Harrow Road (01-286 8403), One Eye Licks  
 MANCHESTER, Alhambra Ardwick (061-273 1111), Elton John  
 MANCHESTER, Band On The Wall (081-832 8625), The Vibrant Throngs / Rare Device / The Tunes  
 NEWCASTLE, City Hall (20007), Rush  
 NEWCASTLE UPON TYNE, Gosport (858617), South-ban  
 NORWICH, Scamps (27263), Toyah  
 OLDHAM, Romeo And Juliet's (061-852 8421), Edwin Starr  
 LONDON, The Flights (20077), Gonzalez  
 SHEFFIELD, City Hall (27074), John Miles / Bandit  
 SHREWSBURY, Music Hall (01-549 5080), SFG / Those Naughty Lumps

STOKE, Jollies (317492), Stylitics  
 SOUTHAMPTON, Gaumont (2972), Billy Connolly  
 THE GIRLS IN ROOM 419

## WEDNESDAY

APRIL 25

ALTON, Market Hotel, Richard Dignance  
 BASILDON, Double Six (20140), The Outsider (and friends)  
 BIRKENHEAD, Hamilton Club (051-647 8118), Radio Stars / Penetration  
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# ROADSHOWS

## THE CURE West Runton Pavilion

THIS VILLAGE on the north coast of Norfolk is a revelation. Just in the last month their gig list numbers Stuff Little Mingers, Culture, The Only Ones and Motorhead among others, with Iggy Pop, coming up soon. The "pavilion" stands on the walled garden of a country pub. A little stream babbles its way along the side, and the sea is just a couple of fields away.

It was far from crowded when Hitch came on to play their appalling set. And things didn't change much when the headliners hit the stage either. Obviously the buzz created by "Killing An Arab" last month left Norfolk unshaken.

Their line up, their youthfulness and their lively determination take me back to the early days of The Jam. They put over a crisp, tangible beat, full of promising invention.

Arab is still the strongest number, but 'Shades Of Grey' is a contender; similar oriental atmosphere is built up by the minor arpeggios and cymbal beats. 'The Subway Song' featuring two stunning blasts of harp from lead guitarist Rob Smith, is equally impressive.

Drummer Lol Tolhurst certainly has it, and bassist Michael Dempsey has the potential for it. A heavy burden remains for lead guitar, and Rob applies much imagination there, though his voice could be stronger. But keep the ideas coming, lads, and we'll love ya for it. ALEX SKORECKI

## JEAN LUC PONTY Rainbow, London

AS USUAL, just one UK gig for JLP, at the end of a six-month worldwide tour. The bearded one scored a first-off bonus by opening with 'Aurora', still one of his finest, tightest and most electrifying pieces of writing.

How shuddering across the five strings almost orgasmically. Ponty forged a magic that was, alas, not to be repeated.

The following segments in the 90-minute show were two suites, 'Cosmic Messenger' and 'Struggle Of The Turtle To The Sea'. Struggle came close to being the operative word, not helped by gummy sound mixing — despite outstanding individual musicianship. Ralphie Arms' strong produced punchy bass breaks and a little capering that had the audience swiftly rooting for him.

All said and done, however, it was Ponty's night, with octave dividers and God knows what assisting in the cut and thrust of his authoritative playing. One little snatch of nouveau novelty was 'No Strings', a duet with a bag of silicone chips where he sawed and plinked with hairsplitting timing to the sound of his previous phrases rotating and fading behind him.

Then into 'Egocentric Molecules', and a nice bouncy encore, and so to bed. Hell, it wasn't so bad after all. SUSAN KLUTH

## THE ADVERTS Leicester De Montford Hall

THE ADVERTS have been off-stage for too long — and it's great to have them back! Curiously, this RAR gig saw them billed as headliners, yet playing between two local riddim' outfits — a reggae sandwich? TV Smith remains one of rock's most startlingly original frontmen, on a malevolent energetic Quasi Modo dragging the set, the audience and the other Adverts through almost an hour's music which cajoled, tempted and attacked, all auguring well for the forthcoming second album.

Crowd-pleasers such as the stunning 'Gary Gilmore's Eye' and the superbly paced 'Bomb-site Boy' were outweighed by newer material which shows the band's shift of emphasis to slower, more melodic, song structures. And, as an outbreak of massed dancing proved, the audience loved every moment.

'My Place', earmarked as the new single, will surprise a few cynics, and 'Cast Of Thousands', a bitter anti-press rambler, was a fitting climactic highlight. After that, the encore of a frantic 'One Chord Wonders' seemed more than a little ironic. JOHN WYLLER

## STEVE HILLAGE London Venue

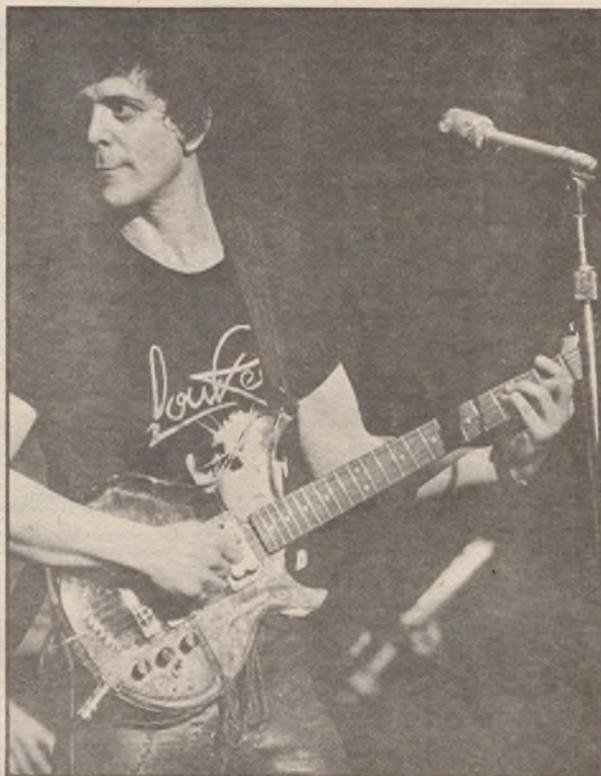
STRANGE BEASTS, the Hillageus Thum-perheadus family. They spend much of their time sitting cross legged at home, picking up vibes from the master's albums.

But Tuesday night saw them out in force, scurrying from their dwellings drenched in ceremonial patchouli oil — and yes! patched flared jeans. They crowded the floors of the Venue and hung from the rafters, munching away at the free vegetarian meal.

Yes it's easy to laugh. But don't forget, my leather clad kiddies, that in four years time people are going to laugh and scoff at you when the next big thing arrives. I'm not afraid to say I like Hillage, because despite his eccentricities there's more than a grain of truth in what he speaks — I kid you not.

But enough of the tribute and on with the show. I've seen him at least three times in the past two years and this concert seemed to represent more of a return to his old style. For me it lacked just a little of the spontaneity I witnessed in Aylesbury last year — there was too much over indulgence as Hillage lent backwards, producing a variety of melodies and communicating with God-knows-what in the great beyond.

Steve came plodding



# You're out of time my baby

## LOUREED Hammersmith Odeon

THERE'S A line in one of your songs Lou, that describes the mockery I saw the other night: "This is a bum trip". And that's exactly what it was, a trip for you Lou, and bum for us.

What a let down. I went along hoping to be knocked out by a "Rock 'n' Roll Animal". Sadly I was hit with a show that had all the excitement of a rotten cucumber. It's high time someone told this jerk that no-one worships freaked out old hippies anymore and if he wants to regain any sort of credibility he'll have to work his ass off.

He almost had it, I must admit. 'Sweet Jane' was the opening number and if it had carried on in

that vein, the glory would have been his. As it is, the press will have a field day. Lou Reed Flips Again, what more can anyone ask?

'Waiting For The Man' was tediously drawn out and slowed down, the crowd were lost, talking among themselves and bored. It would take a lot to get them back. 'Coney Island' just wasn't powerful enough, it was nice but Lou, you should have come on strong with some of the "Rock" we all know and love you for.

If it wasn't for 'Berlin' the show would have been a total loss. Half the set consisted of trax off this amazing album. These are the classics and the type of thing everyone went to hear. 'Caroline Says II', 'This Kids', 'The Bed' — all really good songs but how long will Reed get away with living

in the past. For Christ's sake he's going into the eighties and you're singing songs that are almost forgotten.

'Street Hassel' was about the only updated offering. Why? There was a lot of good stuff on that album, were you afraid of bombing in front of your "good friend David Howie" who hovered around the side of the stage most of the night. Why didn't he come on and save this show?

Well, he didn't and Reed confirmed just how boring he could be with the encores. One dragged out solo after another and if this is all he can offer he can stuff it. This is the modern world mate, so pull yourself out of your lethargy and take a leaf out of Bowie's book; come up to date or piss off. SANDY ASHE

back to this universe with 'Furdy Gurdy Man' and '1988 Aktivator' great slabs of cosmic disco. I reckon if old Steve invested in a girl chorus he could churn out ordinary disco tracks that would at least provide him with down payments on his next synthesiser. Meanwhile, keep those peace signs flashing and munch plenty of brown rice. Good karma man. ROBIN SMITH

## THE MOLESTERS Hope And Anchor, London

THEIR HOMETOWN of Brighton has ignored this lot in favour of The Piranhas, who I can't actually comment about, never having seen them, but they've spread their wings in search of record company rejections and vast debts, and have

succeeded. The singer, a good-natured prat of epic proportion, actually seemed surprised they got such a good reaction (there's confidence for you). He hogs the mike most of the time, whilst cavorting around in his peculiar way — sporting the most vile shoes I've ever seen in my life.

The two girl singers have to be content with singing backing vocals on the choruses, which isn't very satisfactory as it doesn't add much, but plans are being made to change this, I am told. The Molesters' sound gets a bit messy and overpowering at times; massive shards of guitar dominated music blasting out at mainly one pace, with the vocals also out in one lump. Sometimes the mixture is a bit grim, giving you a feeling

you've been there before. Only once does our hero relinquish the mike to let the girls take over, on 'Make up' which is one of their best numbers. A couple of songs are a mite crappy ('Latex Darling' and 'Television') but others cry out to be immortalised on vinyl — especially 'Disco Love', 'Miss USA', 'Young and Rich' and 'The End Of Civilisation As We Know It (Come Back Chuck)'. Thanks to Small Wonder they soon will be.

A ravenous horde, we brought em back for 'Parasite' (they're singing my song!), and a self-inspired tune, 'Loonies'. Have no fear, once the music becomes a little more distinctive the world will be their oyster, empires will crumble, albums will chart and all that old crap. MICK MERCER

# Euroman boreth something awful

## JJ BURNELL, Blood Donor, REM Pavilion, Glasgow

THE PAVILION, a theatre steeped in Scottish music hall tradition, nestles uncomfortably close to the Apollo, Glasgow's rock & roll heart. The two halls directly face each other harrassing the Glaswegian youth and dividing them.

Half entered the Apollo to see Thin Lizzy whilst the rest entered the olde worlde show biz atmosphere of the Pavilion.

"Nice to see some people have come to the real gig tonight," announces Burnell immediately raising his quotient on the schmuckometer.

Strange I thought, this wasn't the rebel attitude that JJ displayed when he actually met the Lizzies in Paris recently. Perhaps fear of young Philip and the boys forced him to be polite and chaty, but with the, to his eyes, old wave crew only 25 yards away and with an audience, punky credibility, must perveyed. However I digress.

The evening began with Blood Donor, a five piece who sounded fairly interesting. Two keyboard players laid down the required drum machine, synthesiser ground work while the occasional lead singer, an enigmatic fellow with a half moustache, pounded out percussion along with the permanent drummer, leaving the bassist to handle the odd vocal chords. Though the pop hook lines cut through, they would benefit from the luxury of sound checks and more room to present their show.

Good as they were, Blood Donor and to a certain extent their fellow support band Rapid Eye Movement and Burnell's band all displayed elements of the current trend towards structured mechanical chaos. The musicians seemed wrapped up in a world of self important border breaking when in fact this indulgence was for the most part neither good nor bad — it merely existed.

Rapid Eye Movement feature five musicians and three female ex-Hot Gossipers and pretty ropey old prancers they are to. Off and on they trot shedding and donning costumes throughout the set which is akin to a fringe theatre rock parody minus humour. The music was very Red Noise, very Supertramp, very Wishbone Ashe and sometimes very near the speed limit punk. The girls went some way towards reviving the insipid tedium though two songs did make a mark. 'Marry Annette' a calypso "about girls who manipulate people" was rather amusing in a Roxy Music way. Ironically however John Ellis's (ex Vibrators) 'Flying Duck Theory' received the best reception and was the best rock of the night.

Given time REM could become an interesting band but only if they learn how to write songs that are not just turned up bop rehashes.

So to the main event. The middle aged dickle-bowed bouncer announces to the theatre bar that 'Jack Burnell' is on stage in two minutes. The massed punks lose interest in the autographed Lex McLean photos and the Ivy Benson posters and drift into the arena.

The band launch into Beethoven's 9th the European hymn. Hardly surprisingly, old Ludwig's tune is the best piece of the night. The old hun's ditty is segued with 'Do The European' where over-powering repetition forces one to tap one's tootsies. It ends to the beeping of Volkswagens then Jacques asks the crowd: "Why is Scotland still run from Westminster?" The audience merely gapes leaving the first stunning silence of the set.

The reason, Burnell, you unknowing outsider, is because the masses are totally apathetic and thick. I mean, they buy your records don't they? (A joke).

John Ellis appearing twice nightly asserts himself as the band's front man leaving Burnell to muck about with his radio bass and sing, or rather shout, unintelligible lyrics. It is totally pointless, I would have thought, preaching the principles of Europeanism to an audience who are rabid for 'Peaches' and 'Grip'. Doubly so when the lobotomised masses can't hear a word or don't speak a word of French.

Value was not the name of the game here. Jacques and his band played eight of the album's nine songs with the encore and even that took a long time coming. The most purlie was 'Crabs' and the best was 'Jelly Fish' and 'Freddie Laker (Concorde and Eurobus)'. Generally the songs are pure electronic repetition which employ the hook lines of nursery rhymes. Finally came the theatrics. Burnell's triumph Bonneville was unveiled on stage and was used to augment 'Triumph Of The Good City' the instrumental climax which featured boringly formal structuring — all crash chords, technoflash solos and decaying synthesiser patterns.

The expensive 45 minutes wound up with 'Euro Man'. The band trouped off and again there prevailed an astonishing silence. The band did not reappear.

Burnell provided a show that one could tap a foot to and his band were OK. A more damning criticism I couldn't think of. Only an established 'rock star' could get away with this kind of thing.

"Long live the new wave," was another of Jacques' blurrings. Maybe I failed to understand. Perhaps the new wave and "the sound of the eighties" (groan) has nothing whatsoever to do with rock and roll and owes all to the art school movement of five, ten and more years ago.

Due to the brevity of the Pavilion show your man on the spot was able to catch the last minutes of Thin Lizzy's third encore in the Apollo. One minute of 'The Rocker' captured more of the true rock and roll essence than the three hours across the road. The new wave is dead, long live the new wave.

RONNIE GURR

# Who are Light of the World?

## Ask Kenny,

KENNY WELLINGTON plays trumpet and sings with Light of the World, he is from London and is 20 years old.

## & Breeze!

"BREEZE" McKrieth plays lead guitar and sings lead vocals. He is a 20 year old Londoner and 10 months ago formed Light of the World.

## Tubs

PAUL ANDREW "TUBS" WILLIAMS plays bass and is the anchorman of the band. His dad had to sign his record contract 'cos he's only 16 years old.



LIGHT OF THE WORLD are 7 kids from London and 1 from Manchester. They are blowing everyone away with their instant disco-funk classic songs.

See them before Tubs turns 17!

HEAR THEIR CHART SINGLE

"SWINGIN'" ENY 22 12" ENY 22 12 (If still available)



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- 21st BBC Playhouse, MANCHESTER
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- 23rd Green Gate, ILFORD
- 26th Tivoli Ballroom, BUCKLEY (N. Wales)
- 27th Town Hall, WALSALL
- 28th Civic Hall, Winsford, MANCHESTER
- 29th Willows Country Club, SALFORD
- 30th Queen Elizabeth Hall, OLDHAM

MAY

2-5th Madison Centre, NEWCASTLE

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# ROADSHOWS

## Straits from the (now) hip



DIRE STRAITS' Mark Knopfler tastes success

**DIRE STRAITS**  
Old Waldorf, San Francisco

DIRE STRAITS' success Stateside has been meteoric. Obscure bars now sport 'Sultans of Swing' on the jukebox to inspire poolplayers while the album climbs the upper reaches of the Top 10.

Promoters gnash their teeth that this first venture is only a club tour and tickets for the tour are as rare and expensive as diamonds in a tin mine.

Arriving in New York the band were presented with a gold album — by the time they hit Los Angeles, Warners had a platinum job waiting for them.

The more churlish of the British press hold this American success as a

grudge against the band, identifying success, particularly the American brand, with stupidity. Americans, however, have taken to referring to Dire Straits as the 'brain wave'.

Dire Straits aren't mellow but they are clean and melodic and the possessors, in form of 'Sultans', of the hottest riff of the year. Further their music is rooted in America, in the sixties of J. J. Cale, Dylan, the Dead.

Mark Knopfler's songs transform London and other English Environments into little Americas, "way on down south in London town", amidst the 'lions' in the "Wild West End", while somehow allowing them to stay recognisably scruffy.

Dire Straits are the sixties with all the self-

indulgence springcleaned; a band as spare, tight and clean as the New Mexican desert. No wonder the Americans love them.

Saturday night's set at the Old Waldorf confirmed and developed all the virtues of the album — both band and songs, approachable, unpretentious, yet distinctly intelligent. The crowd is a slightly older one than usual, openly affectionate to the band who are so clearly 'ordinary blokes', incidental stars.

While the album can get repetitive, the live Dire Straits allow the fire and passion slumbering in the songs to emerge.

Mark Knopfler has no great range as a singer but he makes up for this in drama and intensity. He doesn't talk too much but he's personable enough to establish an

immediately friendly rapport with all concerned. He teases the audience with a few chords, raises a few titters, then it's straight into track one, side one, 'Down to the Waterline', an appropriate song for dockland San Francisco.

The set is divided between the standouts from the first album and songs from the forthcoming 'Communique', which would appear to be a chip off the old block with titles like 'Once Upon A Time In The West', 'Lady Writer'; the themes of American England, artists, and characters in dire straits remain. Not so much the repetition of a formula but a further exploration of uncharted territory.

The show is unmistakably Mark's, who, despite enthusiastic response and a direct

request, refuses to undo his fully buttoned shirt. Tight. The rest of the band fill in all the spaces on the pictures, the drums keeping the proceedings down to earth, the harmonies used perfectly and sparingly. 'Sultans', predictably closes with 'Wild West End' as the encore. Everyone looks well satisfied.

Next time though 'Communique' will be out and in the charts and Dire Straits will be playing big halls. You'll miss the intimacy, but who can deny them? Success isn't always a bitch.

MARK COOPER

### MANU DIBANGO Hammersmith

MAKING HIS first major UK appearance, Manu Dibango was doubtless blowing only to the converted, but enjoying himself all the more for that.

In a long programme his strange and personalised brand of Afro-jazz-rock (roots which enabled him to attack the disco scene from a very different angle) came over with all the nodding, rolling, pulsing grace it has on record.

The band, a mix of his own people and some temporary local recruits, managed a solid and enervating sound throughout with a minimum of gaffs. The two girl back-up singers presented an impressive span of Latin scat and managed not to look too coy as they chirruped through the chorus of 'Big Blow'. Manu Dibango himself alone held the limelight 98 per cent of the time. A big mad happy shaven-headed figure with a keen yet gentle voice and more than a few neat, bluesy lines on his assorted saxophones.

After the obsessive showmanship and organisation of so many US jazz-rock bands, the Dibango show inevitably felt somewhat crude. But overall Manu Dibango wins hands down. 'Big Blow' was sheer crazy magic.

SUSAN KLUTH

### WARM JETS Fulham Greyhound, London

THE INTERIOR of the refurbished Fulham Greyhound is very mock Elizabethan. On initial viewing the bar with the tiled roof and the sturdy wooden beams which support the weathered wooden roof are stunning. On closer inspection the beams turn out to be fibre glass. All very tacky, honey.

Warm Jets trot out their single, 'Sticky Jack' and the jangling keyboards seem very

mock Elizabethan. Warm Jets, unlike the decor however, are the real thing.

Quite simply Warm Jets provide as pure an evening of entertainment as one will find anywhere in old London town. Paul Ballance, a veritable slob in baggy Oxford outfits, terribly gauche titter and outrageously loud tie, is the unstoppable frontman whose liveliness is catching and whose energy and vitality rival that of a demented Geldof.

Ballance is a real minstrel who plays to the gallery. Using every trick of facial and manual mimicry he is reminiscent of an epileptic Steve Harley. His visual foils are guitarist Maciek Hrybowick who bobs and goggles like a man possessed and the elegant Paul Jeffreys a Burnel lookalike who has the JJ bass mannerisms down to pat. Milton Reame James, a name from the past — he was a kingpin in the early Cockney Rebel — seems to be an eternal eccentric whilst drummer David Calms is merely hidden from view.

Musically Warm Jets reminded me of a rockier version of those pompous English, usually Canterbury based, bands who

tried to be hippies and medieval at the same time. In the Jets case the Elizabethan keyboard wanderings are hand in hand with post punk rock and roll.

Lyrics were for the most part incomprehensible and the between song raps were indecipherable to these foreign ears. The crowd caught the gist, however, and loved it.

Most notable songs were the excellent 'Sticky Jack' and 'Big City Boys' which steals its hook from the theme tune of that intellectuals telly prog, 'Play Away'. It is a hit single, perhaps.

Due to the lack of a notebook I missed the other song titles but in general the whole set is of a high entertaining standard. The only criticism I would put forward is the fact that a few of the songs begin with a whisper and suddenly explode into a roaring riff which, eh, riffs and doesn't develop or go anywhere. Time will heal that, though and for now the Jets are more hot than warm.

They are nowhere near as big as Paul Ballance's egotistical posturing would suggest, but even if they become even half way near that they will do well. RONNIE GURR.

## Judas wants you for a sunbeam

### JUDAS PRIEST Starwood, Los Angeles

YOU CAN tell a heavy metal band by the number of cymbals on the drum kit and the presence of the gold gong behind — Judas Priest make gong music. Preaching sin, hellfire and brimstone, the leathery lads are in LA for three nights at the Starwood — preaching to the converted, baptising those in whom the faith has just begun to stir.

Heavy metal is a religious language all its own, long hair and leathers, crowns and battles, the struggle for conquest of the barbarians of the dawn, the sirens of destiny. Or a bunch of Brum lads indulging the fantasies of the powerless in a welter of sound. Depends whether you're up in the balcony or headbanging down at the front.

The evening begins with local Axis, an axe band and a real treasury of cliches, music for the body when the brain's on holiday, jerking to and fro like a headless corpse. While Judas Priest verge on the camp, Axis are dead serious and therefore deadly. A stack of speakers but nothing to say.

After a long wait the lights go out and darkness as black as leather descends, lights are lit and held up in the air and the ritual mass has begun. Judas Priest emerge in a haze of smoke — like Dracula from his coffin — onto a stage lined with Marshall speakers. Rob Halford moves to the front dressed like a policeman in leathers, speckled in studs, complete with handcuffs on hip and whip underarm, invisible behind cap and shades.

The bass drum begins to pound and heads begin to jerk. Already Halford is urging the boys to 'bow down to your knees and repent if you please.' Straight to the point.

During the course of the show the jacket and studs come off and Halford is left simply singing head down into the mike. An extraordinary screaming Gothic voice.

This is music for the boys, hell bent for leather, the crowd is almost totally male and the real heroes are Glenn Tipton, in red latex trousers, and K.K. Downing, knee high boots and long hair flailing round his back. Guitar believers both, offering their axes to the boys at the front, rushing forward during solos while fists stretch out from the crowd, pounding them forward. "Together we will take on all the world." The working of electric elbows.

The entertainment mixes material from the last two albums in a concoction that is about as subtle as Joe Frazier's strategy for winning fights. You get a certain freedom from constantly pounding your head against a wall. 'Beyond the Realms', 'Evil Fantasies', 'Whisky Woman'... the music marches on.

Rob Halford's 'thank yous' are curiously affable, not to say downright grateful, at times he almost seems to be laughing at the whole affair, acknowledging with a wink that it's all an act, boys.

Then it's back to the exorcist voice, the preaching and the bullying. He promises free whips at the door "to take home to your respective motels, coffins and sarcophagi."

'Starbreaker' sees the drums go into strobe for a brief Les Binks' solo while fists are raised and the crowd roars.

And it's all over. Another night out with the boys. Heavy metal's the same the world over, making presents of power to the frustrated, rock and roll heaven.

# AVERAGE WHITE BAND TURN BLUE.



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# Disco

## UK NEWIES

**POUSSEZ:** 'Come On And Do It' (LP 'Poussez!' Vanguard VSLD 70412). Just made to mix out of Gino Soccio and huge on imports, this simple 122bpm punder trucks along for 7:38 with squealing and cooing chix repeating the "do it to me" title line and a great "where'd ya learn to funk like that, c'est bon" hook; however, Pye still seem to think the lightweight 130bpm 'Never Gonna Say Goodbye' should be the single. French for "push", the group's name is pronounced "Poo-say" or "Pussy"?

**PLAYERS ASSOCIATION:** 'Hide The Groove' / 'Everybody Dance' (Vanguard VSL 5012). Their LP's other two big dance tracks make a dynamic 12in coupling, the latter persistently driving 6:55 topside chugger keeping up a weird fluttering electronic effect (which mixes with CIA's 'The Groove Is Hot' while Chic's 132bpm oldie on the 7-03 flip seems bland without the vocals until it hits a rattling long Latin rhythm break).

**DALIDA:** 'Lambeth Walk' (EMI 2937). Cairo-born Italian songstress has been a superstar in France since the '50s and is currently wooing Continental discos with an irresistibly silly revival of this catchy old World War II dance craze hit! A must for MOR jocks - but instead of this English language version (which misses the whole point), try to get the livelier French sung original (Orlando IS 43-47). Be warned, it's so madly infectious you'll be whistling in no time!

**SLY DUNBAR:** 'Rasta Fiesta' (Virgin Front Line FLS 12012). Dynamic instrumental by the reggae percussionist with a great easy 118bpm fusion tempo on 4:02 12in that's much more disco than reggae, the rhythm right up front and everything else way back in the mix. Check it out. It could be huge!

**HERBIE HANCOCK:** 'Tell Everybody' (CBS 7229). A bleeding travesty, this terrific 121bpm leaping LP hit, much better than 'You Bet Your Love', is only on edited 3:55 7in. Bah! CBS do it again!

**MELBA MOORE:** 'Pick Me Up, I'll Dance' (Epic EPC 12-7234). Bright sounding

127bpm galloper on 7:00 12in should pick up plenty of pop fans and get really big now it's out here.

**BOMBERS:** ('Everybody) Get Dancin' (Flamingo 12-FM 1, via Magnet). Big on import for ages but now slipping, this UK issue on orangeade full coloured 9:20 12in through Mike Collier's new disco label may push the smoothly churning 128bpm punder onto pop jocks, though it must be stale for some of them too now. It always worked well with Gary's Gang and is a similarly classy production.

**S.H.A.M.A.S.:** 'Uptown Festival' (RCA DDC 003). Highly prized when on promo 12in exactly two years ago, this 127bpm Motown medley is now on full uninterupted 8:52 commercial 12in for the first time and should still be useful for many.

**T-CONNECTION:** 'Saturday Night' (Arista AR 7658). Always catchier and (for hip jocks) initially bigger than 'At Midnight', this steadily thudding 113bpm jitterer has now on full uninterupted 8:52 commercial 12in with emphasised rhythm track and stretched-out repetitive central section.

**TWO MAIN SOUND:** 'Que Tal America' (Miracle M1-12). Remixed for America by Pete Waterman (who adds some incongruously English-accented singing and "say What? ... Ahh Freak! ... retorts!"), the recently big Latin leaper is now on eye-cued 9:20 12in with a lot of changes including a slightly slower 128-129bpm tempo, clapping, and complete restructuring.

**EVELYN CHAMPAGNE:** 'Shame' (RCA DDC 001). So recently huge that some jocks still play it as a newie (walcha wai!), the classic 133-135bpm filler is again on 6:35 12in.

**LAMONT DOZIER:** 'Boogie Business' / 'Going Back To My Roots' (Warm Bros LV 24). Full - til' 128bpm old - time soul charger with gestures to modernity like some synthesizer licks and a 5:08 12in format (with glossy LP-style sleeve), flipped for terrific value by the full 6:31 of its atmospherically building 108-112bpm classic from '77.

**JONESES:** 'Sugar Pie Guy' (Mercury 9189184). Classic

soul group looper from '74 with great "spudadoo" scattling seems surprisingly mellow and slow 124bpm on this full 6:29 12in. Double-A flipped by GABOR SZABO 'Keep Smilin', the beautiful '74 guitar charging 87bpm jazz-funk swayer from '76.

**LINDA CLIFFORD:** 'Bridge Over Troubled Water' (RSO RSOX 30). Mother Home's little boy Nicky doesn't like it, but long (other) rags ticks do - so this 10:20 marathon 130-133bpm 12in "disco" reworking of the hallowed Simon & Garfunkel anthem should pop. You can actually mix it into Light Of The World if you're clever!

**STICKY FINGERS:** 'Waatin' My Love' (Epic EPC 12-7235). Frantic fast 133bpm girlie group punder on 7:30 12in mixes well with Arpeggio and has rasping brass, thumping break and Latin rattling towards the end. Equally as hot as their US LP's 'Night Time', it's however flipped here by the ponderously funky 10:15 Rose Royce - type 99bpm 'Party Song'.

**LORRAINE JOHNSON:** 'Feed The Flame' LP (Epic EPC 12-7235). Useful alternative to the US 12in (and far better than the short single), this 8:09 version of the walling rhythm - funk is a great one. Rose Royce clocks in at 125bpm. Emptier and less compulsive is the break-filled 132bpm 'I'm Learning To Dance All Over Again' (Arista) once the original LP title.

**BOBBY WOMACK:** 'Honey Dripper' (LP 'Roads Of Life' Arista AR 7658). Slow starting, springy 120bpm leaper hark back to the old R&B 'Honey Dripper' brass bits but while the hottest cut so far doesn't really hang together, it's strongly. Others to check could be the soulfully swaying 85bpm 'How Could You Break My Heart', 'Practically Perfect' (138bpm title-track, and already relaxed 111bpm evening-closer, 'Mr DJ Don't Stop The Music').

**KEITH BARROW:** 'Physical Attraction' LP (CBS 63876). The lightly leaping squeakily soulful 129bpm 4:05 title-track was once a rival to 'Bang A Gong' but now the latter is on longer mixed 12in with the LP's other hot cut as flip, 'Joyful Music'. Not much point this late.

**OLYMPIC RUNNERS:** 'Keep It Up' / 'Whatever It Takes' (RCA DDC 004). Well known spirited 128bpm leaper and a more interesting flip with a jagged first half which takes off halfway at a 122bpm jazz-funk lick, coupled on 12in.

**ISH:** 'Don't Stop' (TKR TKR 7640). Strange little jiggy 118bpm strutting thuder with a jazz-funk feel and squeaky male singing by Foxy's Ish Ledesma.

**WITCH QUEEN:** 'Get It On' (RCA FC 1459). T. Rex's tune is still known in the States as 'Bang A Gong' but this 135bpm US disco hit version on 9:58 12in reverts to its true title here. Co-produced by Gino Soccio, it's got his trademark thump-thump stomping through everything, not much vocal, and good phasing effects.

**DISCO VARY:** 'Get It On' (Pinnacle P1P-12). Not the T. Rex song, this one's a thumping 127bpm pop 12in from the Mike Collier / Pete Waterman stable, spilt by crass vocals.

**VICKI SUE ROBINSON:** 'Nightime Fantasy' (RCA FC 1441). Bland and rather unexceptional 131bpm hustler builds predictably with panting rhythmic breaks on 8:15 12in from a spoof-horror flick called 'Nocturna'. It's out here in unwarranted haste.

**MR PRESIDENT:** 'La La Llambo' (Salsoul 145). Happy chant along 133bpm calypso could work in silly spots.

## MIX MASTER

PHIL SALTER, mobile from Whitefield (061-766 2477), recently did a Manchester charity marathon for 12 hours in which time he practised his mixing, coming up with an oldie-but-goodie in Herbie Hancock 'Tell Everybody' (CBS LP) chopped into FLB 'Boogie Town' (Fantasy 12in, minus intro), then carrying on with a chop into Crackin' Double-Love (WB 12in), fading into percussion intro of T-Connection 'At Midnight' (TK 12in) which he kept going under the 7in version (clever laid!) before fading out the singing and mixing Players Assn 'Turn The Music Up' (Vanguard 12in) over the drums - all without varying much with a bit of finger-pressure on the platter! Meanwhile, STEVE WIGGINS (Barry Rugby Club) has been getting a good echo effect using two copies of Chic 'Le Freak', prompting a very unwally young lady to come up at the end of the evening and ask, 'Is that what you mean? In Record Mirror last week - American Mixing, isn't it called?' "No my dear," replied Steve (here I suspect trying to prove his butch manliness!), "It's simply an echo. Tell you what, though, I'll give you a lift home and we can discuss it in more detail!" There, see what mixing can get ya!

## DJ TOP TEN

STEVE DEE of High Wycombe's Mustang Music Management mobile set-up (0494-443508) plays many village hall type gigs around the Chilterns, attracting large but very young audiences who are most definitely pop-oriented. However, says Steve, he has no complaints about being known as a pop jock and could name a few local "super-hip" funk jocks who watch his activities with very jealous eyes. I'll believe it! Steve's floor-fillers may make funksters cringe, but don't dare call him a Wally...

- 1 ACCIDENT PRONE, Status Quo
- 2 SOMETHIN' ELSE, Sex Pistols
- 3 LUCKY NUMBER, Gene Lovich
- 4 INTO THE VALLEY, Skids
- 5 CLOG DANCE, Violinski
- 6 SOUND OF THE SUBURBS, Members
- 7 OLIVER'S ARMY, Elvis Costello
- 8 WAITING FOR AN ALIBI, Thin Lizzy
- 9 DON'T STOP ME NOW, Queen
- 10 KING ROCKER, Generation X

Verigo  
Shiff  
Virgin  
Jet  
Virgin  
Radar  
Vertigo  
EMI  
Chrysalis

## HOT VINYL

TERRY HOOPER (Ilford Room At The Top) was recently mentioned for his Tuesday oddies sessions, so for an interesting switch here's his current "re-heated" vinyl listing of funk oldies that still size! Labels unless noted as US are for original UK release.

Donald Byrd 'Change (Moses) You Wanna Hustler' (Blue Note LP). Barbara 'Shack Up' (UA), Juggy Jones 'Inside America' (Contempo), Joness 'Sugar Pie Guy' (Mercury), Champs Boys 'Tubular Bells' (Philly), Barrabas 'Checkmate' (Atlantic), Brass Construction 'Movin' (UA), Crown Heights Affair 'Far Out' (Polydor), John Handy 'Hard Work' (Probe), JB's 'Monorail' (Polydor), Willie Henderson 'Dance Master' (Contempo), Barry White 'Sing' (US Leo), Side Effect 'Keep That Same Old Feeling' (Fantasy), James Brown 'Bodyheat' and 'Hot Pants' (Polydor), Fatback Band's 'Street Dance' (US Perception), Yum Yum (Gimme Some) (Polydor), 'Wicky Wacky' (Polydor) and 'Keep On Steppin' (Event)'. Yup, '76 was a good year, wuzzn't it?!

## CONTRIBUTORS

THE UK Disco Chart is currently being compiled by myself alone again, as in practice the RB Research computer system was far too complicated and actually took longer than doing it all by hand! Radio Luxembourg don't seem to realise this yet, though. Anyway, contributors, please always include the label details when listing anything on import as many of you are missing out on the chance of a HOT VINYL feature by not giving enough import info. Oh, and EMI LRD postcard users, please note that your cards do NOT get forwarded to EMI afterwards, contrary to whatever you may have been told.



IS IT a bird, is it a plane? No, it's Froggy...looking silly! Why d'ya wear your underpants outside your trousers, eh Steve?

## IMPORTS

**PRINCE PHILLIP MITCHELL:** 'Let's Get Wet' (US Atlantic DSKO 185). Sexy slow "wake up baby" boy-and-girl dialogue expodes into a jaggedly jumping and thumping 126-128-130bpm rhythm rattle with syndrums and Sylvester-style singing on the 7:01 A-side, though the basically instrumental chix-backed 4:39 B-side could prove stronger. On promo 12in only, the parent LP being 'Top Of The Line' (US Atlantic 19231).

**WAR:** 'Good, Good Feelin'' (US MCA MCA-13918). Typically War-like yet different too, this 7:43 12in overlays their usual jittery rhythm and chanting with a remorselessly driving 125-126-127bpm smacking and clapping beat that creates a lot of tension. It's due here next week (12MCA 418), but minus the US coupling of their old 119bpm 'Galaxy' in its 7:28 remix form.

**MASS PRODUCTION:** 'Strollin'' (LP 'In The Purest Form' US Cotillon SD 5211). Although featuring a slightly shorter version of their current 'Can't You See I'm Fired Up' 12in and a monotonous 128bpm 'Firecracker' funkier, the set's hottest cut so far is this pretty little throw-away, a delightfully catchy, slow-starting 113-114bpm jazz-funk 4:11 instrumental tripper with solos from vibes, electric piano, etc. between brief tempo pauses.

**MICHAEL JACKSON:** 'You Can't Win' (US Epic 28-50688). Surprise, surprise! What starts out for quite a while as an OK but ordinary 127bpm strutter imperceptibly gathers energy (though not speed) and adds in clapping, scattling and a whole lot of dynamic party atmosphere so that by the end of the 7:14 12in it's roaring and raving! Then the 2:58 flip repeats all the high energy bits in edited form. From 'The Wiz', it's a Quincy Jones production.

**BRAINSTORM:** 'Hot For You' / 'Don't Let Me Catch You With Your Groove Down' (US Tabu Z28-5515). On full 10:38 12in this complicated, squawking girlie group thumper accelerates through 130-134-135-139-138bpm for a fast, furious and undeniably exciting finish, though I still think it's a bit messy getting there (try mixing in at the 135bpm break halfway). The chugging mainly instrumental 126-128bpm flip at 4:45 is only seconds longer than the already reviewed 7in version.

**EVIE SANDS:** 'Keep My Lovelight Burnin'' (US RCA PD-11549). Thumping though laid-back 134bpm punder on 7:10 12in, by a reversed white girl with an interesting track record but little real chart success since her soulful 1964 debut, this blandly booming hustler isn't really different enough to rise above initial import interest, I fear.

**MANDRE:** 'Swang' (LP 'M3000' US Motown M7-917R1). Surprisingly traditional 'Kansas City' - type 124bpm swinger with a backbeat clap, but tarted up with electronic beat and synthesizer to become oddly effective and modern. Also derivative (of Rick James' 'You And I') is the 123bpm 'Spirit Groove', while 'Freakin' Fine' is a steady 135bpm clapper and 'Final Funk' a ponderous slow 87bpm specialist funker.

## JOX VOX

JASON WEST of Cambridge-based roadshow fame (0223-48649) reports, "This Wally thing is getting ridiculous. At Milldenhall Community Centre recently I was in the middle of playing all the top soul stuff and hot imports when a puy came up to ask if I could play some new soul. I queried what he'd like and he requested Wild Cherry 'Play That Funky Music' or Joe Tex 'Ain't Gonna Bump No More'!" ... which is actually the sort of story I'm now getting from lots of you. F'rinstance, CHRIS JONES (mobile from Cathays, Cardiff) says, "I was asked the other day by a middle-aged lady for 'That latest Beatles record - you know.' After several suggestions including the new Wings one, she informed me it was called 'Mull Of Kintyre'!" Well, we can't all be experts ... thank God.

## DISCO DATES

**WEDNESDAY (18)** Greg Edwards' big Help A London Child charity night at Southgate Royalty raffles a 1700 Sony hi-fi and 1,000 of other prizes, with PA's by such as Kenny Everett, Dusty Springfield; **THURSDAY (19)** Players Association & Light Of The World hit Hammersmith Odeon; **FRIDAY (20)** Chris Hill & Graham Gold funk Southgate Royalty before Chris dashes to the Calster Funk Weekend, Light Of The World swing Maidenhead Leisure Centre; **SATURDAY (21)** Greg Edwards & Graham Gold funk Southgate Royalty, Bob Jones & Paul Gratek funk Canvey Gold Mine, Graham Dene & John DeSade hit St Albans City Hall, Players Association do Dunstable California Ballroom; **SUNDAY (22)** Light Of The World & Pete Tong funk Gravesend Woodville Halls; **WEDNESDAY (25)** Light Of The World reach London Sundown in Charing Cross Road, Stuart Robinson funks Collingham YC; **THURSDAYS & SUNDAYS**, Ashley Woods tries to funk Sleaford Grapes but needs more support from import fans.

**Playboys**

April 18 Birmingham, Barbarella's.  
April 19 London, Odeon Hammersmith.  
April 21 Dunstable, California Ballroom.  
April 23 Middlesbrough, Madison.  
April 24 Newcastle, Madison.  
April 25 Sheffield, Top Rank Suite.  
April 26 Portsmouth, Locarno.  
April 27 Slough, Community Centre.  
April 28 Stroud, Leisure Centre.

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# RECORD MIRROR

## CHART FILE

ONE OF the biggest hits of 1970 was 'Bridge Over Troubled Water'. Featuring the distinctive voice of Art Garfunkel the song was Simon & Garfunkel's only number one hit. Since the duo split in 1971 Paul Simon has had five hits, the biggest being 'Mother & Child Reunion' which peaked at No 5. Garfunkel has had only two hits in the same period but both have been chart-toppers. His first, 'I Only Have Eyes For You', on which Andrew Gold played drums, piano AND electric guitar, spent two weeks on top in October 1975, scoring a silver disco. His second, 'Bright Eyes' had already sold over 250,000 and is the first No 1 to be achieved by its writer and producer, former Womblesmeister Mike Batt (Mike's previous best being a No 2 hit, 'Wombing Merry Christmas' in 1975). In the wake of the success of 'Bright Eyes' Garfunkel's album 'Fate For Breakfast' smashes into the album chart this week at No 39. One of the best debut albums in recent months has been the Sniff & The Tears collection 'Fickle Heart'. Despite an excellent performance recently on OGWT the group has been largely ignored. This should be remedied shortly when the album's stand-out track 'Driver's Seat' (originally released last November) is re-released as a picture disc. The group have been together for less than a year and their leader Paul Roberts is better known as an artist, with exhibitions of his work having been staged all over Europe. All the artwork on the album sleeve is Paul's work as is the design on the pic-disc. Apart from 'Driver's Seat' the best tracks on the album are 'Fight For Love' and 'The Thrill Of It All'. The latter is a fluid mid-tempo song reminiscent of Steely Dan at their best. The Police's debut album was released here last November and after one week on the album chart at No 100 it disappeared. This week it comes back strongly, charting at No 70. With a recent repeat of their 'Rock Goes To College' performance, their American success, and the probability that the re-released single 'Roxanne' will make the singles listing shortly, the album seems to be set for a well-deserved top twenty placing. 'Look Sharp'

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15	19	SWINGIN', Light Of The World	Ensign 12in
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17	18	LIVIN' IT UP (FRIDAY NIGHT), Bell & James	A&M 12in
18	17	LOVE BALLAD, George Benson	Warner Bros 12in
19	14	CONTACT, Edwin Starr	20th Century 12in
20	25	DANCER/DANCE TO DANCE, Gino Soccio	Warner Bros 12in
21	27	BY THE WAY YOU DANCE, Bunny Sigler	Salsoul 12in
22	29	THE RUNNER, Three Degrees	Arista 12in
23	20	I WHO HAVE NOTHING, Sylvester	Fantasy 12in
24	22	LOVE AND DESIRE, Arpeggio	Polydor 12in
25	40	JAMMIN' AT THE DISCO, Philly Cream	Fantasy 12in
26	36	CAPTAIN BOOGIE, Wardell Piper	Midsong 12in
27	30	HERE COMES THE NIGHT, Beach Boys	Caribou 12in
28	26	GET DOWN, Gene Chandler	20th Century 12in
29	21	EVERYTHING IS GREAT, Inner Circle	Island 12in
30	78	AIN'T NO STOPPIN' US NOW, McFadden & Whitehead	US Columbia 12in
31	24	STRAIGHT TO THE BANK, Bill Summers	Prestige 12in
32	28	MONEY IN MY POCKET, Dennis Brown	Lightning 12in
33	35	TURN ME UP, Keith Barrow	CBS 12in
34	32	DO IT, Hilary	US Columbia 12in
35	39	GET IT UP FOR LOVE, Tata Vega	Motown LP
36	23	YOU BET YOUR LOVE, Herbie Hancock	CBS 12in
37	71	ROCK YOUR BABY, The Force	US Phil Int 12in
38	4	A FREAK-A, Lemon	US Prelude 12in/LP
39	34	PARTY DOWN, George Duke	Epic 12in
40	37	FEED THE FLAME, Lorraine Johnson	US Prelude 12in/LP
41	52	PICK ME UP I'LL DANCE, Melba Moore	Epic 12in
42	68	MAKE MY DREAM A REALITY/THIS HAPPY FEELING/DO LOVE YOU, GO	US Arista LP
43	46	SNOW BLOWER, B. Baker Chocolate Co.	US LRC LP
44	21	THERE BUT FOR THE GRACE OF GOD GO I, Machine	RCA 12in
45	75	KNOCK ON WOOD, Ami Stewart	Atlantic 12in
46	53	TELL EVERYBODY/READY OR NOT, Herbie Hancock	CBS LP/US 12in
47	85	MAKE YOUR MOVER/SUGAR SMACK, Joe Thomas	US LRC LP
48	72	SATURDAY NIGHT, T. Connection	TK 12in
49	49	MAGNETISM, Eugene Record	Warner Bros 12in
50	42	SOULFUL STRUT/ETC, George Benson	Warner Bros LP
51	56	BABY BABA BOOGIE/SHAKE, Gap Band	US Mercury LP
52	46	HIGH ON YOUR LOVE/YOU AND I, Rick James	Motown 12in
53	63	DR. JACKYLL AND MR. FUNK, Jackie McLean	US RCA LP
54	51	SINNER MAN, Sarah Dash	Kushner 12in
55	74	DISCO JUNCTION, Side Effect	Fantasy 12in
56	33	BYOF, Fantastic Four	Atlantic 12in/US remix 12in
57	44	THE ROCK IS HOT/ETC, Crown Heights Affair	Mercury LP
58	47	(EVERYBODY) GET DANCING, Bombers	Flamingo 12in
59	89	COME ON AND DO IT, Poussez	Vanguard LP
60	55	DOUBLE LOVE, Crackin'	Warner Bros 12in
61	-	FIRST TIME AROUND/LET'S GET UP/THIS GROOVE IS BAD, Skyy	US Salsoul LP
62	-	NYTRO EXPRESS, Nytro	US Whitefield 12in
63	50	DANCIN', Grey & Hanks	RCA 12in
64	64	YOU'VE GOT IT ALL, Peggy Scott	Pinnacle 12in
65	59	BE YOURSELF, Air Power	US AVI 12in
66	62	SUNSHINE HOTEL, Richard T. Bear	US RCA 12in
67	43	I GOT MY MIND MADE UP, Instant Funk	Salsoul 12in/LP
68	54	RIDE THE GROOVE/EVERYBODY DANCE, Players Association	Vanguard LP/12in
69	69	BURNING SPEAR/DO RE ME FOR SOUL, Richard Evans	US Horizon LP
70	41	AT MIDNIGHT, T. Connection	TK 12in
71	67	BOOGIE BUSINESS/LOVE ME TO THE MAX, Lamont Dozier	Warner Bros 12in/US LP
72	-	I LOVE MUSIC/YOU KNOW HOW GOOD IT IS, Montana	US Atlantic 12in/LP
73	83	DISCO BREAK, Hemlock	US Warner Bros 12in
74	57	WHAT A FOOL BELIEVES, Doobie Bros	Warner Bros 12in remix
75	61	DANCE WITH YOU, Cameo Lucas	US Solar 12in
76	65	SHOWTIME/LET'S LOVEDANCE TONIGHT, Gary's Gang	CBS LP
77	70	HOT FOR YOU/DON'T LET ME CATCH YOU WITH YOUR GROOVE DOWN, Brainstorm	US Tabu 12in
78	-	ROCK ON/HOT STUFF/YOU CAN'T CHANGE THAT, Raydio	US Arista LP
79	82	IT MUST BE LOVE, Alton McClain & Destiny	Polydor/US 12in
80	77	BAD MOUTHIN'/ETC, Motown Sounds	Motown LP
81	60	CHASE, Giorgio Moroder	Casablanca 12in
82	80	LET'S FLY AWAY, Voyage	GTK 12in
83	66	HOT NUMBERS, Foxy	TK 12in
84	61	I LIKE IT FUNKY, Arthur Adams	US A&M LP
85	-	POP MUZIK, M	MCA 12in
86	-	CAN'T YOU SEE I'M FIRED UP/STROLLIN'/FIRECRACKER, Mass Production	US Cotillion 12in/LP
87	-	FIRE, Pointer Sisters	Planet
88	-	LIVING ON THE FRONTLINE/FROTLINE SYMPHONY, Eddy Grantice LP/Ensign 12in promo	
89	73	WASTIN' MY LOVE/NIGHT TIME, Sticky Fingers	US Prelude LP
90	-	GOOD GOOD FEELIN' War	US MCA 12in

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