BRUCE SPRINGSTEEN STEPS OUT OF THE SHADOWS

DONNA SUMMER
THANK GOD IT'S FRIDAY COLOUR

DYLAN
RUNAWAYS
RUBINOOS
John Peel: looks pleased with his date, but Fay Fife of the
Bi-linguals is less than satisfied.

Paul Cook drew the short straw and got Rusty "Ghelly" Egan
by a pavement. They dived into the earl and hit until the crowds rushed
by, who were supporting, and believed to have barricaded
to themselves in a derelict house (also
parked nearby) until the riot police
burned up to save them.

Less dramatic, but no less embarrassing, were the experiences
of Wilko Johnson and his Robin
Senders at the Manor recording
studio, where they were recording
their debut album. On finding that
their electric piano kept going out of
tune (and holding up the recording)
they asked the staff if they could
supply a piano tuner. They were told
that such a person was arriving
the next day, to tune the resident
grand piano. Wilko left a note on the
grand, asking the man to attend
during piano too. The following day (hope
this isn't boring you) they
discovered that their piano was still
out of tune. Why? They asked the
long suffering Manor staff to be
instructed that the piano tuner was, in fact,
blind. He faces all round, I believe
the appropriate expression.

Handsome man about town Phil
Lyndon was amongst the guests at a
Clothed into an indoor heated
swimming pool, we were told she had
taken a quick dip earlier in the day. The
recordings revealed that (once
again) the Slits had been enthusiastic
in their description and the young lady had been crooked. I'm
not sure if you hobnobbed
men out there who would like to
respond to your suggestions to

But back to the Slits party. other
guests who enjoyed the Daygo food
and the performance of the Family
Grownies included some Sex Pistols
Pistol Lovers (of some Boulevard Rats (Second
Party). Thanks, Mr. Adams and
job, and I heard Pimmy Ramone
is now a young British group
called Strangeways, the Rich Kids,
the Subs and the Vibrators. As
usual, the festivities degenerated
to a fairly seditious affair - such
a rock's place.

If there's one thing Lucy loves it's
"That's all right" - I'm pleased to
learn that the opening of "Thank God It's
Friday" at a plush Westminster was
too much enjoyed. Why, even
my dears, did the organisers send me a

AMANDA LEAR got an even shorter straw in the ageing	
Kate Moss.

Runaways' drummer Sandy West
has been less fortunate. Following a
death session with RM last week,
during which she was pushed fully
parted by WEA to launch
their new deal with Sire Records in Paris
and Paris with the Runaways' Lita
Ford, I heard that Sandy had
arranged to petite dark haired Joan
Jett and I'm told he spent the

during their visit, the Runaways have
been making the most of
London nightlife - Joan Jett and
Sandy have enjoyed a girl's night
out together at the Music
Machine, seeing them both hanging
over a balcony together, in their
identical leather jackets and
matching hairstyles, would almost
make you think you had too
many.

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LITA FORD draws Phil Lynott, but is this just a front?

The Clash made vain attempts to be
recognized by members of their
record company. Albert, however, was
Eric Clapton's escort, Patti
Langland's was Friday's girl, who
knew the music and was
amongst their audience at London's
Pepsi-Cola Pavilion.

I hear from sources that I can't
divulge that the choice of the bill was
not by Dylan's personal choice. In
fact far from inviting himself to
COME COME to play, Dylan had
never seen or heard of the band until
the Great Day 1981.

Before we leave the Picnic let me
tell you that Bob Dylan relaxed
the evening before the show by going
to "Lumpy and "Tony" and I actually
met "David Bowie" isn't that

So pretty Peter Powell has been
promoted to take over Tony
Blackburn's airshift. He will continue to

DYLAN meets his match, but which one is the Lone Ranger?

Has Lucy met her Match?

Searching through the life of the partner of your
dreams is very frustrating if you don't have
the good fortune to be as

carefree as Graham Parker. However, one
dating agency has taken the
waiting out of wanting and
hit on the bright idea of make
video tapes of their clients - so

Lucy, don't you think?

That way, you don't find
yourself in the embarrassing
situation of ripping the red
card off out of your
budget and suddenly
ghastly would be escort
arrives at the allotted hour.

Part young publicist Alan
Edwards hit on the idea of inviting

Paul Cook: drew the short straw...
**Rod to tour & new album**

SUPERSTAR Rod Stewart goes into the studio to record his new album next week.

Tentative title of the new LP will be 'Blondes Have More Fun'. It will be recorded in America and the release date is expected to be in October.

Record Mirror also understands that there are definite plans for Stewart to tour Britain in December. Some dates, including those in London around Christmas time, are already certain.

There are hopes too that Stewart will play his usual New Year concert in Scotland, and an arrangement has been delayed until the future of the Glasgow Apollo as a rock venue is decided.

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**Temptations return**

SOUL veterans The Temptations return to Britain in August for a month long tour.

A series of club dates at Manchester Odeon, London Astoria, Birmingham Odeon, and Leeds Queens Hotel precede two shows at the London Palladium on September 17.

They then play Nuneaton on September 18 before returning to the States.

The tour is for their album 'The Temptations' which has been released by their new label, Rezillos, the London based outfit.

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**Sid Vicious links up with Johnny Thunders**

SEX PISTOL Sid Vicious has broken with the two other members of the group and is currently forming a band with Johnny Thunders.

According to Vicious the group, The Living Dead, will be managed by his girlfriend Nancy Spungen and will include Thunders and guitarist Henry Paul, a drummer yet to be found.

Read about Sid's new band and his life since the Sex Pistols split in an exclusive Record Mirror interview next week.

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**The Strain**

**Connolly, Paxton, Havens headline Folk Festival**

**Free UFOs**

**Cimaron's concert for Marcus Garvey**

**Culture tour changes again**

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**New single from Phoenix**

**Mac Curtis coming over**

**Steve Gibbons joins benefit**

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**Cimaron's concert for Marcus Garvey**

THE Cimaron play a remembrance concert for Marcus Garvey at Liverpool University on July 22. They hope to raise money for a memorial for Garvey - the man behind the 'Back To Africa' movement in the West Indies in the twenties.

Another Caribbean festival on the same day features the Sons of Jahl, Alvin Ellis and Aswad in an all-night bill to commemorate the anniversary of theenth of H.I.M. Haile Selassie 1. It's at the Mayfair Cinema in E5, and it starts at midnight.
**Jingle bells Sayer gigs**

LEO SAYER is to play a series of Christmas concerts at Manchester Apollo Theatre at the end of the year. Sayer will play six concerts at the 2000 capacity arena on December 23rd, 24th, and 25th. The concerts will be the singer's first British dates in over ten years. Tickets for Manchester and other venues are on sale now. Sayer has also announced a series of European dates in early 1980, including a show in London's Hammersmith Odeon on January 1st.

**Fab tour by Shads**

THE SHADOWS are to play a month-long British tour in September. The tour will be the group's first since they appeared with Cliff Richard in February.

Since the end of their last tour, The Shadows have been involved in solo projects. They will tour the UK with a six-piece band and several session musicians. The tour will include a show at the London Palladium on September 4th, followed by a show at the Manchester Odeon on September 5th.

**Steel band record theme for Commonwealth Games**

THE GROOVERS Steel Orchestra, an eight-piece London steel band, release their first single, Commonwealth, on July 28. It has been adopted by the English sports teams as the theme song for the Commonwealth Games. It has also been chosen as the official theme of the '79 British Legion Poppy Appeal. The Groovers Steel Orchestra will play for the team, to represent Britain at the Commonwealth Arts Festival, held concurrently with the Games, and will play concerts and events linked with the Games as well as at the closing ceremony.

**Commodores follow up**

TOP American soul group the Commodores follow up their successful album 'Flying High' by releasing their third album, 'Three Times A Lady'. The album, which is produced by Lionel Richie, includes new material and some songs from their past albums. The Commodores are currently recording in their new studio in Los Angeles.

**Second album from Dundas**

SINGER AND Songwriter, David Dundas releases his third album, 'Vertical Hold', on August 10. Dundas, who shot to fame with the hit 'Jeans', a top 10 hit, in 1979, has written all the songs on the album, including 'Guy the Gorilla', 'Radio Fun', and 'The Love Song'.

**Marshall Hallam album release**

MARTIN HALL is their third album, 'The Love Song'. The album is produced by John Lennon, and includes three new singles, 'When I Was Your Man', 'The Love Song', and 'You're My Star'. The album has been released on the Island label.

**Sign of Ferry at last**

BRYAN FERRY releases a new single on July 21. The single, 'Sign of The Times', is the first release since the departure of the band's lead singer, Bryan Ferry, last year. The track features Julian Marshall on keyboards and Kirk Hall on vocals.

**Jingle bells Sayer gigs**

**Ray Stevens on tour**

TOP American singer songwriter, Ray Stevens, visits Britain for a series of selected dates in September. Stevens, famous for his hit 'Shadrach the Monkey', 'Mr. Bluebeard', and 'The Breaker', plays the London Palladium on September 4th, followed by a week at the Manchester Odeon. Stevens will tour the UK with his new album, 'The Breaker', released on September 1st. Stevens is also planning a series of European dates in early 1980, including a show in London's Hammersmith Odeon on January 1st.

**Leo Kottke's 'Burnt Lips'**

LEO KOTTKE releases his second album 'Burnt High' on August 1. The album includes new material and some songs from his past albums. Kottke is on tour with his band, the Kottke Band, and will play a month-long series of dates in Britain starting on August 1st.

**Ignatz Highland Fling**

SCOTTISH fans can catch Ignatz the summer touring the Highlands of their native land. The tour is appropriately named the Ignatz Highland Fling, and dates include: Edinburgh (July 25, 27), Inverness (August 1, 2), and Aberdeen (August 3, 5). Ignatz is also planning a series of European dates in early 1980, including a show in Edinburgh's Festival Hall on August 1st.

**RCA in swoop shock**

THE CAREER of two internationally renowned artists took an upward swing last week as they signed a major new deal with RCA. Both Paul Anka, a chart success since the sixties, and Melanie, her first for some time, were announced as RCA signees.

**Two specials from Stars**

RADIO STARs take a break from recording their second album to play two special dates at the London Palladium on July 29 and 30. No advance tickets will be available for the two dates, which are all sell-out shows. Support acts will be Deep Threat (29) and The Beat (30).

**John Cooper Clarke gets help**

BEAT poet Bill Wyman will produce and co-produce, on the debut album by Manchester poet John Cooper Clarke. The album is currently being recorded for CBS, and Clarke appeared as a support on the Bee Tour last March.
Darts, Ferry, Lynch on 'Fun Day' and 'Star' shows

DARTS TOP the bill at a Radio 1 Roadshow 'Fun Day' special at Leicester Mallory Park on July 20. Also appearing will be Bryan Ferry, Smokie and the Goodies.

* THE JOINT search by the Sun newspaper and Radio 1 to find new band talent in Britain leads to a series of special 'Happid' programmes.

In three afternoon presentations 'Do You Wanna Be A Rock 'n' Roll Star' will highlight different aspects of the music business to help find new bands.

The first, on July 15, featuring Muff Winwood, will look at the ways for new bands to be recognised. On July 19 Phil Lynch talks about stage presentation and songwriting, and Dave Edmunds rounds off the series on August 9 with a talk on studio techniques.

* ED STEWART starts another week of Radio One roadshows at Worthing Steyns. Other dates are: Esher House The Whits Town 28, Rumgale Main Sands 30, East Mersea Campsite 27, Clacton West Greenway and Martine Parade 28.

IN BRIEF

WEA have signed the Siouxsie label for the UK. Bands on the label include the Rascals, Flamin Grooves, Taking Heads, Dead Boys and the only British band, the Berlino.

BROOKLYN-based heavy metal band Just Water have signed to Virgin and release their first single 'Singing In The Rain'. On July 29.

SHAM to play the Palace Hotel, Douglas, Isle of Man on July 23 as part of a series of summer concerts there.

GLOUCESTERSHIRE's first band recently released their debut album 'T'. Individual, play the London Music Machine on August 15.

FORD and the Fashion play a two-night stand at the Empire Cinema, London on August 22 and 23.

T'S MACFARLANE to play the Empire Cinema, London on August 21 and 22.

TWO nights of entertainment will be provided by the Daily Mirror Club, West End. The club plays a series of weekly concerts on Thursdays at the end of August. A new single from the Band, a revival of their hit 'I've Got A Feeling', is released this week.

JIMMY PAGE's four-night London engagement will be released until August 4. Pat Whiteley and Gary Henson by the bill at the third night of the Festival on August 27.

ADVERTISING

ADVERTISING also play the Empire Cinema this week at: Trundle Abbey Inn July 20 and 21, Cole Arcadia 22, Dublin Arcadia 23 and 24, Portrush Arcadia 23, Belfast The Pound 23 and 24. Their single 'I Don't Need To Tell Her' is released this Friday.

THE NORTHERN ECHO have cancelled their concert at Devizes Town Hall on July 29 and replaced it with their own concert in Bath on July 30.

THE RICH KIDS continue touring this month with gigs at: Aberdeen Shields 30, Glasgow Shields 31, Edinburgh Clubs 30, Lincoln 31, Cardiff Top 13, Northwich 13, Torquay Town Hall 2, Plymouth Metro 3.

CONCERT HALLS burned down

ROCK AGAINST RACISM last week accused what they described as 'right wing extremists' of starting fires at two halls previously used for RAR concerts.

They believe that the fires - at the Albany Empire in Deptford and the Hackney Empire in Hackney - were deliberate - and both burned.

Now RAR is appealing to raise £10,000 to make good the damage. The Appeal, which is being severely hit by the fire, is to be launched on July 15.

"There has been an intensification of these attacks recently and we are afraid that as well as black groups there is a place to play. And we are afraid that people interested in rock 'n' roll will be able to give us support to repair the damage."

Anyone who is interested in helping (including groups) should send contributions to: Fire Fund RAR, c/o Co-Op Bank, 110 Leman Street, London, E1.

In the Horse's mouth

IANTREE RACENOE: In Liverpool will be the venue for the Rolling Stones' 1978 Gala. On Saturday, August 26, 1978, the Stones will be appearing at the RACENOE, which is the venue for the Rolling Stones' 1978 Gala.

Tickets on sale to adults and children under ten will be sold on the RACENOE. The tickets will be available for £1.50 at the venue. All profits will go to the Relief Fund.

The ticket will run from 1 p.m. to 10 p.m. each day.

Jilted's going steady

EMI HAVE won the race by major record companies to release the 'Hit' debut single by unknown Manchester artist Jilted John.

The single, 'Going Steady', was originally released by Manchester-based independent Richard Records and a first pressing of 15,000 sold out with virtually no exposure!

'Going Steady' is a 'teenage romance' novelty tune that Richard claims is the first of a series of similar releases. As yet, no-one knows who Jilted John is but EMI intend to give the single full promotion to secure a national hit.
She's all woman, but she sure ain't no lady.

She's Millie Jackson. The no-holds-barred body and soul singer. And she'll lay it on you about love and life like no-one else ever did. Millie's ready and waiting on her hot new album, 'Get it out'cha system'. So, Why dont'cha?
SOUTHERN CALIFORNIA and Northern Mexico blend into one another like Surrey and Hampshire; place names have a similar ring, reflecting the Spanish presence from another era more than Indian or English influences.

San Diego could be in either, but is in actually the last major city in California before the border, clinging like a limpet to the edge of the San Diego Bay, an oasis in the scorched rolling countryside. For years it has been a naval base, but now boasts a huge University campus as well, an audience that Bruce Springsteen had never played to live before.

On the day of the gig, an RV (Recreational Vehicle) full of international journalists makes the 200 mile journey down from Los Angeles in a last ditch attempt to get a few words with The Man whose four month tour of the States has received critical and public acclaim and is a reaction, bordering on religious fervour.

He has survived being 'The Future Of Rock And Roll' (a prophetic epithet if ever there was one) and his latest album 'Darkness On The Edge Of Town' owes its chart ratings more to his apocalyptic three hour live performances than any record company hype.

The best Sunday papers throughout the land have been devoting long articles to him, welcoming the return of 'the heroic figure in rock and roll' but Springsteen is still breaking out of a rut following -- even though nearly soldout 20,000-40,000 seat venues would indicate that Stardom is but a short step away.

He deserves it. His live performances make any amount of promotional thunder sound like gaseous effluvium in a North Sea Gale. Even those glorious 'Born To Run' concerts seem almost pale to the hurricane force that is now hitting the stage every other night, never seeming to run out of energy.

He slings material from all four albums, using nearly every song from the new one, never padding on the same show. With a wall of rock and roll from the East Street Band rolling over the audience, Springsteen runs round the stage like a demoted axeman searching wild eyed for a means to get higher still on numbers like 'Thunder Road' and 'Adam Raised As Cain.'

The next minute he's stock still in a blue spot for the oppressively sensual "Fire", making Gene Vincent as redundant as Alvin O'Brien and David Bowie a non starter. In the grand tradition of rock and roll he climbs on the piano, races along the catwalk frontstage with sax player Clarence Clemons, and makes forays 20 rows deep into the audience.

The only condescensions to other people's material is to sing Bo Diddley's 'Mona' tonight changed to 'Not Fade Away' for the benefit of The Buddy Holly Story's film star Gary Busey, who is in the audience) or Gary U.S. Bonds' 'Quarter To Three'. Rock and roll from the roots.

"Now he's so different from Bob Dylan!" shouts someone at the back, as if there should be a similarity, but like Dylan, Springsteen has developed an uncanny rapport with his audience.

Twice during his show he went down to rescue an overeager fan from the arms of a security ape, confused by Springsteen's keenness to supposedly commit suicide among the ravenous public. Instead Springsteen takes his electorate but patently non violent fans in a celebration of racing in the back streets, a James Dean like escape from the working life.

He is not so much a performer as a participant, a rock and roll junior sharing a fix. His operettas of fire and frustration touching common ground in the heart of anyone who ever fell like an outsider trapped on the inside.

After four encores, including a beautifully exercised James Brown colossus and revival, the interview potential looked pretty remote. Surely he'd have difficulty knocking the skin off a live pudding after all that. Yet since answering those questions about what he has written in cold type all over the stage.

We gather ourselves together and march crocodile fashion through the milling crowds gathered at the artists entrance waiting for a glimpse of their Hero towards a wall of security men guarding the fortress portals.

Inside the gates there is a large corporation of 'big people' who have magically appeared clustered around in groups, more security and road crews coiling cables into trucks. We had for one of the rooms spread under the Sports Arena like the below decks of an ocean liner. We wait, Bruce by saying hello to a few people and will be with us soon.

'Nirvana' Steve Van Zandt, lead guitarist (and producer for Southside Johnny) comes in to say hello, waving a bottle of brandy, exchanges a few pleasantries and heads in the direction of some less business oriented company. Half an hour later we see Bruce pass our door and disappear into the next room where some radio people put 10 minutes of his time.

Bruce Springsteen has come out of his enforced exile and pushed the darkness far past the edge of town. Fred Rath interviewed him during his American tour.
They say it's a long road to the top. But how fast you get there depends on what you've got under the hood. Racey has it all. Four musicians who look good, write better, and play pure magic. Their debut single, 'Baby It's You', is one great tune from starting grid to chequered flag.

As seen on Top Of The Pops last week.
Michael J. Pukliesni

Buddy Holly

After a while, you had played ‘Not Fade Away’

‘This was the first time. I usually do “Mona”. But Gary Busey was down in the audience so I decided to do it little differently. I took my sister to see the “Buddy Holly Story” — she said it was funny to hear her response. I guess she’s ’a little fan. This song, I’m not sure where all those people came from.

The kids go crazy at a Springsteen concert. Not only does he play mean rock and roll, but he’s on their side too. With no barriers between him and the audience so he can go down to them and get up to him too, but sometimes there are problems.

“The main thing is getting the crowd reaction. At the Forum it was pretty wide down the front. It was because I had the Fire Marshall chasing me during “Inside Ring in The Night”. I chased him and tried to get on stage. This guy was unbelievable! He was yelling at me but I couldn’t hear what he was saying. Then there was a kid trying to get off my ass, which turned into an argument. Anyway, this guy tried to get on stage to the mikes. It’s a good job he didn’t because it would have been the end of his life. The crowd would have gone crazy!

Kissed

‘The crowd is always usually, they might be wild but they aren’t really a mean crowd. The main thing I’m worried about is that I’m going to get down there and somebody else might end up getting hurt. Me, I can get back on stage, but when you go somewhere you haven’t played before and the security guys don’t know you’re not in any danger, somebody could get bashed or hurt. If I think someone might get hurt, I try to stay back a bit.

‘Tonight they were very close, so I could only go so far. Last night you can’t imagine. There was this little girl who jumped up on stage. She showed me in the middle of a song, so hard we both went back on the floor. She’s on top of me and she’s about 20 years old with her tongue in its mouth about as deep as it will go. And she’s got braces on. Some kind of rock and roll cemetery. I dunno. It was strange. I don’t want to offend anybody. Anyway she got up and ran back and stood there for the rest of the night.

‘Does it ever get to the point where you feel a bit scared? Well, the only time is when you can look down there and you can see. Like tonight, they got hold of somebody and I had to go down and get him out because he wasn’t visible, just excited. They were misinterpreting his excitement and you know kids have a relation to security in general. They try and get away from fear of being thrown out. You gotta watch to see what’s going on. There’s a certain amount of responsibility you have, with everyone going that crazy. You got to be able to take care of it. But at least. It’s staying in touch. I’m a rock and roll fanatic, as big a fan as anyone in the crowd. When I play I think half audience, I’m a kid down there. think I can see? I squashed! You’re not only playing the role, you’re also in charge of the audience. I have to keep a balance on things. you can’t get crazy on ME. ME. ME. ME, you have to be aware that there is something happening in this room that is more that just me, it means something to everybody. You’re just the connection.

‘When I think a lot of people are wrong to get in up the edge. It puts up a wall between you and the crowd. If you think you are there just for you in a personal sense, then you’re wrong. They’re there because of a certain ability you have to make something happen. “I take it real serious in a certain kind of way. It’s like I said, I think of it as being the kid’s night. and my right. If I let him down, I let myself down. I let the whole idea down."

We get on to the pressures of following promotional hype (which Springsteen has had his share) and the relationship between live gigs and album sales.

‘Well, you don’t think of it while you’re playing. You don’t think this guy’s excited — that’s another album. But I think he’s got something that’s like being on account. Mind you, do a show, and I want to sell my album too. I just want to sell more the last one because I worked a year on it. And I believe in it a lot.

‘I didn’t understand all the pressure surrounding Born To Run at the time. I was real naive about it, and I guess I had a lack of understanding about what was going on around me. I knew what I wanted to do, but I didn’t realize other people had different ideas, and they didn’t go together with mine. With Mike [Mike [Mike, ex-producer]] who I had the long war with. We were real close and we both worked hard, but we got in a big fight, and it wasn’t anything artistic, it was money. It was just certain principles of the thing; I just wanted some control over my life, and in a way that’s what we were fighting about. All of a sudden there was money there and everybody wanted it.

Are you happy with the new album?

‘Yes, I am. I spent a lot of time on it. It’s a lot of songs and stuff for it, and I believe in it a lot. My main concern was to make an honest record, and the best one that I could make. I knew it might be a harder album for people like ‘Born To Run’ because it has less surface warmth or optimism. It’s been misinterpreted as being a pessimistic album, which it’s not at all meant to be.

Crazy eyes

“In the first 20 seconds of ‘Radicals’, the character says he believes in love and hope, and for me it’s an album about the world and life — and you see it in many people’s faces — where some get the humanity beaten out of them. You see the guys on the street, they’re just made up, they don’t know what’s going on, and they just take a slug at anything. You or the next guy they’ve got crazy eyes. Events often bend the humanity out of people until they just lose it all.”

“Darkness on The Edge of Town” was about people holding onto that humanity. I started writing it right after ‘Born To Run’ and we put down about 30 songs, but not all of them are finished. A lot of them were different — ‘Fire’ is one and ‘Because The Night’ (both of which he performs quite a bit) was another.

A lot of them were influenced by early English punk, like the Sex Pistols, but they didn’t get on the record. I had a lot of ideas about what we were going to do with them, but I just want to find the time to make them. I’m so behind after the last three years, I’ve got a lot catching up to do.

Did you think of doing a double album?

‘I thought there was a lot on the record, but the double albums can tend to be confusing. If I did a live thing, that’d be a different matter.

Will you do it?

‘I don’t know.

‘There’d be probably come out pretty soon because we’ve just broadcast on the radio, you know. We’re just fans. We write letters saying how wonderful the fans are, so we just want to get this available. It doesn’t take a lot of effort, I probably shouldn’t say that, the amount of money involved in it.

A French journalist asks if he’s a member of the rock and roll set.

‘I’m nuts about the movies. I like De Niro and I think that everyone that everybody likes, I think rock and roll darkness was influenced more by the movies than by the rock and roll. I’m not sure what happens to the characters is much more influenced by the movies.

Drive-ins

“I sat down and watched ‘Grapes Of Wrath’ which I hadn’t done before. That had a big effect. I started listening to it a lot more on this album ‘Born To Run’, but back then, I didn’t realize what I wanted to say with it. I saw another movie, ‘The Hateful Eight’ and I thought that’s the name of it — and it’s all about people and war. A friend of mine had a scene as ‘Grapes Of Wrath’ did. A similar setup, but two very different comments.

‘Well, if you go to a drive-in you get a whole different crowd. I used to work for a guy who kept all the kids that I pull in, I wouldn’t be able to get in. It had a touch of the ring of one of those things like taking the candlestick cook hamburgers on and we sit there and watch these cowboys and buy our cars. I had a hard time getting accepted. I was fighting to have some kind of life.

‘I’m sure there’s a lot of that in my music. I’m just doing that stuff that has that burst through. For me, my character, is someone who’s really very definitely inside the system who doesn’t know how to break out. They’re not cerebral or other things. They’re not a lot of it is based on a certain blindness of who you are, what you’re about, what you just don’t know what to do. It’s not just about something, it’s not just about anything, and they’re just holding on, so they can’t have some kind of life.

‘I can’t just follow your heart — as simple and cry as that. People tell me that they see me as that, but I don’t think that’s why I play or that or play the guitar, and I think maybe they see me as someone who does anything that inspires somebody to do and the generation’s positive action is good.

That’s the music business stuff, and they want to see that. It’s not like I’m too much. I got something I want to do and that’s what I’m concerned about doing. I want to do that. And when you’re compared to someone on a support group and you’re standing there and you’re just listening to the surface there’s different things going on inside your head, which is a law suit. If someone wanted to print anything, which is a possibility at any time, I would just refuse permission at the time. I just wanted myself, I wanted my life back. I was just working with a lot of people when I first started, but now I’ve found time to do that. I’m just wanting to be satisfied for the moment.”

We all got back to the partygoers, back to the swimming pool. Leaving Outside in the swimming pool. It’s still a whole of a hundred fans waiting right outside in the swimming pool. There were three hours after the gig. When we got home, the room was empty. It’s like a whole world to me. I wanted to go back to the pool to get my life back. Instead of taking everyone’s comments, I just said, ‘Hey buddy, what are you thinking?’ and we just got in a pool and had a lot of fun going to a lot of people and just got in a pool and had a lot of fun going to a lot of people.
GERRY AND THE PACEMAKERS: 'Ferry Cross The Mersey' (EMI). Back in the halcyon days of 1964, I can clearly remember wandering into a record shop, a 10 bob record token clutched in my right hand, and asking for a copy of this single. To my dismay, the man told me they were all sold out. Since it never entered my dim eight year old brain to look elsewhere, I spent my precious 6/8 pence on Cliff Richard's 'Bachelor Boy' instead. It's a decision I've regretted ever since. So imagine my delight at finding, nestling within this week's singles pile, a brand new, shiny copy of the self-same single — still sounding just the same as it did then. Reprised!

SHAM 69: 'If The Kids Are United' (Polydor). In which Jimmy does his usual sensible sex and dishes out an appropriate lecture to his quarrelling schoolmates. Lots of wonderful songs to drive the message home, but I'm not too keen on the 'United' chant at the end — it's beginning to sound a bit contrived. To be honest, despite the witty sentiments, I much prefer the 'b-side' — aptly titled 'Sunday Morning Nightmare', it's a hilarious catalogue of woes resulting from the fever of the night before. Irresistible.

THE SHIRTS: 'Tell Me Your Plans' (Harvest). Whoa, me? Well, I plan to go down to Dingwall's on Sunday to see if the Shirts are as good live as they are on record... This is a lovely spot — great vocals, pretty intrusive melody — shows the Shirts are living up to all the hype. Well worth continuing on, so collar yourself a copy. And don't forget the sleeve, for you're very personal, black and white piccy of 't'other Orphan Annie herself.


NASTY MEDIA: 'Spiked Copy' (Lightning). This far, I suspect, have their tongues held firmly behind their cheekbones. The Ripper' features what is possibly the worst guitar solo ever recorded, whilst 'John Peel', an ode to their favourite disc jockey, has some classic lyrics, 'Balding OK'. He may be getting thin, but he knows what to leave out and what to shove in. All good for a giggle or two.

LOVE LOVICH: 'I Think We're Alone Now' (Sire). Lene is obviously a very crotchety lady, as you can guess from the cover. As you might also guess from the cover, this is a totally wacky, off-the-wall version of the song recently recorded by the Rubinoos. Lene's voice leaves you breathless. Great stuff.

JUST WATER: 'Singing In The Rain' (Stiff). 'Geez, ladies, we'll have to tolerate, but anyone who says they prefer the Shelia B Devotion version is looking for trouble' says the handout. Quite right too. This Brooklyn hand manage to murder the old movie smoothing — the result is totally over the top and out of control. Great.

STEELY DAN: 'FM' (No Stakes At All) (MCA). It was obvious that they'd pull this off the 'FM' album, since it was the only new track on it. It's an 'unashamedly typical Steely Dan' sound, so much so that I'd heard it three times before I realised I hadn't heard it before (if you see what I mean) Side two is a reprise of side one, which apparently means you get further meanderings along the same melodic line, only with brass instead of vocals. Probably a medium sort of hit.

THEE, 10 whole good records in one week. Pretty amazing huh? Don't worry though... to balance these out; the record companies have also unleashed some real horror items. Take this lot here for instance... this week's bottom 10...

STEVE NARDEL: 'I'll Never Find Another You' (Dux). Steve Nurd was apparently once a member of the group which went on to become Yes. They don't know how lucky they were that he quit. This is a hilarious, slowed down version of the old Steely Dan hit — so bad you begin to wonder if it's a joke. It's a joke? Well, ha, ha.

RICKI AND THE PARAMOUNTS: 'DJ's Daughter' (MCA). What a killer idea — make a single giving a namedcheck to every DJ around, and they might just be so flattened that they'll play it on their shows. Come on — even DJ's aren't that dim. Are they?

DAVID McWILLIAMS: 'Days Of Pearly Spencer' (EMI). Classic piece of melodramatic nonsense resurrected for your listening pleasure. I'm a sucker for this sort of stuff — those cornball orchestral interludes have the same sort of horrific appeal as those terrible, cliché-ridden American TV movies.

JOEY TRAVOLTA: 'I Don't Wanna Go' (RCA). Oh Gawd — they're digging up the pet poodle next. While brother John has a certain goofy charm, Joey is just yet another average stud. moody retro, flared nostrils, hairy chest. He sings like a macho version of David Cassidy. The song (by Carole Bayer Sager) isn't bad, it's the principle I object to.

ZOOKEY BUBBLES: 'Bubbles' (Ding/DJ). DJM come up with yet another world-beating concept. Singer/songwriter called Graham Smith changes his name to Zooky Bubbles, writes a song called 'Bubbles', records it with a few friends — Bubbles filled with songs to come. 'Bubbles with frills and frills from the sun'. Reissues it as a single: it flops. Well done, DJM, good to see you're keeping it up.

MAGNUM: 'Kingdom Of Madness' (Columbia). Oh dear, I suspect as much from the title. Obviously I'd be trying to produce a British version of Kansas. (That's all we need... a load of swatches of pace, from grinding hard rock to naff acoustic passages. The result is like a hideously over-produced Swede single — and, if you can believe it, twice as crap.

BOB GRAHAM EXPERIENCE: 'Blunt Off/Persuasion In Space' (Anchor). This is a totally ridiculous instrumental — sounds as if it was recorded in a scrapyard. How many silly instruments can you get on one record? Answer on a postcard to Bob Graham, c/o Another Records...

THE DOOLEYS: 'A Rose Has To Die' (Colyto). Remember 'Te A Yellow Ribbon Round An Old Oak Tree'? Remember 'Knock Three Times' Well? The Dooleys' have come up with an uncle's reproduction of those old Tony Orlando hits. So grit your teeth and prepare to suffer — because this is about to be a big, big hit.

THE MOODY BLUES: 'Steppe' (A Side Zone) (Dux). The mercenary Moodies continue to parody themselves to the best of their ability. They sounded silly enough at the time, but 10 years on they sound even more irritating. The words are still as meaningless as ever — can anyone tell me what the hell a side zone is?

BILLIE DAVIS: 'Run Joey Run' (Magenta). Sixties one-hit wonder attempts a comeback with a jolly enough pop single, marred by some nasty cheap trick production — ghastly girl chorus, police sirens sound effects. The word for this is... DUMB.
A DAY IN THE STOMACH OF THE RUBINOOS

A picture story with monosyllables by our RM reporter
BEV BRIGGS — aged six and a half

ONCE UPON a time there were four Rubinoos.

Jon Rubino, Donn Rubino, Royce Rubino and Tommy Rubino. Now one fine day, the Little Red Rubinoos decided to take a nice packed lunch to their Grandmama who lived far, far away in the deepest darkest, deepest part of the country. So they brushed their teeth and combed their faces and used the funny sort of their pickles to get the stones out of their throats, then after they had all eaten each other behind the ears, off they went in the direction of Grandmama’s house. Tripity - trot, tripity - trot, through the streets of London.

Now our merry little comrades hadn’t gone very far when along came a huge grey wolf who tempted them into a wicked, wicked place; where all sorts of enticements and delicacies were awaiting them, PIZZALAND.

Aaah, all GOOD children would cringe at the mere mention of this, this PLACE, but alas the Rubinoos had left their strength to crack and so after gorging and pigging themselves to their heart’s content, they fell - back to make room for their fast expanding stomachs. But pulsating the window the wolf’s preyed to and bore howling “I’ll huff and I’ll puff and I’ll blow this Pitzaland down,” and the frightened Rubinoogies knew that bricks and mortar would never hold the wolf at bay, so they ran squealing for their lives, glitter - glitter over the cobbles.

Wicked with

Alas, the wicked witch of the north obstructed their escape and fed them on enchanted poppers, which popped and crackled and exploded so much that they had a good five minutes of their escape. And then the Rubinoos went craze for food became so great that they ate Snow White, the handsomest Prince, the Wizard of Oz and even fell into the cannibalistic depths of chopping Wimpy, Burger Kings and McDonalds — their throats opened, and they were fed for MORE and MORE.

Entire nations vanished down to their stomachs, roistering celebrities found themselves drawn to the gaping chasms and every untold turkey of these Rubinoos was swallowed. Nothing sacred??

Eventually Godfizza and his three Rubino-bears, having drained the world’s entire supply of porridge, was surrendered to liverwort and decades, sausages and naughty things that men stick to their ends of their cut - ed nose, and the untold horrors of the world were unleashed, liberated for all to see.

But as they approached Grandmama’s house, the Little Red Rubinoos took a turn for the better (I bend of course), and were content to what their apartments of ice-cream cones and the like.

And that, dear readers, would have been an end to the happy tale, except that the Little Red Rubinoos, on discovering Grandmama in bed, decided to raise, pilfer and eat her all up. So after they manifested the way through the 90 years plus stringy flesh of the G. P. they stood grown to love (with immense), the Sleeping Beauty swooped their way through another half a century until the handsome Prince Prince Knight in - kale woke each with a kiss.

And of course, they all lived happily ever after.
ROLL THE DICE
The single from his first solo album.
The first 20,000 in a special full colour picture sleeve.
The B side 'Waiting' only available on this single.
HEADS' HEART ATTACK

TALKING HEADS

More Bangs About Buildings and Food

THE SMOOTH and sculptured face of the last generation, TALKING HEADS build their jangles of abrupt rhythm and castrile balaDer; and there is the odd moment of beauty.

There are some fraught moments. The Good The Bad and the Wall Woman, through the blare of synths and string sections, has the impact of a burst of a bomb. But there is the occasional moment of beauty.

It is a consistent album, but there are peaks and valleys. One peak is the song 'Heaven', a slow, soothing ballad about love and death. Another is the song 'Sea of Love', a fast, driving rock song about relationships and desire.

There are occasional moments of beauty, but on the whole the album is a consistent and enjoyable listen.
Dear worried blue eyes...

A CAST OF MILLIONS: 'Dear Anyone' - 'DMJ DJH 56416'

DEAR BOND film tunesmith Don Black (original concept and lyrics) "Lady in Waiting" Lady man Geoff Stephens (music) leads the boys in Steve Harley, Murray Head, Paul Da Vind, and "Deaf" with all the rest of the background boys - between the conception and the reality of the record, something went wrong badly.

Your brain's way of the personal agency of Pandora, a tradition of the group in the capitol, something went wrong badly.

DEPRESSING EKES of the Year - A woman from the group's condition medically and musically a singular lack of details.

Attempting to base a workable record on the emotional Interchange between Pandora, her counterparts, and the musical earth of Kansas, Wondered Crazy, Idaho, Gary John, James Mie, Brenda Jean in South Dakota, and her own conflicting thoughts could have worked. But Pandora's still weak and all the bird markings are showing.

Apart from that gate, theatrical and -ish lead in, 'I Don't Know The Answer', a potential show - perhaps one of the rest of the songs - track after track of the world.

Only You Can Rock Me, 'Cherry' w/ 'Rock Bottom'.
FIFTEEN THOUGHTS OF BRINSLEY SCHWARZ

Nick Lowe / Ian Gomm / Brinsley Schwarz
Bob Andrews / Billy Rankin

(Was So Funny 'Bout) Peace, Love And Understanding
There's A Cloud In My Heart
Nightingale
Hypocrite
Funkangel
I Like You, I Don't Love You
Rockin' Chair
Shining Brightly
Country Girl
Surrender To The Rhythm
Hooked On Love
Don't Lose Your Grip On Love
The Ugly Things
Nervous On The Road
Home In My Hand

Album UK 30177 Cassette TCK 30177
ALBUMS

O’JAYS - Plastic Bertrand (IRM ANG) 

IT’S SUCH an engaging soul, I really hate to put him down. He’s a star in the making, all and all, with such a delightful disregard of the cynosure. Plastic must be the smoothest young hootchie to hop across the Champs.

He’s certainly the only Continental I’ve ever admired without reservation. While ‘Plastic Fun’ has still got a great attraction, a whole album in the same vein that luring, in fact, I’d go so far as to say Young Bert gone up the top. He appears to have rushed into this venture with the intoxication of oathing in his best current mood.

His version of ‘Sha La La La Lee’ was certainly misconceived, but I appreciated his courage in breaking away from the Champs. Instead of Lynch, Dance‘ and ‘Pogo Pogo’ are worthy, but the rest of the material is a joke that I don’t find too amusing. It’s all over in the half-hour period. By the time he slaggles through ‘Wha! Wha!’ (which even scores as a hit record ‘Hewerez’ Of London’), the charm of his boyish charm was beginning to wear off for me.

It may be difficult keeping up the original standards he set himself, but he’s going to want to find something else, and he’ll find it under ‘One Hit Wonders’. I’m sure Bert will make it through.

ROSLAND BELLUS

THE O’JAYS - "So Full Of Love"

IT’S NO fun doing this job sometimes, you know, when the typing puts the assembly line gets nothing wrong on one of us (I’ve done both). I’m tall, but not very thick, and I’m working my way through the vast quantities of stuff albums which come pouring out every week. Swollen records, it’s a ridiculous conclusion. dubbing labels for securing security on the product. With so many labels, there’s bound to be something special to impress and amuse.

So Full Of Love won’t become a hit. Never is a hit. I was always in the feeling that it would make a hit, but it doesn’t have enough to pass that impact barrier. Like every other success story, it’s easy enough to put aside, especially with that every other label has, and they’re a band with a lot of songs. The turquoise twinging toughness that begins to dissolve an entire sentiment of songs, and the charting the Ta Mi My Girl both as album & R&B presentation, where voices and words are still wearing well, is an excellent light weight and knifing.

That calibre’s not surprising, you know, not Eddie Levert’s own ‘Take Me To The Stars’ come off the same talent pool, is it? I think it’s far enough, as far as the natural wakes, but both tunes are a bit too much like each other. ‘Brooklyke’ and the like, and ‘Brookyke’ and the like are pretty mundane material.

It’s a strange situation. As an album. As a vocal. As an album, as a vocal, as an album. As an album, as an album, as a vocal, as a vocal. It’s a strange situation.

+ + SUSAN KLETH

PLASTIC BERTRAND - Plastic Bertrand (IRM ANG) 

Majesty Is Coming

THE GENIUS behind the Undead is Fil Calienn

What a smoothie!

...and the人民群众 are given the delightful disregard of theChamps.

It’s a monster album, but it doesn’t have enough to pass that impact barrier. Like every other success story, it’s easy enough to put aside, especially with that every other label has, and they’re a band with a lot of songs. The turquoise twinging toughness that begins to dissolve an entire sentiment of songs, and the charting the Ta Mi My Girl both as album & R&B presentation, where voices and words are still wearing well, is an excellent light weight and knifing.

DENNIS BROWN: 'Vivien Of Dennis Brown' (Lightning Records LP 11003)

IT’S FUNNY that a year or so ago, Dennis Brown released a full album of songs that could have been done on the fingers of a one-handed piano. He’s got it down now, but anyone the truly intrigued it seems as if he’s got it down now, and there is no question that he’s got it down now. The review columns have been filled with comments about his improvement.

So where do you look if you want to learn about Dennis Brown? You look at him playing on the radio, so there aren’t any recorded albums of songs that could have been done on the fingers of a one-handed piano. He’s got it down now, but anyone the truly intrigued it seems as if he’s got it down now. The review columns have been filled with comments about his improvement.

Inside Jamaica the title 'reggae superstar' is more fully applied to Dennis Brown than to Bob Marley. He’s been singing star since he was 16 and he sang a really bad reggae song. Considering "Vivien Of Dennis Brown" was one of the tracks on the innuendo albums of songs that could have been done on the fingers of a one-handed piano. He’s got it down now, but anyone the truly intrigued it seems as if he’s got it down now. The review columns have been filled with comments about his improvement.

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ELK'S A SWINGER
Live on TV between the ads

ELKIE & COMPANY, ITV DOCUMENTARY

'ELKIE & Company' is the latest in the chain of attempts by A&M to turn Elkie Brooks into a solo superstar. The hour-long documentary to be screened on television today is a scantily disguised promotional vehicle, focusing on Miss Elkie Brooks of today from a series of films, concerts, interviews and every day situation in the life of a singer.

Her 16 year career is breezed over in less than astounding detail - a few embarrassing pictures of her as a chubby, brown-haird teenager and a very brief clip of her in action with 'Vinegar Joe' - to be exact. This is coupled with the first of her every day situations, an Interview with the press. This is probably the most revealing insight into her character during the film (naturally) as she

BOOTLEGGERS, BLEEDERS, FOES AND FRIENDS

PIRACY is on the increase. Not the sort propagated by Errol Flynn and Robert Newton but a more subtle and more lucrative version: the pirating of records and tapes.

The difference between this increasingly popular practice and the better-known bootlegging, i.e. what subterranean artists do to get themselves some revenue, is very obvious - the records and tapes appear in white covers and usually comprise rough live recordings - the product is inherently more difficult to detect. It is re-recorded in patrol or identical form and sold as a record that would be on the shelf.

The British Phonographic Industry (BPI) - the umbrella watching organisations subscribed by all the major record companies - is so worried it has set up a 'Piracy Centre' to deal with inquiries and complaints about the problem.

Piracy costs the industry - record companies, artists, performers, researchers - many thousands of pounds every year. But however much is spent on this, the problem still exists.

There are consenience scenes during the 'real life' shots. The musicians try to control the mess by throwing things at the microphone. British and other radio artists are not always the most logical stars themselves - the Performer.

The documentary gives a fair picture of her work, the decisions the producer and the editor, so the camera is not the true thánh. The project is professional. KELLY FINE.

OFF CENTRE

EDITED BY TIM LOTI

DARK HORSE is a new - and probably occasional - Off Centre feature. It spotlightsthe favourite artists or bands who have impressed us or are in some way unusual or interesting.

SO I was sitting there all natural and pretty like, and this guy (I give him the benefit of the doubt) turned up in this pink satin hat and candy-striped jacket I claimed to be Humphrey Ocean. Y'know, THE Humphrey Ocean. The Humphrey Ocean of The Humphreys. He met me at Kilburn and the Highroad, the Humphs what passed the Islands Over America thing, and a good deal more besides the Mr Ocean who married (well, was featured) in that Captain Cook thiggrommy programme on the Beeb.

Anyway, this weird guy turned up and said he was Humphrey. 'Course I knew he wasn't - he didn't look the part. He was quite a swell old chap, but not for a gig I pretended to believe him.

So it turns out this guy is just returned from playing the other side and is all prepared to talk to me about his new single 'Whoops-A-Daisy' on STF Records, which has got something to do with that other bizarre Ian Dury, and was musically scored by Russian band.

We had a bit of a madder, this Ocean fellow

HUMPHREY OCEAN: a pink satin hat and he's not a bad chap, not bad at all. Bit of a lad he is. Drunk buddy of Wreckless Eric and all that, makes a living, he had a paintbrush - and here was me thinking he was an interior decorator.

So, one of the first things he tells me is that if children close their eyes they think no-one can see them, because they can't see anyone themselves. I tell him what I know about ghosts (which is actually quite minimal) and their habits of burying their heads in the sand, and he seems quite impressed, so he goes on to tell me about Philip Baghnal who plays cellos on Ocean's new record. Baghnal was on his way to a music lesson when Ocean's mate accosted him and persuaded him to play. I laugh, then we both have a nice cuppa.

Painted quite a few pictures on his time, this, had a huge one of Lole Creme and Kevin Godley, ten by six feet, I think. Pity he started painting it in a ninty foot room though. He's been painting for ten years or so making this 'Whoops-A-Daisy' record was a nice chap for him. He tells me that he joined up his pitchforks for it, because his heart wouldn't be in it for 24 hours a day, but nevertheless it's not a bad record.

Dear old Humph still prefers to walk down the street unrecognised.

I went into the local store today and the guy working there had seen my picture in a music paper so he said 'You're famous', and I said 'No I'm not, I'm not famous. I'm a bit of a madder this way he likes it.

It starts getting late, but just as I decide to trot off he tells me a fact about which goes something like this: "What do you call an Irish Paddy?

"Paddylock" which leaves me with the impression that there's more to this Mr Ocean fellow than meets the candy-striped eye.

HEY BRITISH
"What’s the name of our group?"

FULL TIME: multi-talented and occasional drummer for the Who-pop group, Keith Moon, has found himself a new job - a PR man.

Moon, who is said to be a man of many talents, has been appointed to work with the company's extra-vinyl activities, which include, among other things, the development of the sound stages at Shepperton as rehearsal rooms and recording studios.

Who's long established PR, the August Keith Althorn, will also be working with Moon, who has decided to take on this job at least partially to free up time for his other activities.

"Keith being Keith," said a spokesman for The Who, "he'll be promoting entirely in his own inimitable fashion."

What bizarre manifestations that fame brings remain to be seen. Moon assures journalists aren't quaking in their boots now. They never will.

Moon will not be wholly occupied by his new job. He is currently also working on his first book, 'The Moon Papers', and he will be promoting his new album, scheduled for mid-August release.

Nothing's sweeter than Candi.

House Of Love.
A new album from Candi Staton.
Starring the hit single 'Honest I Do Love You.'
YOU WILL DANCE!

FOR GEORGE CLINTON. Parliament-Funkadelic— and more recently Bootsy Collins—are the final frontier. The continuing saga of the beloved Dr Funkenstein and his faithful legions of clones. Their mission? To import the funkiest and ultimate life force of the universe, Funkentelechy! For some reason we've noticed that a lot of people refuse to party, to get up off their ass and jam, says George Clinton, also known as the mad Dr Funkenstein.

"But I've got a prescription for these blues—a shot of P-Funk from the Big Funkalot. The message is you will dance!" Meet Dr Funkenstein, the cool ghost with the bump transplant. The man with the Big Pill.

With him you can follow the purest form of funk—P-funk naturally—to its highest peaks. Pick up the vital force that pushes you towards self-satisfaction. Call down the mother and give the world funkiest connection symbols—the all-embracing and ever-after landing of the spaceship. The Bomb. You've got funk there. Funkalot at its highest level. The ultimate funk solution. SUPER GROOVALISTIC PROSKUNKSTICKATION!

THE POWER of disco music has never been greater than it is in 1978. Not only are there as many trends in disco bands and highly skilled producers vying for attention on record—but the very disco environment itself encompasses a wider range than ever before.

Disco— and disco music— have become part of our way of life. It's a fact celebrated by the enormous popularity of the records—where virtually every second chart hit is a disco sound —and the films, built around the disco sensation like Saturday Night Fever, The Stud and Thank God It's Friday. Not to mention the string of new discos opening all over the country.

RECORD MIRROR has always had the hottest and best disco coverage of any music paper, Our weekly reports by James Hamilton and Robbie Vincent are read avidly by fans and professionals alike.

Recently— to celebrate disco music in 1978 —Record Mirror has compiled a special disco supplement.

It began two weeks ago with a round - up of discos in London and the South - East, and a consumer test by our staff on some of the most popular spots.

We continue the fortnightly highlights this week with —A look at the power of Parliament Funk—a one of America's biggest disco successes.

An interview with top British disco outfits—the JALN Band. A regional round - up of discos in the West Country, West coast and Waits. All this, plus a full - colour of the latest disco movie Thank God It's Friday starring Donna Summer, Paul Jabara and the Commodores!

THE PLAYER OF THE YEAR? The founder of Monster Rock? What is this thing called Bootzilla? As the world gasps we ask: Britain ready for Bootsy? The answer, it seems, is yes...

WHAT THE FUNK'S GOING ON?

Bootsy Collins explains to STEVE GETT

Van McCoy, newcomer in MCA but certainly no newcomer to the music business. He has written music for such musical giants as Gladys Knight, Aretha Franklin and David Ruffin and produced for several artists culminating recently in his own hit single "The Hustle."

On "My Favorite Fantasy" his latest album, he has written every track and also co-produced it with Charles Kipps. "My Favorite Fantasy," already available as a single.

MCA RECORDS
DR FUNKENSTEIN GIVES YOU THE PILL

P-Funk is a family, dirty music. You can't tell in Funk. It is nearly musical agony, but it's dead serious and deeply dramatic at the same time. Funk is on the bottom line, it's musical and prudish. A woman who's asexual... You gotta believe it!
The monsters are the electron-pulse of P-Funk—now, perhaps the single most bizarre and brilliant stage show mounted in America—has roots dating back over 30 years to the James Brown revue.

Chains began to form a considerable degree of black rock glitter and technological gains. George Clinton, from the early fifties was a black harmony group, and the first real line-up was at the Funky, a club that became the nucleus of the Funkadelics. The Funky was a place where the members of the Parliament-Funkadellis were often performed. The B-side of the single's b-side was 'I Wanna Testify' and the follow-up single, 'You Never Die', was a commercial success. The Funkadellis were signed to the Parlophone label and produced their first album, 'Magical Love', in 1968. The album featured a mixture of funk, soul, and psychedelic rock. The album's title track, 'You Never Die', became a hit for the band.

As the albums came out, the audience became more interested in the band's music. With the success of 'You Never Die', the band started to gain a following. The band's sound changed over the years, moving from a funk soul sound to a more psychedelic rock sound. The band's albums continued to be successful, and they continued to tour and record music. The band's last album, 'Standing On The Verge', was released in 1978. The album featured the hit single 'Hit The Roof, Funkadelic', which became a hit for the band.

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CALENDAR

TOP DISCO DEMAND

DOUBLE ACTION

A

MAGIC MAN Drake

SARR BAND

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Record Mirror, July 22, 1978

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LONDON 01-996 3682/3

Record Mirror, July 22, 1978
You can dance but is it what you want?

IN ALF Martin's young day, he informs us from the mildewed depths of his bachelors, his local Butlins - Clacton - was charmingly known as 'the knocking shop' because of all the pulling that went on there. In fact, the young Alf was himself flogged at the tender age of 13, in a romantic encounter at the above-mentioned holiday camp. Sorry, holiday centre. Today, it seems, Butlins no longer have holiday camps because "They're so much more than jive camps."

Today, it also seems Butlins have changed their image. Today they're targeted towards family groups. Young people on their own are being positively discouraged, although the spokesman emphasises, "It's purely because of accommodation possibilities - it's certainly not because of trouble or anything like that."

Of course, there's always the possibility that you could be part of a "family grouping." (Lumbered with the old dears for yet another year?) Or maybe you're just an extra determined camper who's managed to gain entry to the hallowed portals as a single person. So what sort of nightlife can you expect?

We spoke to the entertainments officer at the Minehead Butlins, Brett Cresswell. He's in charge of all the entertainments, the centre, from the glamorous grantaways down to the discos. He's been involved in Butlins since 1963, when "We used to have 10 piece dance bands in our ballroom."

Today, Brett says they go for show groups, which he defines as groups who are entertaining visually and who can keep all ages happy. This year's band at Minehead are called Mel Douglas and Wild Affair, and are "an eight-piece with both boy and girl singers. They provide family entertainment."

So it seems you can dance there, but you're as likely to find yourself rubbing shoulders with a pair of energetic pensioners from Wigan as with a fellow pair of disco-hoppers.

There are discos there, one, would you believe, specifically for nine to 13 year olds (what Mr Cresswell calls "the awkward age") and another in the Pig And Whistle bar, where they have a disco running alongside a live group called Chester. What sort of music do Chester play? You guessed it - "a very wide range of music to suit all ages."

Since that disco is inside a licensed bar, it's only open to over-18s, although thePoor 18 to 18-year-olds who are dressed up with nowhere to go."

"Well, they can go in the main ballroom - it's open to all ages."

Anyway, we don't have many people of that age, so there's no real demand for specifically teenage discos. You see, Butlins is a family concern."

Oh, and if you're thinking of breaking in from the outside, just for one night, to see what Butlins has to offer, forget it. You can, it seems, go there as a visitor by day, but you have to be off the premises by 6.30, according to Mr Cresswell, "because of the licensing laws."

Hm, the picture doesn't get any more encouraging, does it?

In fact, if you are stuck in Butlins for your summer holiday, and you fancy a spot of Night Fever, we'd advise you to go outside, under the wire (depending which Butlins you're at) and, to catch your RM disco guide firmly under your arm, head for one of the dance-halls that the local towns have to offer you.

---

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And so is the talent. John Travolta's brother Joey gets it all down on vinyl with a beautiful smoochy rendition of The Moments' RS&B classic Don't Wanna Go. If you need convincing that talent runs in families, check out Joey Travolta's debut single, I Don't Wanna Go. Composed by Carole Bayer Sager & Bruce Roberts. AVAILABLE IN FULL-COLOUR BAG XG 1048 RCA
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‘Come On Dance, Dance’

A sensational debut album, featuring the title track which is blowing the roof off discs nationwide.

DISCO SPECIAL

A guide to British discos.

This week: West Country and Coastal Resorts

Here is a guide to the facilities, times and kind of music played at each venue. The list runs as follows: Name, address of venue / opening / regular DJs / kind of music played and special nights / dress restrictions / opening / closing times / drinks / food / and general information. If no details are mentioned, there are dress restrictions — no mention of if they're not written about what you wear. Some applies to regular DJs, age restrictions, bar and food.

SELVINS, 45, Moseley Road, West Bromwich, Smiley Disco, Funk / Rock, resident discs / regular DJs / opening / closing times / drinks / food / and general information.

HAPPY IS THE ONLY WAY

From the disco discovery of the year, featuring their chart smash single

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FOR DISCO...

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DIANA ROSS "LOVIN’ LIVIN’ AND GIVIN’"
**HOT VINYL**

**DISCO DATES**

**THURSDAY**
20th June 80 Radio One DJ in Birmingham Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**FRIDAY**
21st June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**SATURDAY**
22nd June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**SUNDAY**
23rd June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**MONDAY**
24th June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**TUESDAY**
25th June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**WEDNESDAY**
26th June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**THURSDAY**
27th June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**FRIDAY**
28th June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**SATURDAY**
29th June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**SUNDAY**
30th June 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**MONDAY**
1st July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**TUESDAY**
2nd July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**WEDNESDAY**
3rd July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**THURSDAY**
4th July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**FRIDAY**
5th July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**SATURDAY**
6th July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**SUNDAY**
7th July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**MONDAY**
8th July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**TUESDAY**
9th July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.

**WEDNESDAY**
10th July 80 DJ in Southend Village, Tony Junior & DJ, brother Junior on the decks. Swann Hills, southern suburbs, Rough Trade, 8pm.
**REVOLTA RULES OK?**

JAM MOORE, the applauding Revolta dance, is proving for the consensus that Grassed Wogs in Sheep Gorlsh to check out the action on Tuesday, and was notably impressed. Under the guidance

**UK DISCO TOP 50**

CONTINUING the positions from page 2

1. WHISTLE BUMP, Busy DreaderMannerBrakka 23/5
2. LET'S DO DISCO, Real Thing 23/5
3. START THE DANCE, Hamilton Phillips 20/5
4. MAKE ME FEEL (MIGHTY REASSURING) DISCO HEAT, Sylvester 20/5
5. ONE NIGHT OUT, reserva Cooke 20/5

**DJ TOP 10**

STEVE ALLEN, Pentaburgh's guitarist of funk, has just opened his own record store in Ealing Broadway called 'Blue Grass'. The store, which sells new and used records, is part of the Ealing Broadway Shopping Centre.

**NEXT DISCO SPECIAL**

AUGUST 5

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**Westing Road, Berkis**

**Host:** Alan Houston

**Pavilion Restaurant**

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MEATY

Well, to some of you

I THOUGHT it might be a nice idea to review the Half Pounder album which I received on Saturday.

XTC's 'Radios In Motion' gets the album off to a good trudging start. This track is typical XTC because of the 'pop declamation' in the background. Next comes 'No More Fighting' by Althia and Donna. One of the four reggae tracks, it didn't leave me feeling 'Amusing'!

Steve Hillage's 'Unidentified Flying Being' appealed to me. This 'cosmic disc' and is much better than the normal disc which clings up the British charts like chewing gum. I hope it sticks there.

A nice track which is better than the metalic electronic music which is normal Hillage is a good guitarist and this track is amazing.

Then comes 'Fly Away' by the gladiators, the second reggae track. I have nothing much to say about it, except that it's boring.

'Kate by Colin Towns is a piece of music in the same ilk as 'Aubakara Falls' and 'Oxygene'. It's lovely, but who's Kate? Bush perhaps?

The Motor's 'Breakdown' bumps a little like the XTC offering, but it's more respectable. A piece of pop which I think you will enjoy. It's a pity that they may choose the next single for a side A side another.

On 'Up In The Balcony' the Yellow Dog track, the vocals are shared between Herb Armstrong and Kenny Young. Young's vocals sound similar to Boz's too, but with all these lack lugging off it. It's not bad.

Once I used to confuse Tapper Zukie with Barry X, I don't know why. Zuki's track 'Ghetto Rock' is a good reggae as is 'Planet Earth' by the Diamonds. The remaining tracks in the space are of limited interest. Are We Dreaming? by Kevin Coyne. He finds to be about the accordian, and I'm not dreaming. Mr Coyne. I give this album XXX.

Barbara Kirk, Walsall

HOORAY! I shouted, my RECORO MIRROR Half Pounder Album has arrived. With great anticipation I smugly opened the brown cardboard wrapping in which was contained the album. I was dazed by the sparkling brilliance of the cover and the badge which I have lost.

Turning over the cover my eyes met the list of tracks included on this Virgin XTC Records Mirror extravaganzas. I am impressed, Althia and Donna. Right. Steve Hillage is here, also Colin Towns - brilliant. Side Two - Motors - good. Yellow Dog - good, Tapper Zukie - where is he, and the Diamonds - very good.

So be it, the whole I must compliment you on 70 per cent of this LP, I think you deserve a round of applause.

The Phantom Brummi Fictionman called Daz of Sobuild

There are kids - two totally different opinions on the 1980 album. You can't please all the people all the time, but it does seem there's something there for everyone. If you missed out on it, you skins boys, you are out.

The Half Pounder and the artists some of you missed

No. 6

INT 563

NAME

DATA

NEW SINGLE OUT NOW

COLOUR SLEEVE

IDENTITY

Veins, bladders, rubarb and bile

WELL, I'm not quite sure. Absolutely fantastic! Didn't it tear out one of your veins? Didn't it rip your bowels out and ram them firmly down one's epigastrium? (No - Ed.)

Didn't it cure you instantly from fits of paranoia and chronic haemoptysis brought on by listening to the T.V. Blackburn show? (No again - Ed.)

It made Roobarb look like the rubber, the news, the newspaper, the western, the world cup logo 22 shown when she didn't want
In By taking him back for a meal sometime, or ask him to come and stay with you at home sometime. When your mum and father are away, or as soon as you get outside the front door - tell your friends. As soon as you get outside your house or your parents' house, and where you're going to be away from them for a few days. If you're interested, and not just because you want to be left alone with a boy, but because you want to be left alone with a boy, or have someone who will keep tabs on you - you're here. This way, you won't be away in a certain time, try as you may, you'll always be back.

Telling a first step in running your family's trust. Accepting that you're growing up is always tough, but you'll get by as long as you're honest with your friends and with yourself.

No pajamas

I AM it and live with my widowed mother and younger brothers, aged 15 and 13. We all wear pajamas in bed, and as I share a bedroom with my two brothers, it has become pretty embarrassing lately. When I get undressed at night, I watch myself and consider my clothes a part of me as they once saw me. I have to call my mum for no other reason when I try to wear pajamas.

I cannot have a room of my own - what can I do? I don't want to talk about it, and she has enough problems already.

Unfortunately, as you grow older, you'll be spending more time with your brothers and you'll be seeing more of them both and your own family. It's going to feel the same. Not easy on your hair. They obviously have a healthy interest in what's happening in your life (they realise it'll happen to them sooner or later)!

It's a bigger/Straighter - and as you're older/stronger than they are, you should be able to shut them up without reacting violently, if the hassle is too much.

Masturbating in the delirium of quite a lot of stuff like this. If I was 10 years old and for the past two years have been involved in the embarrassment of small girls. One girl even offered me her and I'm 15. It's probably the thought of such little girls thinking that I'm normal.

What is normal?

I am a young person who would like to be seen as the music business. However, not having any contact with the music business, I am at a loss to know where to start. I want to submit my work to a publisher and would like to know the best publishing company to write to, and also how to avoid being ripped off.

I would be most grateful for your advice.

Martin Taucman, Somerset

First of all, you must go to the songwriters' Guild of Great Britain, 36 Dean Street, London W1 ($1.95) who will give you the best advice in the world. You can then contact one of the many music publishers involved in this subject, who can tell you about the terms and conditions of your work. In general, music publishers are more than willing to help. Record Mirror, 40 Long Acre, London WC2 E 7UT

For list of members of the MPA and a free publication 'How To Submit' send a postal order for up to the Music Publishers Association 73-75 Mortimer Street, London W1.

It seems that our reply to 'The Comic Party' letter was wrong. Brian Ferry changed record companies last year, from Island to Polydor and subsequently albums, catalogue numbers and press officers all got rather muddled. Anyway, the correct reply to that letter should have been:

'Bohemian Rhapsody' by Queen.
'Save Your Kisses For Me' by Brotherhood Of Man.
'Don't Give Up On Us' by David Soul.
'Eve Of The Fifth' by Slaves.
'Mull Of Kintyre' by Wings.
'River Of Babylon' by Boney M.

Can't take them home

It is, and with my mother and grandmother in a miserable house. While I'm sure you can't take them home because I know you must love them, I want to say the same. It means I have to hang around them all the time, and I'm not that sort of person.

They're not lying to you, although they may have, but it's my fault. They really mean what they say too. You're entitled to feel the same way about your mum and gran, but it's also their duty to look after you. They've brought you up, so it's their duty to look after you. They're thinking of you when they're not thinking of themselves.

Life in a chronicle order for the full list are:

'Stranger On The Shore' - Arfield, McClure
'One For The Road' - Frank Ifield
'I Want To Hold Your Hand' - Beatles
'Black Eyed Susan' - Beatles
'Can't Buy Me Love' - Beatles
'Fool's Paradise' - Beatles
'Tears for Fears' - Beatles
'We Can Work It Out' - Beatles
'The Carnival Is Over' - Seekers
'Green Green Grass Of Home' - Tom Jones
'Last Waltz' - Englebert Humperdinck
'Release Me' - Englebert Humperdinck
'I Love You' - Gary Glitter
'Bohemian Rhapsody' - Queen
'You've Never Done Me Wrong' - Brotherhood Of Man
'Don't Give Up On Us' - David Soul
'Eve Of The Fifth' - Slaves.
'Mull Of Kintyre' - Wings
'Rivers Of Babylon' by Boney M.

Where to go with songs

All the million sellers

PLEASE COULD you print a list of all the singles which have sold a million or more copies in the UK.

I am a keen reader of Record Mirror and feel that this information may be of interest to other readers.

Christopher English, Barnsley, South Yorks.

If you have any information on this subject, please contact me at your earliest convenience. I would be grateful for any help you could give me.

Não se pode tomar no cama

Estou, e comigo mãe e avó, em uma casa miserável. Enquanto isso, como não posso tomar no cama porque eu sei que você ama, eu quero dizer o mesmo. É minha função fazer isso. Eles estão me dizendo o que eu quero, mas também eles devem fazer o que estão dizendo.

Isso é algo muito importante. Você deve ter sido muito esperto com eles. Eles provavelmente têm um interesse saudável em você. Eles realmente estão vendo que você será a criança que você quer ser. Eles realmente acreditam que você será capaz de fazer o que você quer fazer.

Não estou me referindo a você como algo muito fácil ou algo que você pode fazer. Você deve ter muitos problemas para gostar de alguém como eu.

I am a young man who would like to be seen as the music business. However, not having any contact with the music business, I am at a loss to know where to start. I want to submit my work to a publisher and would like to know the best publishing company to write to, and also how to avoid being ripped off.

I would be most grateful for your advice.
REVIEWS GALORE

6 NEW TURNTABLES
6 HEADPHONES
4 RECEIVERS
21 REEL-TO-REEL TAPES

PLUS

A close look at the complexities of outside broadcasting.
A review on one of the new rack hi-fi systems.

This and lots more about all types of hi-fi equipment,
including the latest buyer's guide list to a vast range of equipment prices is in the August issue of...

ACROSS

1 Genesis hit (6,3,6,2)
8 Patti Smith LP (6)
9 Rainwear for Mick Fleetwood (3)
10 Bowie single (4)
12 Kate Bush label (1,1,1)
13 1973, solo hit for Roger Daltrey (2,4)
14 Free had a Heavy . . . (4)
15 He had a Bull in a Ming vase (6)
17 See 11 Down
19 What Rose Royce wanted us to Wash (3)
21 They told us about Windy (11)
22 Third Jo Jo Gunne hit (3)
23 They have just told us to get our Yo Yo's out (5)
24 1973, Suzi Quatro No. 1 (3,3,3)
26 John Miles first love (5)
30 Rod going out with the boys (1,5,2,3,4)
32 Money spinning Floyd LP (4,4,2,3,4)

DOWN

1 Albert Hammond group (4,8,4)
2 Bonnie Tyler's debut hit (4,2,6)
3 A threat from the Eagles (3,2,5,6)
4 They could make you Sing Dance or Anything (5)
5 1977, Kenny Rodgers No. 1 (17)
6 Buzzcocks single (4,2,1,3)
7 1965, Barry McGuire hit (3,1,1)
11 & 17 Across. 1973, Roy Wood hit (4,6)
16 Former Animal who gave us the Jarrow song (5)
18 Former member of 4 Down (4)
20 The Wanderer (4)
25 The Blue Oyster ... (4)
27 Early Elvis label (3)
28 Mr Rundgren (4)
29 Lowell George has got Little one's (4)
31 Poetic label (3)

LAST WEEK'S SOLUTION

ACROSS
1 Power In The Darkness; 9 Airport; 11 Star; 12 Take Five; 13 Tina; 14 Red; 15 CBS; 17 Ben; 18 Hain; 20 Dug; 21 Leo; 22 Emotions; 24 Hole; 26 Sly; 27 Ian Dury; 29 Yellow; 32 Swan; 34 Feelgood; 37 Derek and the Dominoes.

DOWN
1 Plastic Bertrand; 2 Works; 3 Rooster; 4 Nitty; 5 Hawkwind; 6 Deaf School; 7 Entwistle; 8 Spread Your Wings; 10 TV Smith; 16 Smokie; 19 Dowd; 23 Sire; 25 Lol; 28 New; 30 ELO; 31 Pete; 33 Aja; 35 Don; 36 Dr.
THE BASS OF HONEY

Boogie Queens A Taste of Honey talk to Susan Kluth about sex, politics and religion. Sorry... make that jogging, tennis and creative sewing. It’s fantastic!

BOY, OH BOY, have we got news for YOU!!!

That was more or less what Capitol’s London press officer was saying even before the first single, “Oh baby, don’t go,” arrived a month or so back.

And that wasn’t just on account of the two rather fine-ass-swinging ladies comprising the above. The line-up (contrary to general practice) are also predictably following right behind.

The debut album was not the debut of Taste of Honey. Oh, and it was one of those terrific, early morning chats on the basis that this is not a rock band but, in fact, a support act. But playing those vast football stadiums for the first time must have been a bit hair-raising.

“Wells,” said Janice, “I tell you truthfully, I thought it would have been an altogether different feeling playing to like 1,000 people than it was playing in Little night clubs with a few hundred. But once you got up there it really doesn’t feel that different!”

It was time to get my teeth and ask what’s probably the most tedious question in the world for girls. In Janice’s position. (And always)

“Secondary. Edit. What’s the reaction to her playing Fender Jacobean?”

People don’t know how half of them are.

“Actually,” she says, “I’ve even had them coming up and saying, ‘Are you actually playing that or is it a tape?’

“But as far as all that goes, I’ve always felt that if it’s something you wanna do, then you should do it. When I’m playing it’s just being myself and I’m not trying to make any political stance.”

She laughs. Actually, it’s not what you don’t mind, there’s a couple of things I will not discuss, and those are politics and religion.”

(Who said anything about religion, goddamn?)

“No, music is like a B.F. thing with me anyway. It always has direction. When I’m not writing I’m playing my bass. Right now there’s a little bit of extra pressure on me, not more pressure than you’d expect because this is a high pressure career. I don’t find touring or disturbing at all. Even though you’ve been to England and you know what you’ve got yourself for!”

Well. I ventured tentatively, surely you give yourself an occasional break?

“I have a personal life,” Janice adds somewhat enigmatically. 

“Very, very nicely. And what about all those long, long hours spent languishing on tour buses and dreary rooms?”

“Weel,” she continues, “breaking the barrier of silence. I suppose there’s no harm in telling what my hobbies are. I enjoy playing. I enjoy reading. I have a personal life. But, you know, I enjoy cracking opening, and we also play tennis together. Actually, Hazel’s more of a tennis player than I am.

“I suppose you’re concerned with the effect of drugs on the body, but we’re not very drug conscious.”

Well. We try and stay in shape, exercise and try to watch our diet. I appreciate health food. As long as we’re concerned with the effect of food on the body, but we’re not very drug conscious. We know how far to take it.

As they say, you are what you eat. In Taste of Honey’s case you are also what you reveal.

“We’re really just thinking of the right thing. We’ve got the diversity of upbeat disco sounds, very soft ballad sounds, a lot of other things besides, and yet we’ve got a creative identity that can always be associated with the group.”

“I should add, we’re also very visual — we’ve got things going really well here at Wyoming, and we’re really just thinking of the right thing. We’ve got the diversity of upbeat disco sounds, very soft ballad sounds, a lot of other things besides, and yet we’ve got a creative identity that can always be associated with the group.”

Says Janice nonchalantly. "I’m not saying what I mean.

SUSAN KLUTH

Plastic Bertrand

Le nouveau album from Plastic Bertrand

Je dis "C’est punque.

Vous dites "C’est rocque.

Il dit "C’est boogie-woogie.

Tout le monde dit "C’est très fantastique."

AN 1

Plastic Bertrand's new album featuring a smash hit "Ca Plane Pour Moi" and his new single "Sha La La La Lee."

Album: 910328
Single: 6096 209

By special arrangement with SIRE records.
No, Jah Wobble, the new bass player with Johnny Rotten, is not like Sid Vicious. In fact, the complete opposite. ROSALIND RUSSELL talks to the gentle giant

"I'll be honest with you. I thought Jah Wobble was going to be a head case. I thought that any bass player who picked up with Sid (who did have a few idiosyncrasies, a few unorthodox quirks in his character) would have to have the same amount of shock value.

I thought wrong. And perhaps I have been too cynical as regards Rotten. Perhaps he’s not as calculating as I’d suspected. Perhaps he doesn’t need a gimmick to attract the attention of the National Press. Perhaps...

At any rate, John Joseph Warble (Wobble) soon sent me my preconceptions scattering in the air. My relief at his normally warm and become a household word within two minutes of his arrival. He’s a big chap, he could probably pick me up with one hand. But more of a gentle giant than a fighter. Besides, he suffers with an aller... at the age of 8 - so fighting wouldn’t be a healthy pastime for him.

"I wanted to be a lighterman on the river. Bringing the ships in. But the docks are finished, there were no jobs, so I ended up doing this, but it’s a poor second'
It's taken Renaissance a long time to get where they are to day but they're trying to adapt to your taste. Interview by ROBIN SMITH

TOO MANY tours. Too many hotels. Annie Haslam is feeling homesick.

Renaissance spend most of their time in the States, coming home to recuperate and record. The music is home for Annie and in a fit of depression she was talking to the band's lyricist Betty Book who later knocked out 'Northern Lights'. Renaissance are second division symphony rock. Somewhere below the likes of Yes and Genesis league. For years they've been dodging large handfuls of critical abuse but now a full scale British breakthrough is at hand.

Annie boasts a five octave voice. Her talents remained largely undiscovered, until one evening when she was watching an episode of 'The Saint' with her sister in law. Remember Saturday nights in front of the flickering black and white inch screen? Annie does which is probably why she won't give her age away. She was singing along to the high notes of the theme tune and astounded by this vocal talent, her sister recommended opera lessons. For nine months Annie practiced voice control.

"People ask me how I've got so much vocal power. It's because I sing from my diaphragm. I like Barbra Streisand because she uses her voice as an instrument. Sometimes I take Vocalones to clear my throat, they were originally made for the opera singer Caruso and they're so powerful they nearly take your head off!"

But Annie nearly wasn't a singer. She was a fashion student and didn't make a career out of it because some of her designs were stolen. She's also been a telephone at a flower mill and was in a band called 'The Gentle People' before answering a call for Renaissance.

Annie's early career was fraught with problems. Their management had too many fingers in too many pies and so the band never established themselves on the reality TV big time. It's only quite recently that they've become solvent.

"We did three nights at the Royal Albert Hall, the Royalty Philharmonic and it cost over $200,000 including hotel bills," says guitarist Mickey Dunford. "To tour Britain with an orchestra is a nice idea but it would work out at almost financial disaster. We all get paid salary and then we look at the profits made from the tour. A lot of money is ploughed back into the act and every time we tour we have a new show."

"Renaissance is a very romantic name. It comes from a time when art was emerging from the dark ages and there was great creativity. We like to feel that we reflect that. Maybe we've had some harsh criticism because some people just won't sit down and listen. We haven't had a huge commercial success because it takes time to build up albums. Album sales spread out over a long period of time. We've built up strong foundations."

Mickey agrees but says they had better management they might have been able to establish themselves with the likes of Yes seven years ago. 'The Ashes Are Burning' was a critical album for the band. It was heavily supported by a few American radio stations and then the others followed. But again Renaissance were held back.

The management said, 'You should stick to the East you'll never do anything elsewhere!' continues Mickey. But when we played other places the people said, 'why have we been all this time?'

Because of the current discos Renaissance have found themselves having to edit some tracks for radio play.

"I was in a club for a late night drink for a while I listened to the music, but in the end I just found it annoying."

Renaissance music is epic and grandiose. Naturally then, it's not a media favourite.

"We're trying to make melodic, we're trying to produce musical suites with many different parts," says Mickey. "We've been accused of ripping off the classics, but we've always handled classical ideas with great style and sympathy to the original. In fact we fill a gap left by the brashness and unmelody of some other music."

"We really do believe in melody. In Britain Renaissance have an unspoken following, able to fill the Hammersmith Odeon or the Royal Albert Hall. In the States they play to crowds of anything in excess of 10,000.

"The great thing about touring the States is that you've got permanent venues. Outdoorses specifically designed for big orchestral concerts on the outskirts of many big cities," says Mickey. "But in hot climates it can be hell playing in a tent.

"For this reason Annie has been obliged to change her dress more than once during the act. She's worn some pretty skimmy gear, but maintains it's all done tastefully."

"I look elegant and the only time I looked outrageous was when I didn't realise a dress was going to be so transparent. I do miss Britain when I'm away. I'm a Gemini so I've got a split personality and my other side comes out on stage. I used to get terribly lonely on my own in my dressing room, but these days I take a companion with me."

"For the future, Renaissance would like to see themselves getting more involved in film music. They've already done the theme to 'Northern Lights'. It's private venture by a guy who's trying to raise more than six million necessary to finance it."

Meanwhile Renaissance will be doing another album but there's nothing definite yet on a British tour. When Anni comes off the road she goes home to armer ELO man Roy Wood.

"He has no regrets about leaving the ELO. He was an original member and he's glad they've done so well, but he's not envious. Woman can be vulnerable in this business if they've got a guy who's outside the business and doesn't understand. But Roy is very involved so we suit each other."
IN AT THE DEEP END
WITH THE RUNAWAYS

Story ROSALIND RUSSELL
Pictures JILL FURMANOVSKY

It's NOT exactly California, but a warm day in London is an event to celebrate. Warm enough, even, for Runaway Sandy West to cool off in the Holiday Inn swimming pool...

"I've been looking forward to this," said Joan. "Gutting Sandy a hefty shove into the deep end. The possible huggers looked alarmed. It's not the conventional way to go swimming - fully dressed.

"I needed to wash my clothes anyway," laughed Sandy, vanishing in the shallows.

4. Of course, I've always wanted to be a Page Three girl. Page 38 also had that bad.
5. I might as well go back in and rinse my jeans.
6. But you'd still like her with a bag over her head!

All of the Runaways have been experiencing a cooling off period. Not musically, but dealing with business. They are currently without a worldwide recording deal, though it looks likely they'll resign to Phonogram for Britain, at least. It was the American deal they wanted to get out of.

"Everywhere except Phonogram America treated us really well," explained Joan. "There, they treated us as girls before a band. They just kept us because we kept selling our pictures in the mail. They didn't really get behind our records. They thought we were just a gimmick."

Producer Kim Fowley got the heavily too, in the general clear out. He'd been guiding their career with a master's hand, doing well on the Press, but not (it has to be said) securing much success with the music.

"We left Fowley for a million reasons," said Joan. "He wanted the Runaways to succeed to get his own fame again. He wanted to manipulate a lot, he wanted us to have a dirty girl image. We weren't into that all. In the end, he wanted to sell us to somebody else, so we said goodbye. We weren't going to be sold.

"It wasn't all bad," added Sandy. "He did some good for us. It's not such a sad story. About half way, we started to realise that it wasn't going to work. There was a little bit of distortion in the studio... and at four in the morning you don't feel like being told to do just one more song.

Despite the lack of record company backing, the Runaways are doing well enough to support a UK visit - and they've just finished a three month stint in the US with the Ramones.

"It was three months of heaven," said Joan. "It was so much fun, working with people we know and like. We have to keep working to stay exposed, and we've almost broken even. If they haven't killed us by now, they never will."

The Runaways have managed to survive, what has become a watershed for previous all female groups. Fanny and the Bee Thums (remember them?) both burned out fast, giving weight to the argument that women's groups just don't work. The Runaways may live to prove them wrong.

"One thing Fowley did," said Joan, "was to teach us not to trust hustlers."

He may have left them better off by his experience, but the group have proved they're more than capable of coming up with their own ideas. The ones they've been on at the moment is a plan to make a day by day film of the Runaways. They get the idea after seeing a video made of them in Switzerland.

"It looks weird, seeing yourself in those dumb videos," said Joan, "but it gave us the ideas. We would like to include film of the Runaways talking in public, giving a Press conference, in the recording studio, all that sort of thing."

Although the plan in its early stages, they're hoping a TV company will show interest. Meanwhile, they're going ahead with work on a new album - without a record deal.
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THE MUSICAL VIBRATIONS OF TRADITION
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July 22 Banyan Hall Bedford
July 23 Metro Club, Plymouth
July 24 Digbeth Hall Birmingham
July 25 Tramshed, Cardiff
July 27 Box, Bristol
July 28 Rainbow, London

Record Mirror, July 22, 1978
THE RUNAWAYS
Lyceum

There are two things that one must remember about the Runaways. Firstly, they are a rock band whose strength lies in the use of conflicting styles. Secondly, they comprise of four girls and although built for the same purpose as any male band, the construction is different. What's more, however hard one may try to ignore the fact that they are female, it won't go away. Which is just as well, because it is the opinion of this reviewer that they would not be where they are today if they were not.

When they first surfaced they were a novelty and novelties period end, get contracted and get promoted. Now two years later they have proven that they are more than a bunch of dumpy blondes who never let that initial buzz slip and have established themselves as the only viable female rock band. Playing to a 100 per cent male audience at the crowded Lyceum, they opened proceedings with their recent single 'School Days' and played a selection of numbers spanning the entire length of their career, including all the favourites.

Throughout there seemed to be a battle going on between the basic heavy metal sound laid down by guitarist Lita Ford and pop overtones spearheaded by Joan Jett, trashy yet invariable. Whils the latter was winning it sounded fine, but when Ford got too enthusiastic the music bordered upon the drab, heavy metal depths of depression. However the rhythm section steered a course between the two extremes and was surprisingly strong.

Vicky Blue on bass was hardly adequate but it was the excellent drumming of Sandy West who was relentless as a metronome and twice as entertaining, even managing to double up on vocals. Joan Jett, the lead vocalist, has a strong and reasonably good voice but she lacks the scope and personality to front the band. Having never seen them with Cherry Curry up front I cannot compare, but there is, at present, no character and a definite lack of identity. This is a shame because they do have something there. It is just a matter of time until they sort themselves out and really produce the goods.

DAKTS
Spurriers Park, Harlow

While the THOUSANDS were trudging the trail to Blackheath, that same evening Darts were adding their own contribution to open air entertainment in the depths of sunny Harlow. But whereas Blackheath was doubtless indelibly unanted with ageing hippies, the Harlow picnic attracted several thousand mini revelers (average age 5-14) and goodly hysteres in their parents.

Whether it was the name, the hill or the idea of a free day out which attracted them we will never know but one thing is for sure. Darts provided them with a show which would stick indelibly in their minds and last a long time to come. Darts' opening shot was colour-collectively they produced every permutation of the rainbow in their dress, but it was Denny Huggargay who took the solo honours with a lurid pink and silver zigzag suit, tastefully (?!) coupled with a lime green shirt. But it wasn't only

THE LURKERS

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SOUNDS "A DYNAMIC ALBUM"
N.M.E. 'simply classic rock and roll'
ZIGZAG "GLORIOUS STUFF"

TALKING HEADS
Lyceum

Talking Heads have this curious gap in their music. The funky rhythms set the tempo, the lead singer even manages to double up on vocals. With the sound system set too high the audience can barely be heard. But the words of David Byrne's strained, quavered vocals is a far cry from the distant memories it created. Now, two years later and the songs have changed. The band has grown older, the music has matured, and the audience is ready to give them the ovation they deserve.

One moment staggering across the stage, his hunched shoulders acting as a coat hanger for his limp body, the next leaning from the nearest cupboard point with a disregard for life and limb - his exprsions made an eye catching spectacle. Unfortunately he nearly went over the top, literally, during 'Honest Shoes Blue', when a monitor proved less stable than it appeared, almost causing the man a premature exit from the stage, however, which ran directly in front. Luckily the only casualty from this was the mike, which collapsed under the strain leaving him to mercy having two lead vocals, until an exchange was arranged. However, that was the only sticky moment in the lengthy show which incorporated all their favourities, past and present and a good deal more.

Since last seeing them, six months ago it is obvious that they have improved 100 per cent in professionalism, yet without losing any of their charm. The set was a complete success and the audience, with the exception of the vocalists, seemed happy. Unfortunately the band themselves seemed rather a shock. The three vocalists were all upstage and the audience was left to wave and cheer. The only saving grace was the fact that all three were upstage, therefore the audience were able to see them all.

Afterwards there followed a series of questions and answers from the audience. The band were unable to answer these questions but were able to answer the question of the band's future. With the recent release of their third album 'More Songs About buildings and food' and the upcoming Australian tour, it is safe to say that they will be back in a few months. The audience were left with the message that they were the only female rock band and that they were the best. The only thing left to say is that they were the best.
THE RAMONES, RICHARD HELL AND THE VODDIES.

New York

AMERICA could not have found a more appropriate way to celebrate its 200th anniversary than to feature a rare small club appearance of Da Ramones, a band who elegantly wear in this country's most brilliantly absurd punk rock. The show took place in the old American Airlines arena, which has since been demolished.

The band is comprised of Joey Ramone, who is known for his white face makeup, his dark hair and his brace-face look. He also wears a leather jacket and a pair of sunglasses. The other members of the band are Marky Ramone, who plays bass and drums, C. J. Ramone, who plays guitar, and Dee Dee Ramone, who plays guitar and sings the vocals. Joey Ramone is the lead vocalist of the band.

The band is known for playing fast, loud, and aggressive music, which is a trademark of punk rock. Joey Ramone is known for his vocal delivery, which is often high-pitched and screamed. The band is also known for their rebellious and anti-establishment attitude.

The Ramones were one of the first bands to emerge in the punk rock movement and are considered one of the most influential bands in the genre. They have released numerous albums and singles over the years and have been a significant influence on many other bands that followed in their footsteps.

The Ramones' music is characterized by its fast tempo, simple chord structures, and repetitive riffs. Their songs often deal with themes of rebellion, disillusionment, and anti-establishment. The band's image, with its distinctive punk rock fashion and music style, has also helped to define the punk rock movement.

The Ramones' legacy has endured over the years, and their music continues to be influential and inspiring to many. Despite some difficulties, the band managed to continue making music and touring until their breakup in 1996. The Ramones' influence can still be heard in many contemporary punk rock bands, and they are widely regarded as one of the most important bands in the history of punk rock.
WHATEVER ELSE... IT WAS REALLY NICE

BLACKBUSHE PICNIC

Blackbushe

BY SOMETHING like half-an-hour off midnight on Saturday evening the great expanse of 
the picnic had drawn to a close — the warmth and 
electric atmosphere of Bob Dylan's set more than 
compensating for any discomforts, disappointments 
and drawbacks that the day might otherwise have 
been considered.

It had been, virtually everyone agreed, a really 
memorable experience that might have been, possibly, 
one of the most convivial and best-attended in the 
country there can have been no doubt about.

Announcer and DJ Andy Dunkley 

urged the crowd to retake their 

steps homewards — secure in the 

knowledge that the picnic had been 

"a really nice day out". There was no 

lie in this, something to worry about.

Memories don't fade like people — especially when they 

brag and grace out. So the old 

night to home and away. A dusty 

afternoon, but without the heat.

Looking back to look 

forward.

Blackbushe 1978 was 21 acres of 

blue denim, grass and Sarah. 

A vision of Dylan and his band as the 

snakeskin and skulls and 

the sound of the savoyed by a 

triple bank of speakers stuck to 

the furthest reaches of the temporary 
disclosure.

Blackbushe 1978 started at the end 

of two hours, with the darkness 
established and the atmosphere for 
the magnitude of the occasion.

Clapton was the only real 

after the return of the 

performer before making his 

profile exit. And return he did. First 

The Changing Of The Guards, 

savagely simple instrumentation 

on top of a landscape with the 

lubrication, then the lantern, then the 

light training. And a movement 

in an arc that stretched in Armada fashion for 

over a mile. Then, of course, The 

Times They Are A-Changin'.

That rush at the end of the day 

as unforgettably great and 

intoxication of the enthusiastic 

rounded the day, the glee 

and benevolence of those scattered in 

the furthest reaches couldn't even 

see with binoculars cease.

Enthusiasm returned at 

a perfectly timed moment and for 

the vast majority Blackbushe 

enjoyment began at midnight. It may well 

latter another eight years.

The SURROUNDINGS of the 

airport that now serves as a 

draining conduit has quite 

sured the inhibition of the 

Picnic applied by promoter Harvey 

Goldsmith for (at least) five 

dry and grassy. Throughout the 
day, the figs were 

permeated from those stranded 

on the motorway, (the crowd of 

resolution) outside the gates right 

therefore, that anyone could 

inside a backstage "hospitality" 

secure every privilege 

except a view of the stage.

Well-ordered groups, praised by 

both promoter and public, 

toasted on well-packed 

hamps, on 

the stage and the 

and socially礼仪. A crowd whose 

those couples complete with 

the sound of a 

and dedicated pop fans were neither 

to be electrified. Rather bemused and, for the 

most part. SATISFACTORY. A wealth of 

entertainments proliferated around 

the perimeter of the arena the 

aimed at the 

both the range 

of their provision and 

difficulty far outweighed 

such present at open air festivals in 

the far east.

The Picnic tended to 

and orderliness. It was 

slept on still, others 

their ears pleased 

and (as promised) efficiently. 

The myriad of bands and artists 

enjoyed themselves 

sufficiently it 

the theater.

In common with other affairs of 

its nature the Picnic was 

with the very thought of heat 

and jetless rain that 

was the stage that 

in the sound of a 

conditions.

If you couldn't see you could hear.

It neither was possible one was in the 

fortunate position of being in the 

presence at a distance.

Attendance was 

sufficient. That 

conclusion, you can be assured, 

isn't honest and sincere. No other 

would suffer.

THAT DAY began on schedule. 

From the time the Midnight 

winning it was obvious that 

this was no ordinary sound system.

Bush halway back two auxiliary 

back to the Frontier, where 

the sounds merged for 

distant stage to the 

periphery of the 

the audience.

But perceivable time lag. A confident 

announcer, Merger, a 

Britter rock band, 

full advantage of this 

appearance. Their strong 

however, was treated, it was not.

bleeding sheet music for 

while, it was a pleasing 

complement.

No great changes were noticed as 

throughout the evening. 

At last took the stage with only 

the most necessary of 

intermissions.

Here I must confess the necessity 

administrative problems (mostly 

the necessity of obtaining the 

necessary credentials in order to 

make this report plausible) enforced

my absence from the arena during 

their set. I was assured that the 

were "competent but not very 

enjoying" on stage.

As yet no matter of reaction in 

the crowd was purely imaginary.

Satisfying Graham Parker 

and the Rumour faced better in 

the arena of response. A Hawaiian 

shirt GP. Launched into 

a time 

sensed extent of most of the strongest 

songs; and it was noted at Reading 

that year) that their effect was in 

way diminished by the strictures of 

a large arena. The punch and 

punch of the music carried most before it 

and by the fact 'David Me 

Questions' came to be delivered 

people up to a hundred yards 

away from the stage were seen 

rise to their feet and dance.

Interest rekindled with 

& Soul' and reached a peak with 

re-entitled 'Young, Gifted 

&amp; Meek. Pottery Poisoning'. Here, with 

the description as the "best 

secret in the West" it was assumed 

that the real GP was referring to his 

record company. It was excellent.

Isolated changes greeted 

the combo's departure, although an 

overture seemed not to be considered 

necessary.

A somewhat longer interval 

ended before Eric Clapton followed 


simple time for the 

pursuit of further satisfaction, for the 

renewal of chance acquaintance 

and finally the 

return of 

"Slowhand". In between travel to 

the area and the 

entertainment a considerable 

distance from the centre 

of the action it was noted that 

EC was on the road and was in 

in some considerable form.

Ragtime notes from a 

small group carrying on with 

splendid guitar playing and 

caused a few to look and 

gently in the fading sunshine. Here was 

a stiff final of humanity 

all the way, a 

"tribute to the 

"With Knocking On Heaven's Door", a 

half-till "Layla" and 

of course, everyone knew " Eleanor 

and most of us enjoyed it.

EC was, it was agreed, just 

right for the occasion. Many a happy hour 

(including the one of the present 

one) was recalled as he played. 

Response, fittingly so the 

warm 

air 

still not electrifying. 

(Came the thought) it never 

would have been.

If it had been necessary 

meanwhile and all normal 

functions could (and did) carry on at 

the Picnic with some regard 

for normal outdoor conventions 

it was to be little suffering, it was 

a modest realisation.

Joan Armatrading, perhaps I had 

better not call her JA, came next. 

A performer, er, artist, she came 

across as much as larger than 

through her songs, rather nervous-

self-effacing while introducing 

them. Compared to a punch break 

in the back up section her delivery 

was well received reaching 

precious eclecticism, peak with the truly 

superspecial "Love And Attraction". 

One song, performed presently 

the end of a 

of an acoustic guitar, was ambitious, 

If quite so successful, yet Ms 

Armatrading left the stage (to 

acclaim) with her cause much 

tentions.

So far, so pleasant. Really nice in 

note, mercifully Bob Dylan did not 

choose to wait for darkness. And 

amazingly the entire concert 

almost perfect performance 

half an hour late! Aside from a 

minute between the great 

adorned by a security 

guard (like a danceband in 

the water in a dyke) all was 

smoothly. The smiles 

of the audience brightened 

of Surrey replaced the 

sunlight. By the end of 

Clapton was 

the front row occupied 

by two or three. A 

mood was 

of the audience 

The Q...
THE NORTHERN CARNIVAL

Report by Mike Nicholson

Pictures by Howard Barry

Funk pop — Northern Carnival, the weekend's other big event. But how white peace and unity only not surprisingly characterised the event. A free concert in Alexandra Park, but also the preceding 'politics day' at Strangeways. Melody in black, melody in blue...
SMALLS — order form & advertisement rates

PLEASE NOTE THE SALE OF BOOTLEG ALBUMS IS ILLEGAL

To make sure your advertisement is published on time, state record label of any albums you wish to sell.

Rates and Conditions

Under the headings:
- FANS CLUBS, P/E FRIENDS, SITUATIONS VACANT
- RECORDS/DVDs/DVDS FOR SALE
- SOUNDS EQUIPMENT
- AND/OTHER ADVERTISEMENTS for the price of £5 per word.

Under the headings:
- SPECIAL NOTICES, PERSONAL TUNION, TUNION
- RECORDING, and other trade announcements for 1/2p per word.

Make advertisement under any heading 10p per word.

After first page, £5 per word thereafter.

For Numbers

Allow two words plus 4/- for Service Bush in each advertisement.

For Colour

15p per single column inch.

25p per double column inch.

We reserve the right to withdraw advertisements at their discretion.

PLEASE PUBLISH my advertisement under the heading:

Inset or communicating issue dated

I enclose a cheque/postal order for £ to cover the cost made payable to RECORD MIRROR

ALL SMALL ADS MUST BE STRICTLY PRE-PAID

PLEASE SEND your advertisement to S.A.E. Small Ads Dept., M. RECORD MIRROR, 40 Long Acre, London WC2

Record Mirror for the best results

Record Mirror, July 22, 1978
### SWANSEA SOUND

#### HIT PICKS
- **Dave Brown**: STEPPIN’ IN A SLIDE ZONE, Muddy Blues
- **Steve Winwood**: YOU’RE ALL I NEED TO GET BY, Alannah Myles
- **Joni Mitchell**: LOVE ON A STICK, Jack McDaniels
- **Kiki Dee**: YOU CAN HAVE HER, RuPaul

#### BEST OF BOTH WORLDS
- **Robert Plant**: IN THE WEEK, Toby Beau
- **Boney M**: LOVE YOU, Barry Manilow
- **John Lennon**: WITH YOUR BOYFRIEND, The Sunshine Band

#### ADD ONS
- **Tina Turner**: IT'S ONLY MAKE BELIEVE, Cheryl
- **Keith Richards**: I'M BACK, Rod Stewart
- **Reggae Boyz**: I CAN'T WAIT ANY LONGER, Bruce Springsteen

### PLYMOUTH SOUND

#### HIT PICKS
- **Paul Carrack**: DEAR ONE, The Oak Ridge Boys
- **Bob Dylan**: BABY STOP CRYING, Bob Dylan
- **Stevie Wonder**: MY BOYFRIEND, The Sunshine Band
- **John Mayer**: DON'T CARE, J. J. Cale

#### Best of Bakersfield
- **Al Green**: DON'T LET ME SEE YOU CRY, Aloe Blacc
- **Tom Petty**: IT'S ONLY MAKE BELIEVE, Andy Gibb
- **John Hiatt**: I'M IN LOVE, Dickey Betts

#### ADD ONS
- **Bob Dylan**: LOVE YOU, Bob Dylan
- **HQ**: WHAT YOU GONNA DO, The Kinks
- **Clayton**: I'M IN LOVE, Dinner (UK)

### LUXEMBOURG

#### HIT PICKS
- **The Rolling Stones**: I'M NOT GONNA CAUSE NO TROUBLE, Lou Reed
- **CHRIS BLEED**: DON'T WANT YOUR MONEY, CBGB
- **John Lennon**: YOU WENT AWAY, The Beatles

#### ADD ONS
- **Paul McCartney**: BEATLES, The Kinks
- **Bob Dylan**: BABY STOP CRYING, Bob Dylan
- **John Lennon**: YOUR BOYFRIEND, The Sunshine Band

### RADIO CITY

#### HIT PICKS
- **The Who**: SLOW TRAIN TO PARADISE, The Who
- **The Rolling Stones**: SLOW TRAIN TO PARADISE, The Rolling Stones
- **Johnny Cash**: A SLIDE ZONE, Muddy Waters

#### ADD ONS
- **The Beatles**: A SLIDE ZONE, Muddy Waters
- **The Rolling Stones**: SLOW TRAIN TO PARADISE, The Rolling Stones
- **The Who**: SLOW TRAIN TO PARADISE, The Who

### RADIO CLYDE

#### HIT PICKS
- **Bee Gees**: SUNDAY NIGHT IN THE CITY, Bee Gees
- **Barbra Streisand**: IT'S A CLOSE CALL, Barbra Streisand
- **The Beatles**: LOVE ON A STICK, The Beatles

#### ADD ONS
- **Barbra Streisand**: IT'S A CLOSE CALL, Barbra Streisand
- **The Beatles**: LOVE ON A STICK, The Beatles
- **Bee Gees**: SUNDAY NIGHT IN THE CITY, Bee Gees

### DOWNTOWN RADIO

#### HIT PICKS
- **Queen**: WHO ARE YOU, Queen
- **Talking Heads**: FEAR OF A BLACK HOLE, Talking Heads
- **The Police**: Message In A Bottle, The Police

#### ADD ONS
- **The Police**: Message In A Bottle, The Police
- **Talking Heads**: FEAR OF A BLACK HOLE, Talking Heads
- **Queen**: WHO ARE YOU, Queen

### PENNINE RADIO

#### HIT PICKS
- **The Who**: SLOW TRAIN TO PARADISE, The Who
- **Bob Dylan**: SLOW TRAIN TO PARADISE, Bob Dylan
- **The Beatles**: SLOW TRAIN TO PARADISE, The Beatles

#### ADD ONS
- **The Beatles**: SLOW TRAIN TO PARADISE, The Beatles
- **The Who**: SLOW TRAIN TO PARADISE, The Who
- **Bob Dylan**: SLOW TRAIN TO PARADISE, Bob Dylan