

RECORD MIRROR

June 5 1976

12p

DISC

WARNING
RED LIGHT
STEADY

*'Oo's Who
at Charlton*

COMPLETE SILENCE - SHOOTING
FLASHING
T - REHEAR



*Alex's veys of
making you laaf*

It's the Real Thing

COLOUR POSTER OF MUD

RECORD MIRROR

British Top 50 Singles

1	1	FERNANDO, Abba	Epic
2	2	NO CHARGE, J. J. Barrie	Private Stock
3	14	COMBINE HARVESTER, Wurzels	EMI
4	11	MY RESISTANCE IS LOW, Robin Sarstedt	Decca
5	6	MORE, MORE, MORE, Andrea True Connection	Buddah
6	5	ARMS OF MARY, Sutherland Bros / Quiver	CBS
7	16	SILLY LOVE SONGS, Wings	EMI
8	7	FOOL TO CRY, Rolling Stones	Rolling Stones
9	17	LET YOUR LOVE FLOW, Bellamy Bros	Warner Bros
10	15	LOVE HANGOVER, Diana Ross	Tamla Motown
11	21	DEVIL WOMAN, Cliff Richard	EMI
12	19	I'M YOUR PUPPET, James & Bobby Purify	Mercury
13	9	JUNGLE ROCK, Hank Mizell	Charly
14	4	CAN'T HELP FALLING IN LOVE, Stylistics	H & J
15	10	S-S-S-SINGLE BED, Fox	GTO
16	8	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
17	26	REGGAE LIKE IT USED TO BE, Paul Nicholas	RSO
18	24	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	Buddah
19	12	GET UP AND BOOGIE, Silver Convention	Magnet
20	29	THIS IS IT, Melba Moore	Buddah
21	3	SILVER STAR, Four Seasons	Warner Bros
22	33	SHOW ME THE WAY, Peter Frampton	A & M
23	25	SHAKE IT DOWN, Mud	Private Stock
24	35	REQUIEM, Silk	Bell
25	45	HEART ON MY SLEEVE, Gallagher & Lyle	A & M
26	30	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
27	18	FALLEN ANGEL, Frankie Valli	Private Stock
28	38	JOLENE, Dolly Parton	RCA
29	37	THE FLASHER, Mistura With Lloyd Michela	Route
30	31	SOUL CITY WALK, Archie Bell & The Drells	Philadelphie
31	28	LOVE ME LIKE A LOVER, Tina Charles	CBS
32	20	LIFE IS TO SHORT GIRL, Sheer Elegance	Pye
33	27	DISCO LADY, Johnny Taylor	CBS
34	40	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
35	41	LET'S MAKE A BABY, Billy Paul	Philadelphie
36	22	DISCO CONNECTION, Isaac Hayes Movement	ABC
37	44	TVC 15, David Bowie	RCA
38	13	CONVOY GB, Laurie Lingo and The Dipsticks	State
39	49	THE WANDERER, Dion	Phillips
40	36	THE WINKLE MAN, Judge Dread	Cactus
41	-	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
42	-	DAWN, Flintlock	Pinnacle
43	43	HURT, Elvis Presley	RCA
44	-	YOU JUST MIGHT SEE ME CRY, Our Kid	Polydor
45	-	COULD IT BE MAGIC, Donna Summer	GTO
46	50	THE TWO OF US, Mac And Katie Kissoon	State
47	-	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros
48	-	THE BOYS ARE BACK IN TOWN, Thin Lizzy	Vertigo
49	-	TROCADERO, Showaddywaddy	Bell
50	-	PARTY TIME, Fatback Band	Polydor

Due to the Whitburn Bank Holiday, the BMRB Top 50 singles chart was not available at the time of going to press, therefore we are reprinting last week's chart.

US Top 50 Singles

1	1	LOVE HANGOVER, Diana Ross	Motown
2	2	SILLY LOVE SONGS, Wings	Capitol
3	4	GET UP AND BOOGIE, Silver Convention	Midland International
4	5	MISTY BLUE, Dorothy Moore	Malaco
5	6	HAPPY DAYS (From the Paramount TV Series), Pratt & McClain	Warner/Buddah
6	8	SHANNON, Henry Gross	Lifesize
7	7	WELCOME BACK, John Sebastian	Warner/Buddah
8	9	SARA SMILE, Daryl Hall & John Oates	RCA
9	14	SHOP AROUND, Captain & Tennille	A & M
10	11	FOOL TO CRY, Rolling Stones	Rolling Stones
11	12	RHIANNON (Will You Ever Win), Fleetwood Mac	Warner/Buddah
12	3	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
13	17	MORE, MORE, MORE, Andrea True Connection	Buddah
14	13	BOOGIE FEVER, Sybers	Capitol
15	15	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	United Artists
16	16	LOVE IN THE SHADOWS, Neil Sedaka	Rocket
17	10	TRYIN' TO GET THE FEELING AGAIN, Barry Manilow	Arista
18	26	LOVE IS ALIVE, Gary Wright	Warner Bros
19	21	MOVIN' Brass Construction	United Artists
20	23	I WANT YOU, Marvin Gaye	Tamla
21	25	TAKIN' IT TO THE STREETS, Doobie Brothers	Warner Bros
22	32	NEVER GONNA FALL IN LOVE AGAIN, Eric Carmen	Arista
23	30	I'LL BE GOOD TO YOU, Brothers Johnson	A & M
24	27	BARETTA'S THEME (Keep Your Eye On The Sparrow), Rhythm Heritage	ABC
25	18	STRANGE MAGIC, Electric Light Orchestra	United Artists
26	19	SHOW ME THE WAY, Peter Frampton	A & M
27	36	KISS AND SAY GOODBYE, Manhattans	Columbia
28	20	YOUNG BLOOD, Bad Company	Swan Song
29	33	ROCK AND ROLL LOVE LETTER, Bay City Rollers	Arista
30	42	TAKE THE MONEY AND RUN, Steve Miller Band	Capitol
31	34	MOONLIGHT FEELS RIGHT, Starbuck	Private Stock
32	50	THE BOYS ARE BACK IN TOWN, Thin Lizzy	Mercury
33	44	AFTERNOON DELIGHT, Starland Vocal Band	Windward
34	41	GET CLOSER, Seals & Crofts	Warner Bros
35	37	CRAZY ON YOU, Heart	Mushroom
36	22	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
37	24	UNION MAN, Cade Brothers	Aryum
38	38	IT'S OVER, Box Scaggs	Columbia
39	46	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Allanmic
40	40	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
41	43	DANCE WITH ME, Rufus Featuring Chaka Khan	ABC
42	55	TODAY'S THE DAY, America	Warner Bros
43	-	LET HER IN, John Travolta	Midland International
44	57	MAKING OUR DREAMS COME TRUE, Cyndi Lauper	Private Stock
45	56	TEAR THE ROOF OFF THE SUCKER, Parliament	Casablanca
46	-	YOU'RE MY BEST FRIEND, Queen	Elektra
47	49	THINKING OF YOU, Paul Davis	Rane
48	51	SIXTEEN TONS, Don Harrison Band	Atlantic
49	53	YES, YES, YES, Bill Cooby	Capitol
50	-	I'M EARLY, Keith Carradine	ABC

UK Disco Top 20

1	2	GET UP AND BOOGIE, Silver Convention	Magnet
2	1	MORE, MORE, MORE, Andrea True Connection	Pye
3	20	THIS IS IT, Melba Moore	Buddah
4	6	LOVE HANGOVER, Diana Ross	Tamla Motown
5	3	CAN'T HELP FALLING IN LOVE, Stylistics	Avco
6	11	LOVE ME LIKE A LOVER, Tina Charles	CBS
7	5	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
8	-	SILLY LOVE SONGS, Wings	EMI
9	4	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
10	-	SOUL CITY WALK, Archie Bell & The Drells	Philadelphie
11	6	JUNGLE ROCK, Hank Mizell	Charly
12	15	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros
13	10	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
14	-	FOOL TO CRY, The Rolling Stones	Rolling Stones
15	-	THE FLASHER, Mistura featuring Lloyd Mitchells	Route
16	-	COMBINE HARVESTER, The Wurzels	EMI
17	18	DEVIL WOMAN, Cliff Richard	EMI
18	9	S-S-S-SINGLE BED, Fox	GTO
19	14	SHAKE IT DOWN, Mud	Private Stock
20	12	ARMS OF MARY, Sutherland Bros & Quiver	CBS

Star Breakers

1	NINE TIMES, Moments	ALL PLATINUM
2	LIVIN FOR THE WEEKEND, O'Jays	PHILADELPHIA
3	BARKING UP THE WRONG TREE, Don Woody	MCA
4	TURN THE BEAT AROUND, Vicki Sue Robinson	RCA
5	LEADER OF THE PACK, Shangri Las	CHARLY
6	YOU TO ME ARE EVERYTHING, The Real Thing	PYE
7	THE CONTINENTAL, Maureen McGovern	20 CENTURY
8	I RECALL A GYPSY WOMAN, Don Williams	ABC
9	I DON'T WANNA PLAY HOUSE, Tammy Wynette	EPIC
10	TIME, Edwin Starr	TAMLA MOTOWN

Yesterday Charts

5 YEARS AGO

1	1	KNOCK THREE TIMES,	Dawn
2	3	INDIANA WANTS ME,	R Dean Taylor
3	6	HEAVEN MUST HAVE SENT YOU,	The Elgins
4	4	MY BROTHER JAKE,	Free
5	2	BROWN SUGAR,	The Rolling Stones
6	-	I AM... I SAID,	Neil Diamond
7	5	MALT AND BARLEY BLUES,	McGuinness Flint
8	-	I DID WHAT I DID FOR MARIA,	Tony Christie
9	-	RAGS TO RICHES,	Elvis Presley
10	7	JIG A JIG,	East of Eden

10 YEARS AGO

1	3	STRANGERS IN THE NIGHT,	Frank Sinatra
2	1	PAINT IT BLACK,	The Rolling Stones
3	2	WILD THING,	The Troggs
4	5	SORROW,	The Mosebys
5	8	MONDAY, MONDAY,	The Mamas and Papas
6	6	SLOOP JOHN B.,	The Beach Boys
7	9	RAINY DAY WOMAN,	Bob Dylan
8	-	PROMISES,	Ken Dodd
9	-	WHEN A MAN LOVES A WOMAN,	Percy Sledge
10	10	HEY GIRL,	The Small Faces

15 YEARS AGO

1	1	SURRENDER,	Elvis Presley
2	1	RUNAWAY,	Del Shannon
3	6	MORE THAN I CAN SAY,	Bobby Vee
4	4	THE FRIGHTENED CITY,	The Shadows
5	3	BLUE MOON,	The Marceis
6	5	ON THE REBOUND,	Floyd Cramer
7	9	YOU'LL NEVER KNOW,	Shirley Bassey
8	11	WHAT I SAY,	Jerry Lee Lewis
9	10	BUT I DO,	Clarence Frogman Henry
10	7	DON'T TREAT ME LIKE A CHILD,	Helen Shapiro

UK Soul Top 20

1	5	LET'S MAKE A BABY,	Billy Paul
2	3	THIS IS IT,	Melba Moore
3	1	LOVE HANGOVER,	Diana Ross
4	6	NINE TIMES,	The Moments
5	4	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	Warner Bros
6	8	SOUL CITY WALK,	Archie Bell & The Drells
7	7	DISCO LADY,	Johnny Taylor
8	13	YOUNG HEARTS RUN FREE,	Candi Staton
9	7	I'M YOUR PUPPET,	James & Bobby Purify
10	8	MORE MORE MORE,	Andrea True Connection
11	12	THE FLASHER,	Mistura
12	18	YOU'RE MY EVERYTHING,	Lee Garrett
13	19	PARTY TIME,	The Fatback Band
14	10	LIVING FOR THE WEEKEND,	The O'Jays
15	-	TURN THE BEAT AROUND,	Vicky Sue Robinson
16	-	A FIFTH OF BEETHOVEN,	Walter Murphy
17	17	CAN'T HELP FALLING IN LOVE,	The Stylistics
18	-	TIME,	Edwin Starr
19	11	DISCO CONNECTION,	Isaac Hayes
20	-	I WANT YOU,	Marvin Gaye

US Soul Top 20

1	2	YOUNG HEARTS RUN FREE,	Candi Staton
2	3	I'LL BE GOOD TO YOU,	Brothers Johnson
3	1	I WANT YOU,	Marvin Gaye
4	7	SOPHISTICATED LADY,	Natalie Cole
5	4	KISS AND SAY GOODBYE,	Manhattans
6	14	WHO LOVES YOU BETTER (Part 1),	Isley Brothers
7	6	LOVE HANGOVER,	Diana Ross
8	10	TEAR THE ROOF OFF THE SUCKER,	Parliament
9	5	DANCE WITH ME,	Rufus Featuring Chaka Khan
10	12	OPEN,	Smokey Robinson
11	8	BORN TO GET DOWN,	Muscle Shoals Horns
12	13	THAT'S WHERE THE HAPPY PEOPLE GO,	Trammps
13	9	GET UP AND BOOGIE,	Silver Convention
14	23	YES, YES, YES,	Bill Cosby
15	17	FRIEND OF MINE,	Little Milton
16	16	MARRIED, BUT NOT TO EACH OTHER,	Denise LaSalle
17	20	LET IT SHINE,	Al Green
18	18	THIS IS IT,	Melba Moore
19	21	BARETTA'S THEME,	Rhythm Heritage
20	45	SOMETHING HE CAN FEEL,	Aretha Franklin

British Top 50 Albums

1	1	GREATEST HITS, Abba	Epic
2	2	LIVE IN LONDON, John Denver	RCA
3	3	INSTRUMENTAL GOLD, Instrumental Gold	Warwick
4	4	HIT MACHINE, Various	K-Tel
5	5	WINGS AT THE SPEED OF SOUND, Wings	EMI
6	6	BLACK AND BLUE, Rolling Stones	Rolling Stones
7	8	A TOUCH OF COUNTRY, Original Artists	Topaze
8	24	I'M NEARLY FAMOUS, Cliff Richard	EMI
9	9	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
10	14	DIANA ROSS, Diana Ross	Tamla Motown
11	7	JUKE BOX JIVE, Various	K-Tel
12	20	THEIR GREATEST HITS, 1971-1975, The Eagles	Asylum
13	31	FRAMPTON COMES ALIVE, Peter Frampton	A&M
14	19	HERE AND THERE, Eton John	DJM
15	13	PRESENCE, Led Zeppelin	Swan Song
16	11	ROYAL SCAM, Steely Dan	ABC
17	10	ROCK FOLLIES, Rock Follies	Island
18	-	40 GREATEST HITS, Perry Como	K-Tel
19	12	WHO LOVES YOU, Four Seasons	Warner Bros
20	23	BREAKAWAY, Gallagher and Lyle	A&M
21	18	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
22	37	DESTROYER Kiss	Casablanca
23	15	HOW DARE YOU, 10cc	Mercury
24	16	SOME OF ME POEMS AND SONGS, Pam Ayres	Galaxy
25	17	LOVE, LIFE AND FEELINGS, Shirley Bassey	United Artists
26	45	THE BEST OF JOHN DENVER, John Denver	Victor
27	43	ROLLED GOLD, Rolling Stones	Decca
28	26	REACH FOR THE SKY, Sutherland Brothers and Quiver	CBS
29	47	ALL AMERICAN ALIEN BOY, Ian Hunter	CBS
30	46	JAIL BREAK, Thin Lizzy	Vertigo
31	33	LOVE AND KISSES FROM BROTHERHOOD OF MAN	Pye
32	29	DESIRE, Bob Dylan	CBS
33	-	40 GOLDEN GREATS, Jim Reeves	Arcade
34	28	TUBULAR BELLS, Mike Oldfield	Virgin
35	25	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE, Jethro Tull	Chrysalis
36	27	A TRICK OF THE TAIL, Genesis	Charisma
37	22	PAT BOONE ORIGINALS, Pat Boone	ABC
38	-	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
39	-	WINDSONG, John Denver	RCA
40	-	MAKE THE PARTY LAST, James Last	Polydor
41	34	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	EMI
42	-	MOTOWN GOLD, Various	Tamla Motown
43	48	STATION TO STATION, David Bowie	RCA
44	-	EUROVISION FAVOURITES, Various	K-Tel
45	30	RASTAMAN VIBRATION, Bob Marley and the Wailers	Island
46	40	CRY TOUGH, Nils Lofgren	A&M
47	32	I WANT YOU, Marvin Gaye	Tamla Motown
48	-	DEEP PURPLE, Marle and Donny Osmond	Polydor
49	-	ELVIS PRESLEY'S 40 GREATEST HITS, Elvis Presley	Arcade
50	-	RAINBOW, Ritchie Blackmore	Oyster

US Top 50 Albums

1	2	BLACK AND BLUE, Rolling Stones	Rolling Stones
2	1	WINGS AT THE SPEED OF SOUND	Capitol
3	3	PRESENCE, Led Zeppelin	Swan Song
4	5	I WANT YOU, Marvin Gaye	Tamla
5	6	HERE AND THERE, Elton John	MCA
6	7	FLEETWOOD MAC	Warner Bros
7	8	DIANA ROSS	Motown
8	4	FRAMPTON COMES ALIVE, Peter Frampton	A & M
9	10	LOOK OUT FOR, Brothers Johnson	A & M
10	12	AMIGOS, Santana	Columbia
11	13	HIDEAWAY, America	Warner Bros
12	9	TAKIN' IT TO THE STREETS, Doobie Brothers	Warner Bros
13	15	MOTHERSHIP CONNECTION, Parliament	Casablanca
14	23	RASTAMAN VIBRATION, Bob Marley & The Wailers	Island
15	19	BREEZIN', George Benson	Warner Bros
16	17	SILK DEGREES, Box Scaggs	Columbia
17	25	ROCKS, Aerosmith	Columbia
18	16	A NIGHT AT THE OPERA, Queen	Elektra
19	21	SILVER CONVENTION	Midland Int'l
20	20	YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh	ABC
21	22	A LOVE TRILOGY, Donna Summer	Oasis
22	11	BRASS CONSTRUCTION	United Artists
23	14	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
24	24	CLOSE ENOUGH FOR ROCK 'N' ROLL, Nazareth	A & M
25	18	STRUTTIN' MY STUFF, Elvin Bishop	Capricorn
26	30	DARYL HALL & JOHN OATES	RCA
27	29	STEPPIN' OUT, Neil Sedaka	Rocket
28	-	HARVEST FOR THE WORLD, Isley Brothers	T-Neck
29	31	WINGS OF LOVE, Temptations	Gordy
30	38	THE ROYAL SCAM, Steely Dan	ABC
31	43	NATALIE, Natalie Cole	Capitol
32	34	CRY TOUGH, Nils Lofgren	A & M
33	28	DESTROYER, Kiss	Casablanca
34	-	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE, Jethro Tull	Chrysalis
35	35	ROMANTIC WARRIOR, Return To Forever	Columbia
36	36	THE DREAM WEAVER, Gary Wright	Warner Bros
37	37	A TRICK OF THE TAIL, Genesis	Arcade
38	32	EARGASM, Johnnie Taylor	Columbia
39	39	GET CLOSER, Seals & Crofts	Warner Bros
40	50	JAILBREAK, Thin Lizzy	Mercury
41	49	LIVE BULLET, Bob Seger & The Silver Bullet Band	Capitol
42	26	CITY LIFE, Blackbyrds	Fantasy
43	-	WEDDING ALBUM, Leon &	

Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

Rollers — USA style

THE BAY City Rollers arrive in America on June 24 for their first live gigs there — but British dates are planned for later in the year. Tam Paton is currently negotiating the British concerts.

In the States, the Rollers are being given a private tour of the White House in Washington DC, with astronaut John Glenn as their guide.

They return to Britain at the beginning of July to record a TV special for Mike Mansfield. It will be shown the last week in July. Tours of Australia and Japan follow in mid-August.

More Miller

FRANK MILLER has several British dates booked for June. They are: Weybridge College of Food Technology (4), Burton - On - Trent 76 Club (11), Canterbury Art College (16), London City Poly (18), Oxford Univer-

sity Oriel College (19), Edinburgh Tiffans (21), Glasgow Tiffans (22), Stevenage Leisure Centre (24), Malvern Three Counties Showground (26) and London Victoria Palace (27).

ROCK CASUALTY LIST GROWS

MOTT AND the Average White Band are the two latest bands to cancel out gigs because of accidents. In a recent spate of mishaps, the John Miles Band, the Alex Harvey Band and Slik have all had concerts affected.

Mott's guitarist Ray Major has developed a cyst on his hand and it will not have had time to heal by the proposed beginning of their six date tour. As a result, three of the dates have been cancelled: Bath (June 8), Manchester (9) and Middlesbrough (10).

There are no plans to re-schedule the concerts at the moment. This leaves them with Cromer Links Pavilion (11), Aylesbury Friars (12) and London Victoria Palace (13).

The Average White Band have also cancelled a show at the Birming-

ham Odeon on May 29. Bass Player Alan Gorrie was taken to a Harley Street clinic for an emergency operation on a tooth. The rest of the gigs were not affected.

The Birmingham concert has been re-scheduled for June 17 and tickets will be valid for that date.

Meanwhile, Silk have had some good news: Midge Ure's plaster has been removed and his arm is not in fact broken. He has been told he may play again in three weeks, when his damaged tendon will have had time to heal.

Silk have decided to play the last six of the previously announced dates on their tour, and re-schedule the others later in the summer.

This leaves Silk fans with a choice of Edinburgh Odeon (23), Glasgow Apollo (24), Dundee Caird Hall (26), Aberdeen Capitol (27) and London New Victoria (30/July 1).

Joe's sting

JOE COCKER has a new album out on June 4 'Stringray'. 'Stringray' is Cocker's first record in this country since 'Mad Dogs And Englishmen' in 1970. Among the guest artists on the album are Eric Clapton and Alvin Lee. Bob Dylan wrote two of the songs for it.



JOE COCKER: album

Cowe out to graze

SIMON COWE has left Jack The Lad. An ex-Lindisfarne member, Cowe has quit the group to continue in his own style of folk music. He is replaced by another ex-Lindisfarne man Ray Jackson.

Heading for the City

CITY BOY are to begin a tour this month and have just released a new single. The single is titled 'Hap-Ki-Do-Kid' and will be featured during the tour. There are also plans for the band to appear in a film. If everything goes as planned, the band may also be asked to write the film score — as well as having starring parts.

The tour opens on June 18 at Birmingham University. The dates continue at Nottingham University (19), Middlesbrough Town Hall (20), Chester Quaintways (21), London Rock Gardens in Covent Garden (22), Plymouth Van Dyke Club (23), Exeter University (24), Axminster Guildhall (25), Gloucester Tech (26), Doncaster Outlook Club (28) and London Kings College (29).



AVERAGE WHITE BAND: toothache

Marley for Cardiff

BOB MARLEY and the Wailers have been booked to replace Stephen Stills at the Cardiff Ninian Park rock concert on June 19. Stills pulled out of the event last week. Tickets are as before, but could you please include a stamped addressed envelope with your application.

Also added to the bill is Dr Hook and the Medicine Show, Gloria Jones and Gonzales who are touring with Marley. Included on the bill are Sutherland Brother and Quiver, Eric Burdon, the Pretty Things and Dirty Tricks.



BOB MARLEY: booked

Paice marries

DEEP PURPLE drummer Ian Paice was married on May 24 to ex-model Jackie Gibbs. They were married at Brewood in Staffordshire. The couple met

when Purple bass player Glen Hughes, who is boyfriend to Jackie's sister Vicky, took Ian to the country club her parents own.



IAN PAICE: Purple spliced

DIESEL TUNES UP



DIESEL: new status

STATUS QUO'S drummer John Coghlan has formed a new band — but he won't be quitting Quo. The new band will do live gigs and they are planning an album. They are calling themselves Diesel.

The line up of the band is: Jacky Lynton (vocals), Gordon Edwards, ex-Pretty Things (guitar), Micky Moody from Snafu (guitar), Bob Young (harmonica), Andy Bown (keyboards) and John Fidler (guitar).

The band will support Uriah Heep on their Wembley concert on June 12.

Dingwalls gets Purified

JAMES AND Bobby Purify have been booked to replace Betty Wright at London Dingwalls on June 9. Other extra dates which have been put in for the duo are: Stafford Top of the World (June 7), Wood Green Bumbles (10), Leigh Casino Club and Peterborough Wirral Stadium (11), and Stoke Baileys (14).

Billy delivers

BILLY OCEAN has a new single out on June 11. It is titled 'LOD (Love On Delivery)'. There are no definite dates set for live appearances, but concerts are expected to be announced soon.

Rod's not TOTP

ROD STEWART has had his new single 'Tonight's The Night', banned by Top Of The Pops. The news of the ban was broken the day before Rod was due to come back to Britain to appear on the show.

A spokesman for Rod's record company Riva told Record Mirror: "They

had the single for six weeks and OK'd it. They didn't question the lyrics until the day before Rod was due to appear. We had by then booked the musicians and altered Rod's schedule on the Continent."

As Radio One is still playing the record, the ban does not appear to stretch to the entire BBC.

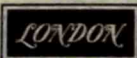
Donna banned?

DONNA SUMMER may have her new single banned by the BBC — as was her last single 'Love To Love You Baby'. The new single, despite lack of airplay, has gone into the bottom of the singles' charts.

Born to get down

HLM 10526

One hellava single from
Muscle Shoals Horns



Marketed by



Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

G BAND TOUR

News in brief

VICE SQUAD SWOOP ON SWEET FILM



SWEET: warned not to run film

SWEET HAVE run into trouble in Germany over the proposed use of a film to open their show. In Hamburg, an official of the hall called the Youth Vice Squad who insisted on seeing the entire film. The band were warned that if they ran the film they could be liable for obscenity charges and a further charge of corrupting minors. The entire film was shown at other German venues.

Katie takes a break

KATIE KISSOON has been ordered to take a three-month break from the music business. She and Mac have just had a single released titled 'The Two Of Us', which showed briefly in the Record Mirror charts, but the duo will be unable to promote it. Recently they have

undertaken a lot of live work and Katie has been advised to rest. All commitments already booked until the end of June will be met. After that, Mac will appear with the duo's normal backing band and three girl singers brought in to take Katie's place.



MAC & KATIE KISSOON: three-month rest

THE G BAND are to tour this month, opening on Friday, June 4, at Hastings Pier Pavilion. This is the first time they have played live concerts since changing their name from the Glitter Band. Their single, 'Don't Make Promises', has just been released.

The dates continue at: Cromer Pavilion (5), Hull New Theatre (6), Doncaster Gaumont (7), Preston Guildhall (10), Durham St Bede's College (11), Leicester University (12), Wolverhampton Civic Hall (13), Chelmsford Odeon (14), Cambridge Pembroke College (15), Margate Winter Gardens (17), Edham Royal Holloway College (18), London Imperial College (19), Paignton Festival Theatre (20), Truro Plaza (21), Harrogate Royal Hall (22), Reading University (24), Bradford University (25), Malvern Three Counties Showground (26), Colwyn Bay Dixieland, to be confirmed (July 1), Cardiff Top Rank, to be confirmed (2), Deeside Leisure Centre (3), Douglas Place Lido, Isle Of Man (4), Worthing Assembly Hall (8), Bridlington Spa Hall (9) and Rutland Okeham (10).

Snaps, who turned professional only four months ago, will support the G Band.

'Charge goes up

SUPERCHARGE, WHO appeared in Record Mirror's 'Trackdown' series last week, have added extra dates to their British tour. They are: London Marquee (June 5), Newport, The Village (21), Wolverhampton Lafayette (23) and London Bedford College, Students' Union (25).



G. BAND: first tour under new name

Our Kid's explosive return

LIVERPOOL BAND Our Kid were met by over 700 fans when they arrived back in their home town last week. The band had been in London to promote their new single 'You Just Might See Me Cry'.

When they saw the crowds and the police at the station Our Kid thought there had been a bomb scare - until the fans started to scream.

The mother of lead singer Les Brian is having her telephone number changed after receiving over 50 calls on Wednesday night from fans.

When the group open in Gt. Yarmouth on June 12 for an eight-week series, they will attend a school in the area.

The band have just formed a fan club. You can contact them c/o Jackie, PO Box 4LL, London W1A 4LL.

See interview on page 13.

Rooftop escape for Flintlock

FLINTLOCK, WHOSE single 'Dawn' jumped up 40 places in the charts last week, have their debut London concert on June 19 at the New Victoria. The band - all of the members are still at school - sold out a concert in Sheffield last week within two hours.

During a recent personal appearance in Croydon, crowds of fans blocked the street, the police were called and the band had to escape across the rooftops.

The band are currently writing material for their new TV series which is expected to be broadcast nationwide in August.

Meanwhile, band member Mike Holloway has just finished filming his part in the TV series 'The Tomorrow People'.

Their current album is titled 'Flintlock On The Way' and a new one is due out at Christmas.



FLINTLOCK: police called in

London Albert Hall concert last week. He will come back to play the London New Victoria on July 6 and 7. Tickets are: £5, £4, £3, £2. He is currently touring the Continent.

Leonard Cohen has decided to return to Britain for two more dates in July, following the response to his

Bilbo Baggins have added dates to their current British tour. They are: Chesterfield Jingles (June 2), Burton on Trent Adams (3), Sheffield Top Rank (8), Leicester Fusion (9), Brighton Revolution (23), Cardiff Top Rank (24) and Bournemouth The Village (July 6).

The New Seekers have signed to CBS.

Billy Connolly starts work on a feature film in the Autumn, to be shot on location in London.

Bowie settles

DAVID BOWIE has reached a settlement with his former managers in the High Court. He has agreed to pay Kenneth Pitt Management £15,000 for royalties on his early recordings and commissions.

Valli of the Angels

FRANKIE VALLI has a new album out on June 4 titled 'Fallen Angel'. The tracks include his American hit single 'Our Day Will Come'. He begins an American tour on June 12.

Showaddy theft

TREVOR OAKES, guitarist with Showaddy-waddy, had his car broken into in Leicester last week. His stage suit, passport and the group's private papers were stolen. For the band's next show, he had to borrow a suit from guitarist Rod Deas - who is three inches shorter and one stone lighter. Fortunately, Trevor's guitar, which was also in the car, wasn't stolen.

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Who are the

THE POSITIONING of bands on a major occasion something like this is similar to the football league itself. At the bottom of the queue you find the new arrivals, just promoted into the big league, then come the promising up-and-comers, then the big contenders, and at the top — the champions.

Monday's openers were Widow-maker who kept the crowd busy as they filed in through the turnstiles and found a good vantage point in the stadium. The band are still finding themselves musically, but steadily an identifiable sound is developing and they are a fairly unpretentious bunch of sloggers.

Much of the credit is due to Steve Ellis, one of those reassuring names from the past, and on guitar Ariel 'note' Bender.

Their sound filled the bowl shaped natural valley, and the surrounding streets had their Bank Holiday Monday peace shattered — a taste of things to come.

Next on were Family, or rather Streetwalkers, though opening with 'Burlesque' doesn't exactly help you distinguish, and surely those striped trousers worn by warbler Roger Chapman came from that period too?

On stage their music is more exciting and loose than reflected on their recordings, sprawling naturally with Chapman the centre of attention attacking the mike stand with tambourine after tambourine and himself.

The superiority of material from their new 'Red Card' album showed with numbers like 'Run For Cover' with Roger growling lines like 'Buddy you don't owe me a thing'.

Their act is full of a kind of nervous energy, and they certainly won themselves a few new followers from the massive Charlton crowd, and ensured that people wanting more would catch them on their June British tour.

Impressive

The Outlaws would do better if they didn't go so far as including a rain dance in their act to ensure Western authenticity, for it was during their act that the rain came!

Originally they had been the only American act on the bill, only to find that Little Feat had been added and knocking them down the list, but they are used to playing on big bills with bands of the stature of Lynyrd Skynyrd and even the Stones, so they didn't really seem bothered.

They feature an impressive front lineup of three guitarists (one in a huge white stetson — more Western authenticity folks) and a bass player, with twin lead players Billie Jones and Hughie Thomason trading licks and getting down to some solid country boogie.

LITTLE FEAT: plenty of country riffs

The Rolling Thunder Revue may not have made it across the Atlantic (so far) but there's one rock caravan that's currently covering England, Scotland and Wales.

The Who Put The Boot In first at Charlton football ground — a return match on the pitch where they played two years ago. For a stadium whose gate is

usually around 7,000 the Who and friends managed to pack in about 60,000 (allowing for the odd forgery or two).

It rained and rained while our Match Of The Day reporting team, DAVID BROWN and DAVID HANCOCK, clad only in shorts and jerseys slipped their way to a blow by blow account of the day's events.

There are a lot of country rockers around, and Outlaws don't seem to add anything new, relying on their rock riffs and post-Allman Brothers buildups, but the crowd lapped it up and the excitement they created made up for the thin sound they sometimes put out. They also paved the way nicely for Little Feat.

Continuity between the acts was down to the Capital Radio DJs, who played things very safe with mainly oldies, so it became predictable that when the name of the recording artists was announced (usually biggies like Zeppelin, Floyd, Quo, etc) it was easy to guess what the track would be.

Adventurous

Presumably they were giving the crowd what they knew they would like, but some of the buildups were rather odd, eg 'Tubular Bells' just before Little Feat. And whatever happened to those adventurous jocks that used to frequent such concerts a few years back?

While the Outlaws were busy exchanging licks on stage the first noticeable exchanges of punches was evident in the restless crowd, a disturbing trend which carried on during the event.

The crowd was decidedly restless and there were a variety of reasons for this.

Mainly there were too many people in the stadium. Originally they had planned for a 45,000 maximum in the ground, and after all the tickets had been sold the promoters advised people not to turn up on Monday on the off chance of tickets being available.

But there were plenty of tickets to be got, because the forgers had been at work, and an estimated 20,000 more people saw the gig than first anticipated. This led to crowding and crushing, especially near the front of the stage.

The situation was further agitated when people near the front stood up to see more of their heroes, thus making it harder for those behind to see, which unfortunately meant a rain of cans and bottles being thrown at the offenders.

As if that wasn't bad enough, some of the indiscriminate



DOWN CAME THE RAIN: But was forgotten by the time the mighty Who took the stage.

hurlers weren't on target, so innocent bystanders were cut up and knocked down by the flying missiles. This led to even more frayed tempers, and the inevitable confrontations and skirmishes.

The casualties had to be lifted out through the masses and to the first aid workers on the perimeter of the ground.

Meanwhile, security workers were having a tough time trying to keep out all the gatecrashers.

There were periodic outbreaks of punch throwing and kicking throughout the late afternoon and evening, and often in the middle of the crowd, making it impossible for stewards to get there in time to sort things out. What ever happened to the peace and love crowd?

Literally tens of thousands of music fans went there to listen to the bands and enjoy themselves, and didn't mind putting up with a bit of discomfort. As usual, it was the thoughtless few who spoilt it for the masses.

There were the exhibitionists too of course, such as those who see it necessary to do a bit of daring swinging up on the light towers, and disturbing the

delicate equipment needed for The Who's magnificent light-show. Though, to their credit, most jokers came down when asked to.

In the late afternoon the skies opened and the thousands got soaked, with a constant downpour throughout most of the concert. This may have dampened a few spirits but all was forgotten by the time the mighty Who came on stage.

By the time they arrived, the stage was awash, making Pete's leaps risky, but he made the most of it by sliding up and down the stage.

The sound equipment was

THE OUTLAWS: facing the music



saturated at this point, but to its credit proved faultless throughout the day. It was "the most expensive system ever used" costing £7,000 for that day alone, said Bob Wilson of TASC0.

"This was the first gig with the equipment in this country, and it was especially selected for the three outdoor concerts. The long throw bass speakers proved to be incredible, meaning that even those right at the back were delighted with the sound."

It took them three days to set it all up, and then they had the daunting task of having to dismantle it all ready for the next concert this Saturday at Glasgow.



Champions?

...we are

THE BRIGHT lights of Memphis are not the drab streets of Charlton and the Hollywood sunshine is not the London rain, unfortunately for Little Feat.

From the Californian coast this 'cult' band played probably the classiest music of the day combining a crisp clipped style with excellent vocal phrasing from Paul Barrere and Lowell George.

They possibly got the worst reception.

Little Feat are not a wet weather festival band. Their excellent laid-back approach (except for the pepped up 'Tripe Face Boogie') would have made them more at home if the temperature had soared into the Eighties, but it didn't, and no one wants to sit down for an hour or more in the rain.

ALEX HARVEY:

People failed to dance because Little Feat aren't a dance band and they suffered from that malaise.

But even if they didn't get the sodden crowd off, they still managed some fine music that at times was so skilfully precise as to be a little unnerving. Their ultra-slick professionalism which showed on the playing of almost the whole of 'Feats Don't Fall Me Now', was awesome.

The price they pay is to complete divorce themselves from the raw power so often associated with rock — and with which the Who were to be such a success later on. It was music for the head when people wanted it for the body.

Two huge inflatable cacti and a blanchmange mountain hit the stage to herald the playing of tracks from 'The Last Record Album' but it was probably 'Dixie Chicken' which managed to

arouse the damp audience the most.

Thankfully the band are making a few inside concert appearances during their visit and it would be an oversight to miss them.

NOW ALEX Harvey was a different thing. In their wisdom the organisers had put all the press behind the stage and with Alex's stage set it was impossible to see his act or even any member of his band.

The only comment to make is that he was the first performer to make the audience forget completely about the rain and let themselves go.

Fortunately for you, lucky reader, there is a review of The Sensational Alex Harvey Band's show in Birmingham, on page 9.

wants to get married on stage; nobody wants to be a fascist.

It's nicely ironical then that without the ballyhoo the Who should turn in a performance of restated rock 'n' roll as penetrating as their laser beams. Anyone who had seen this foursome work out would know that as far as Bowie and the Stones are concerned it's a case of 'no contest'. The Who win.

From the opening of 'Can't Explain' it seemed they were going to pliedrive their way through the Bank Holiday evening.

You'd seen it all before — Townshend's jumps, spits and diminished chord pas de deux; Daltry's mike catching act — but it didn't matter. The Who were enjoying themselves with an overflow of powerful energy that

charged and re-charged the bedraggled damp army.

Moony stood on top of his drums to say that was where he belonged, "on top of everything that I do". Looking like Dan Dare with headphones snugly in his ears, he lacerated, smashed and flailed at one minute, then coolly brought the drumming crescendo up short with a rare piquancy. Moony was out there.

And he was determined to take the others with him. While he made a lengthy speech about Entwistle "the man in black" and traded laughs and smiles with Townshend, Daltry was mopping the stage with towels.

The Rock 'n' Roll control the Who now exercise is overwhelming and they don't let up. None of your fanciful cosmic flights here; none of your phallic symbols and dragons of confetti; none of your thin white dukes.

This is real rock at it's asexual best. The music is the charisma.

'Tommy' (yeah they still do that) sounds further out than ever with the 'Wizard' and the 'Acid Queen' regaining any strength they may have lost over the years. Entwistle stands there keeping the depth rock solid; Townshend looks like he's being electrocuted and enjoying it; Daltry is magnificent.

The peak arrives with 'See Me, Feel Me' and the Who switch on the lasers.

Green beams cut across each other reflecting back off mirrors on the ground's lighting towers. Then a red beam. Then a fan of green. It's amazing and tasteful but the rush comes at the end as the song winds up and all the 100,000 lights are poured on the crowd.

The feeling from high behind the stage is practically inexplicable. The Who had achieved a unity with their Rock 'N' Roll that had put them way ahead of any competitor this year. 50,000 or more people reacting at the same second is quite a buzz!

From 'Tommy' it was an easy way home. Wisely missing out 'Quadrophonia' they gave the people what they wanted — power, high high power.

It's hoped Patti Smith was there to hear how 'My Generation' should really sound. And if that song seemed untrue then 'Won't Get Fooled Again' with Townshend sliding along the wet stage was the killer.

Lasers, lights, smoke. The whole place was transformed into a mushroom cloud and everyone was somewhere inside it.

After a performance like that it becomes almost a joke to think there was ever another British rock act in the race. But no doubt we will get fooled again which will only make the wait for the next Who show so worthwhile.

LASER ROCK: The Who peak on 'See Me Feel Me' as the laser beams are switched on. The whole place was transformed into a mushroom cloud — and everyone was somewhere inside it.

NO ONE should get fooled again.

While Bowie and the Stones have been playing musical chairs for this year's rock crown, there hasn't been that much limelight on the bother boys.

Apart from Moony having a word with the lads from the media now and again, it's been low profile for the Who. Nobody



HOW MANY British black groups can you name? Still counting on one hand eh? Well you can now add The Real Thing to that list but whatever you do don't call them 'Soul'.

The four Liverpoolians who are poised to race to the top with 'You To Me Are Everything' don't like the way that groups are classified as soul acts just because they happen to be black.

"Soul groups are the ones that do routine steps and all that," explains leader singer Chris Amoo in a clipped Scouse accent. "We're not like that."

But it's going to take a lot to convince people after they hear the single, which is straight out of the classic pop / soul mould. To anyone who's heard the group's previous singles like 'Plastic Man' and the Essex-penned 'Watch Out Carolina' it seems a change of style.

"But it's not a sell-out," insists Chris. "We found that our own singles which we wrote were too sophisticated. This song, written by Ken Gold, is more commercial and we'll probably get him to write the next single as well, but it won't continue forever like that."

Respect

"The most important thing about this single is that it will enable us to give the people more of what we want to do. In that respect it's a stepping stone."

The Real Thing came out of Liverpool four years ago as a trio of Chris Amoo, Ray Lake and Dave Smith. Within the last two months a fourth voice, that of Chris' brother Eddie, has been added to the line-up.

Eddie has been a member of the legendary Liverpool group The Chants for more than 10 years, at the same time writing songs with his brother.

The biggest break for the Real Thing came when they met Jeff Wayne who produces and arranges for David Essex. The group were offered the job of back-up vocals on Essex's nationwide tour last year and at the recent Earls Court

The Real Thing haven't souled out

by David Hancock

'... it's not worth bringing out a single because it's good, you have to bring out a single that'll get played on the radio'

bash. They were also given their own spot on the show.

There's no denying that David Essex has given them the push they needed.

Chris comments: "There's nothing wrong with jumping on someone's bandwagon to get a hit record. If you can't get one off your own strength but you can with a little help then everyone should do it."

"If we've had a lot of exposure through being associated with David Essex then thank God for that."

And Essex isn't the only

one that's helped them, indirectly Rod Stewart has contributed as well.

Stewart was booked to make a Top Of The Pops appearance for his single 'Tonight's The Night' but when the Beeb heard the lyrics they decided Mr. Stewart wasn't for the innocent ears of their listeners.

And that was good news for the Real Thing. Their manager, Tony Hall, was at television centre "ready to grovel if need be to get them on the show" when the news came through and they were chosen as the replacement act.

Sitting in their dressing room sipping champagne to celebrate the upsurge in sales, Chris picks away on a guitar.

He agrees many people may think they are just copying their American black contemporaries.

"I suppose we do with this single, but really we have our own sound and we do all our own material on stage," interrupts brother Eddie. "But if you want to get noticed you have to put out a commercial single."

"We found out the hard way," says Chris, "that it's not worth bringing out

a single because it's good, you have to bring out a single that'll get played on the radio. If you don't it's a waste of time."

Surprisingly Chris rates his favourite black artists as Donald Byrd and Herbie Hancock — people that could hardly be associated with the singles charts.

And the Real Thing are branching out themselves. Instead of being a four-man vocal group they will be playing their instruments on stage as well and are hoping to add a fifth man as keyboards player.

And then, of course, there are the TV commercials! What? Yeah that's right, you might not have realised but the voice advertising a certain lager is that of Chris Amoo.

"That was another thing that came through Jeff Wayne," explains Chris. "He does most of the television commercials and slowly but surely the group are doing most of the commercials now that I'm in."

"We've done quite a few others."

Now it's from com-

mercials to commercial records and you get the impression that 'You To Me Are Everything' is more of a necessary evil than anything else.

"We are not influenced by anyone, we just made that record because we want to get in the charts. As each single goes on so we'll become more of the Real Thing but you can't take too giant a step. We've learnt that."

Routines

"It's easy for any four fellows to get together, get off a few routines and songs, go on stage and do it. People in clubs like to see that, but the group never progresses any further," says Eddie.

Chris continues: "And in this country I haven't seen one back act that's gone on stage and performed a show that they've written themselves."

"That's where we hope to score, we've written enough material for 10 albums. If we can establish ourselves with this single then we should be able to perform our own stuff — and that'll be the real thing."



'If we've had a lot of exposure through being associated with David Essex then thank God for that'



Superstars

GEMINI

(May 22 to June 21)

If you're suffering from love hangover blues, don't fret. You'll have a clear head in the morning, and will be able to take action. Don't overdo the verbal power. You might scare the pants off 'em (or is that your plan).

CANCER

(June 22 to July 22)

A glorious week with the world being kind to you, so kind in fact that you won't know how to cope. Meanwhile lay your sex appeal on the line — but

first make sure there's not a train a-coming. Lucky numbers: on the blue, legs 11, on the green, two fat ladies 88.

LEO

(July 23 to August 23)

Just about had yer bellyful? Well now, don't break matchsticks in temper, just cool down and wait 'til the heat wears thin. Too much humming and arring these days is a good thing, 'cos it'll mean you won't be clocking anybody. Brutal days: Saturday night and Sunday morning.

VIRGO

(August 24 to September 23)

There's a shadow over your life right now and it won't go away. Don't call for help, just be patient — you know it makes sense.

LIBRA

(September 24 to October 23)

Flapping about like a fussy peacock ain't gonna get you noticed. Be ultra-cool, suave and debonair and the opposite sex won't have to play guessing games. Did you know that it's your lucky

period right now. How spiffing.

SCORPIO

(October 24 to November 23)

Your hang-ups will be let-downs this week and for once you'll feel at peace with mankind. While you're feeling generous and tranquil 'tis worth having mouthy scuffles with the persons you've wanted to knock but haven't had the gall. Bladders and ladders are the secret passwords.

SAGITTARIUS

(November 24 to December 21)

After fame again? This time you don't want to play second fiddle to anyone. Maybe you have what it takes to be the Belle of Wapping or Wandsworth, but sorry all, you're just a big fish in a small pond (for the moment).

CAPRICORN

(December 22 to January 21)

C'mon gives us a smile, show us yer teeth and zip-up that rear duck. We know you haven't got much to gough about. But nobody's comin' to take you away (ha ha) so let's

have a little ho - ho.

AQUARIUS

(January 22 to February 17)

Come out come out wherever you are, and stop playing hide 'n' seek with everyone. What's the matter? Cat gotcha tongue?

PISCES

(February 18 to March 20)

Twiddling thumbs is just old misers' occupation. We advise, for your sakes a' course, that some of your pounds sterling should be spent.

ARIES

(March 21 to April 20)

This is your week baby, did you hear you deaf aids! Well what's with the kitelike face and the clouded eyes? Do you want us to spell it out for you. LOVE a little bit more and LAUGH 'til you can't laugh no more.

TAURUS

(April 22 to May 21)

Do it 'till you're satisfied. Repeat satisfiffiffed. Once you're satisfied you can leave it well alone. You may ask what the heck is 'it'. Well hon, that's entirely up to you.

Roadshows Special

Bedlam at bedtime

IF IAN Anderson could see it now — The Sensational Alex Harvey Band on stage at Birmingham Odeon, kicking off sharply with his 'Love Story' and soundin' andsome.

They start up the performance (and lummox the crowd) when Alex consumes a rose in one mighty gobble. Had Ian been around he may have had a fit but you've gotta hand it to the band they certainly do the song proud.

The phalanx of fans, sitting comfortably before the show, are now making for the stage — bedlam at bedrock time, but then it is their night. Alex calls them 'Boys and Girls' like he was a Sunday afternoon conjurer visiting the local Hippodrome. But there's a two-way respect — they love him and he certainly loves them.

He peels off his silken smoking jacket to reveal a matelot strippy T-shirt (which is the garb also favoured by the audience) and for his into to Alice's 'School's Out' warns 'Don't piss in the water supply'. (Wahhhys from 3,000 kids).

With strident hot licks from guitarist / mime sensation, Zal Cleminson, and a razor-sharp rhythm section this number could become the Vanbo Club's ersatz for end - of - term "one more day at school / one more day of sorrow", etc.



by Jan Iles

The communication level hits top pitch. The lights dim and a candelabra is brought on stage. Alex fondles a skeleton skull and he slides into one of his Walter Mitty over - the - top raps about his distant cousin being the last witch to be burned. . . . "Shhhh boys and girls," he orders. "This is a history lesson," and endeavours to set a sombre, eerie atmosphere for the thrilling 'Isabelle Goudie', which makes the likes of Cooper's 'Welcome To My Nightmare'

Adolf Harvey: Veehoff vays of making you boogie

seem as airyfaery as the tales of Little Lord Fauntleroy.

Street theatrics of the band — brick wall backdrop, tarted up with graffitti and grimy posters — plus Alex's flair and dazzle for all things imaginative make the SAHB totally unique. But one shouldn't forget the musical panache that often hogs all the limelight.

Razamataz

I particularly like what Zal's doing up there now — his fragile stance, painted white face and lithe movements shows that he is very much an integral part of the whole razamataz.

In this sequence he is trying to get the guitar from Alex, who's dangling it (the instrument of course) menacingly over the wall. Every time Zal tries to grab it (the instrument of course) Alex lifts it from finger tip's reach.

The crowd are booing Alex like he's the wicked puppet Punch, but finally he succumbs and let's Zal have it.



ALEX HARVEY: goose-steppin' Fuhrer

Zal proceeds to play a fluid, frilly guitar solo a la Espaniola to which one smart Alex (no relation) shouts 'Mon amigo', and suddenly breaks loose on an impromptu boogie (surprise, surprise) receiving tumultuous applause.

This seagues with the

potent 'Framed', and has Alex crashing through the wall, dressed as the mighty Adolf Hitler (the man really should be in movies).

Hair slicked back, knee-high boots and pencil moustache made from blacked-up sellotape. He has a dozen

more stuck on his person so that when one falls off stickless with sweat, another is substituted.

"I was valking down de strasse," begins Alex, mickey-taking supremely and looking every inch the decadent Fuhrer replica. The band play some furious rock —

drummer Ted McKenna causes a holocaust while keyboards man Tommy Eyre (replacing the off-sick Hugh McKenna) gropes those keys.

Alex, stage centre beltin' bassist Chris Glen and Zal start goose-stepping in sync. What a war-time ballet at the rally!

Alex makes references about gas chambers and shootings while the charismatic Zal plays a beaut of a guitar solo shakin' and vibratin' like he's being riddled by machine gun bullets.

When the number dies, Alex warns the kids, that it's all a laugh and Hitler was indeed a bahlmal. He adds that if any fascists come knocking on their doors just tell 'em to come round and see him. "Alright?" he spits.

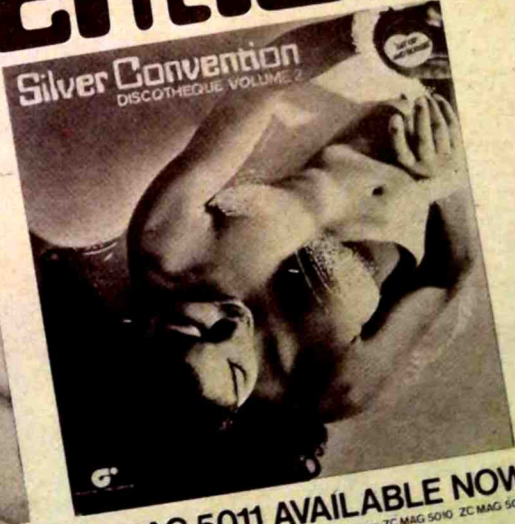
Vivacious

A new number, 'Amos Moses', is aired, while everyone waits patiently for the vivacious 'Vambo' climax. 'Vambo' is indeed the song they all associate with, and everyone participates, to the hilt.

Before you can say Jack Sprat it's encore time and the cataclysmic 'Faith Healer' (my personal fave) hammers out, the band tight and playing like a dream. Everyone is raving and jiving eel-like and I suddenly realise that I (and the delectable SAHB's publicist) have totally lost our cool, hip, facade and are giving our hitherto cold, silent bums a thorough shakin'. An absolute pearl of a concert.

The seductive sound of

Silver Convention



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MAG 69



Quiz

HAVE A spin at our easy as pie DJ quiz. Even grandma without her deaf aid will be able to name some of these breathlessly handsome hunks. Answers are at the foot of the page - but no peeking.

1. We know the geezer on the left, but who's the DJ celebrity and with which Radio station is he?



2. My My, looks like the uniform our Eve Dropper once wore during her Convent Days (and later for fancy dress contests at Butlins). The inimitable John Peel has a fetish for fawn-like school-girls but his biggest love is football (forget music for a sec eh?). Who's his fab-est football team?



3. Wahhhhaay... More dimpled knees. Cuddly Ken is now DJ-ing at Capital. Where was he before that?

4. Aha. A rave from the grave. An oldie but goodie. He's a well-known Capital DJ who nowadays looks a lot less like a Burton mannequin than when this snap was taken years back.

5. Emperor Rosko, he of the 1500mph patter and Wolfman Jack impersonations. Course he ain't really an Emperor, and his name ain't really Rosko. Real name please.

6. Pin-up of the turntables and a pleasure to the earholes. Noel likes it hot, and likes it fast when he's off the air. What kind of sport does he like to indulge in?

ANSWERS

1. Nicky Horne
2. Liverpool.
3. Radio One.
4. Dave Cash.
5. Mike Pasternak.
6. Motor racing



Feedback

Queen trackin'
Can you tell me if 'You're My Best Friend' is Queen's new single from the LP 'A Night At The Opera', since it's doing well on London's Capital Radio's hitline?
R. F. Morton, Kent

● 'You're My Best Friend' is Queen's American single but has not been released here. The radio stations are just playing it as an album track.

Happy to oblige
Can you tell me how I can get a copy of the following records: 'Oh, Happy Day' - The Edwin Hawkins Singers, and 'Softly Whispering I Love You' - by Congregation.
Stanley, Rise Park, Romford

● 'Oh, Happy Day' is only available on import and Congregation's record has been deleted.

Delated Al
I'd dearly love to get hold of an album by Al Martino called 'The Exciting Voice Of Al Martino', but I understand this album has been deleted. Is there any way at all that I might be able to get hold of it?
David Latham, Redland, Bristol

● You're right, this

album has been deleted and the only way you might get a copy is through a secondhand record shop.

Hello, Hello?
Is it true that John Rossal (ex-Glitter Band) has been asked to join Hello?
Terry Barclay, Ambleside, Northumberland

● No!

Birth marks
Can you tell me where Melissa Manchester, Eric Carmen and the Sarsted Brothers were born?
Howard Davies, Caerwys, Clwyd

● Melissa Manchester was born in New York; Eric Carmen was born in Cleveland, Ohio; and the Sarsted Brothers in Darjeeling, India.

Rock n' Rollers
Have the Rollers got a new American album called 'Rock And Roll Love Letter'? When is it or was it released? What is the new British album called and when will it be released? And does Alan Longmuir sing or play on any of them?
Rosemary F. A. Meek, East Ham, London E6

● The Rollers did release the above mentioned album in

America about ten weeks ago and it is not available over here nor is the single of the same name. They will be recording a new album in Canada next week and it should be released some time in the Autumn. Alan won't be featured on the new album but Ian obviously will be.

John's jams
Please could you tell me the names of all Olivia Newton-John's records, singles and albums, English and American?
Mr. S. Gladstone, Dagenham, Essex

● All Olivia's British albums are basically the same as her American ones but they are named after the English hit on the album rather than the track that was a hit in America. Since Olivia has been with EMI Records she has made the albums 'Clearly Love' (EMA 774); 'Long Live Love' (EMC 3028); 'First Impressions' (EMC 3055); 'Have You Never Been Mellow' (EMC 3060); and 'Come On Over' (EMC 3124). Singles have been 'Something Better To Do', which can be ordered, and 'Come On Over', which is her new single and is in the shops now. Olivia Newton-John was once with Pye Records and most of her releases on this label have been deleted.

The only colour I see is music

Signed, sealed and delivered, Lee Garrett talks to Robin Katz

LEE GARRETT is one of those unknown singers who suddenly hit the spotlight. Blind since birth, he used to live with one of the Orlons, and was a much heralded DJ in Philadelphia and Detroit.

Lee worked with Stevie Wonder and co-wrote 'Signed Sealed And Delivered'. These days he collaborates with Robert Taylor, who works with Barry White.

The team wrote 'Heart Be Still' (not the Lorraine Ellison track) which has already been covered by Carl Graves, Jackie Moore and Frankie Valli. Frankie Valli? Hmm.

Most interesting is that Garrett is the first American signing for Chrysalis Record, the people who give us Steeleye Span and Leo Sayer.

Garrett's first album 'Heat For The Feet' seems to suffer from the same problems as another of Stevie's old friends, Vernon Birch, who released an album last year. The musical feel, the vocal phrasing, the minor chord tensions all sting of an all too familiar artist.

For Garrett, this observation is nothing new. Not only does he occasionally sound like Stevie, but two years ago, the executives of Motown welcomed him to Wonder's birthday party and thought he WAS Stevie.

Garrett is a gentle man who laughs easily and doesn't lack

perception because of his blindness: "Stevie mentions colours in his songs, but I haven't as yet. Just once I wish there was a way of having people aware of what it's like.

"To me, the only colour is music. I understand a colour chart. I have braille cards so I can co-ordinate my clothing. I know that black and red look well together. But to me, colour is like texture. An airplane creates a certain colour for me."

As a disc jockey, Garret would take requests over the phone and type them up on his braille typewriter. "Running to a strict schedule was no trouble for me" he said demonstrating his super smooth announcer's voice. "I did what I wanted when I wanted to."

"I did X rated raps to the ladies long before Donna Summer came on the scene. I used to get involved with the local kids. I knew some of the high school girls were pregnant before their parents did. They would come to me for help."

Writing

"Writing comes very easily to me," said Lee. "but I don't just write lyrics. I work on the melody and by the time I'm pleased with that, the lyrics will roll out of my head."

Armed with a load of songs, Garrett made a publishing deal with Island Music. When he didn't hear his songs blasting out of radios around the country, he knew it was time to opt for direct action and become an artist. But why Chrysalis?



"Because rumour had it that their new American office was scouting for American Black talent" Garrett explained. "I'm happy to say I got a good deal. Better than a lot of American companies would offer. And besides that, the barriers are breaking down."

"When I was in Detroit as a DJ, I used to play things like Johnny Cash's 'A Boy Named Sue' and Ray Steven's 'Guitarman'. Because if those songs are so popular, there must be some black people buying them too. And that goes for the Chrysalis roster. It's not entirely foreign to the black community."

Garrett then had a problem with producers: "Stevie would have done it, but he was busy. In a way I'm glad. I sound a bit like him. But if he had produced it, then people really would have been justified in lampooning me. Listen to it a couple of times and you'll hear the other influences, Levee Stubbs of the Four Tops is my favourite and Jerry Butler."

Fights

"Influences you see. Now, I knew of Eric Malumud from his work with Persuasions. And he knew of me as a DJ in Detroit. With that mutual ground, we started off fine. We had a lot of friendly fights. But this album came out sounding how I want it to sound, and not many artists can't say that about too many of their albums. Especially their first."

Garrett's new single, 'You're My Everything' (his own song, not the Tempts) entered the Top 50 at 41 last week and is showing healthy signs.

"I'm a survivor. I broke my legs once, but they healed. Right now, I want to be crazy and ambitious. I want to sell a billion copies of my record and spread my message around the world."

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3. What was the highest position ever reached in the charts by 'Runaway'?

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IF YOU'VE seen Dolly Parton once, you won't forget her. She's got a figure that would have most girls eating their hearts out and most men biting hard on the table leg.

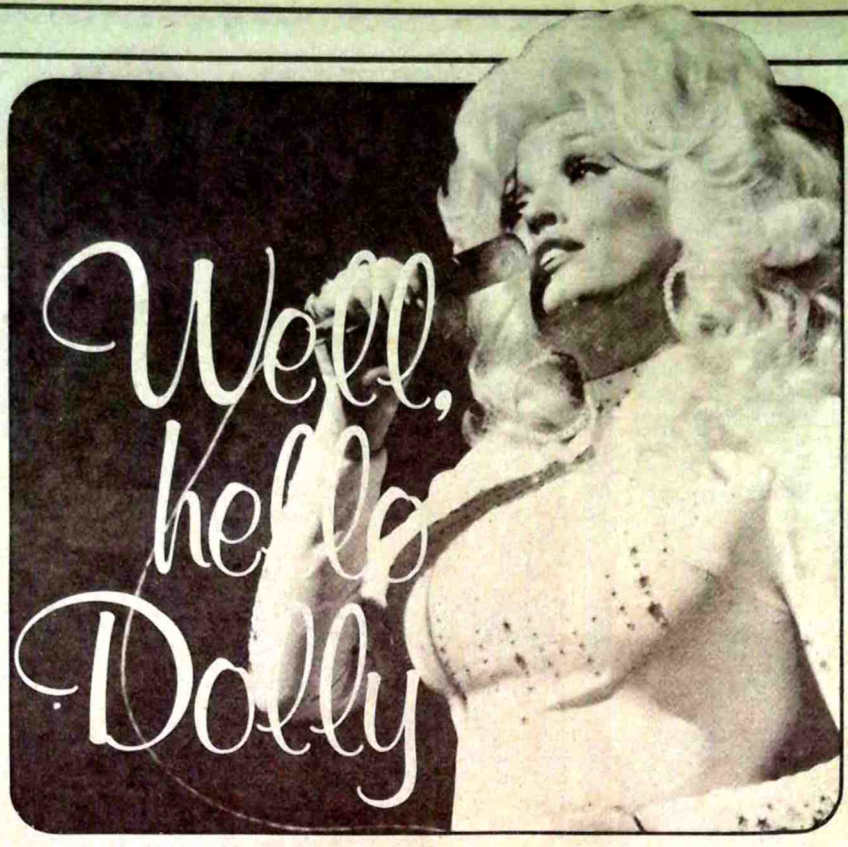
Dolly is the archetypal Southern Belle. She's five feet high, has high piled blonde hair, believes in God as any well brought-up country girl should and has a shape that requires her stage catsuits to be custom built. She prides herself on a happy heart and is the essence of tact - not the type to be caught out saying something detrimental about anybody, bearing in mind that it might be printed.

There's the feeling that Dolly loves everyone, letting them all believe she cares just about them. She's the Queen of Nashville, the top of the country league. But people may not be aware of the fact that Dolly isn't only a country singer. She is a talented songwriter and if immortality is to be hers, it will be for the songs she has written.

She has just broken into the pop charts with 'Jolene' - a song that has already been released here but did nothing on first impact. It's a song about a girl pleading with another, more attractive (how can this be so?) lady to leave her man alone.

Olivia Newton-John has done a cover version, but you can't imagine Livvy having the fighting spirit in her. Was there any glimmer of personal experience in the song?

"No, it's not a true story," said



Dolly, "but if it did happen, I'd fight for my man, wouldn't you?"

It would depend on the odds - like if I was losing my man to Dolly, then I may not have any chance!

"There was a little girl came

backstage after a concert I did once," said Dolly, "and she gave me a photograph of herself with 'love from Jolene' written on the back. It was such a beautiful name I remembered it and when I was writing one day, I suddenly

remembered it and the words for the song came into my head."

The success of the song is a breakthrough for Dolly, getting her out of the country bag she's been in as far as this country goes, at least.

"It excited me to death," laughed Dolly. "If my record goes high, I'll have to come back to England. Since I've been there a couple of times, they've come to know me and I've come to know and love them. The articles in the British papers have always been so complimentary."

Would 'Jolene' encourage Dolly to head more towards the pop side of music?

"I will always be a country person," she said. "My personality is a country person."

There isn't the slightest trace of cynicism about Dolly, although she's no shy violet. She says she is a realist, and as such she appears to put false modesty behind her. It would be nice to believe this philosophy could spread.

Showmanship

Her music came to her at an early age, but she wasn't encouraged in it. As number four in a family of 12, there were other important things to think about. Money was not abundant in the Parton household, so when Dolly showed a talent for music, she had to display it locally.

"I wasn't encouraged as far as showmanship goes. We were backwood people and a lot of my family were bashful and shy. I was more forward. I took my music away from the mountains."

A lot of her family have followed suit, because her eight younger brothers and sisters are now recording, although they aren't all using the Parton name.

"You'll be hearing a lot more from the Partons, although not by my name. It would get confusing having five or six Partons in the charts."

"I was going on 12 when I cut my first record. It was nerve racking I had an uncle who was in the army, stationed in Louisiana. He sent the money for my grandmother and me to buy train tickets out there. We didn't have enough money ourselves to

eat on the train. We cut the record and then he brought us back."

That was the start of 17 years of recording. But you get the feeling that even if things hadn't gone as well, Dolly wouldn't have been the kind of girl to marry young, stay in the mountains and rear kids. She's a go-getter.

"I have no earthly idea what else I would have done. I suppose the only other desire I ever had was to become a missionary. I was brought up in a religious family although I don't claim to be a Christian. God is my best friend. To be a Christian, I would have to devote as much time to the church as I do to my music. Until I do that, I could never be a hypocrite."

Religion is a way of life much in evidence in country artists. They sing about pure, wholesome love (unrequited or otherwise) and on the face of it at least (I've never been to Nashville) live their lives accordingly.

Dolly is still within sight of the mountains, but these days she has an 80 acre farm outside Nashville. Her husband has nothing to do with music - he's in the asphalt business - and they have been married for 10 years. Nashville is close enough for her to do all her recording without having to go far from home. Nashville must be something of a

'I never try to project anything I'm not. I'm very real and very ordinary'



star spotter's dream, with studios on every corner and a star wearing every other pair of white buckskins. Perhaps in the sky at night you just see the twinkling of giant rhinestones.

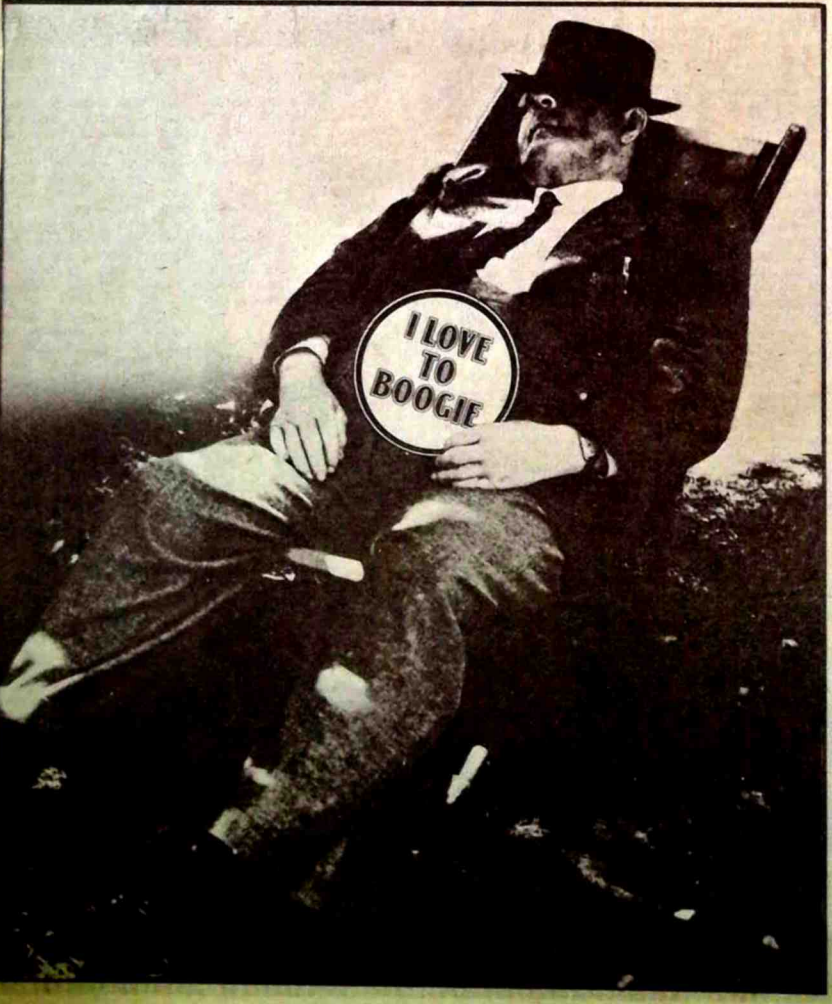
Dolly's stage costumes are masterpiece, every one.

"I don't buy my costumes out of a store," she said. "It's hard to find clothes off the rack to fit me. I'm only five feet tall. But I like to be short instead of tall - even though tall people are beautiful," she added, in case it should hurt the feelings of any tall person.

Dolly has been blessed with her figure from an early age. It's interesting to find she hasn't wavered from her original ideals through all the fan mania and praise that has come her way.

"I was always able to cope with everything," she said. "I'm flexible, but I stand strong and firm. I'm very realistic. It never harmed me in any way, starting my career so early. I never try to project anything I'm not. I'm very real and very ordinary. A star I would never be. It means nothing to me. People are truly stars when they remain themselves."

I wanted to ask Dolly on your behalf if she thought men saw her as a sex symbol. But it didn't seem a proper question to ask a Southern Lady.



by Rosalind Russell



Kid's stuff

OUR KID: Four be suited, smoothie young gents with cherub charm, nice smiles, powerful vocal harmony and nifty stage presentation.
CHILD: Very good looking, sexational but innocently so. Oozing flash, pash, pouting-lipped sulkiness. They rock rather than pop.
 Two new bands hoping to cater to the whims of the teenage market. Both as different as Tom & Jerry. Both should be big, big, big, by the end of the year.
JAN ILES spoke to both bands. First she gives the low-down on Our Kid.

OUR KID: left to right, Brian, Terry McCreight, Terry Beccino, Kevin



BORN AND raised in Liverpool, natch, Our Kid was discovered by a Mister Francis Davis who first saw them singing individually in talent shows. He teamed up the lads and got them sweating and swotting on their own brand of four-point harmony.

Whilst working at the Wooky Hollow Club, Liverpool, the lads — Kevin Rowan (12), Brian Farrell (13), Terry McCreight (15) and Terry Beccino (15) wowed Barry Mason's mum who happened to be in the audience.

Acting on Ma's recommendation Barry (a leading British songwriter) went to see the boys in action, and because he liked what he saw, became their personal manager. He also co-wrote their new single, 'You Just Might See Me Cry'.

Screamin'

Our Kid Terry Beccino says: "It's all 'appenin' up 'ere. The other day at Lime Street Station we were gettin' off a train and all of a sudden we saw all these girls, screamin' and holdin' up 'Our Kid' banners. Police were trying to hold back the crowd, and a few girls were trying to grab and kiss us. We managed to get away in a taxi, but it was a bit frightening, like."

That's the kind of reception they're receiving in their home-town at the moment, but it

could also happen nation-wide the way things are going. Recently Our Kid got massive exposure on TV's 'New Faces', which they won. They returned for the 'All Winners Show', but this time the panel didn't vote them tops.

"I think it's a great programme, I watch it meself at our 'ouse," Terry admitted, "all the acts are of a very high standard."

"We won it the first time with 118 points and on the all winners' we came third."

Did he agree with the second verdict? "Well," he pondered, "The first panel were all professional people, like Mickie Most, Alan Freeman, Lionel Blair know what they're talkin' about. But on the panel the week after people like Shaw Taylor said he didn't like our suits and that we looked like ol' men before our time — and yet Lionel Blair loved 'em. It's a bit confusing really."

Although still at school, Our Kid find

time to practise four nights a week (after completing homework) in Francis's studio cellar. They are allowed to do personal engagements during the weekends or during school hols.

"We've practised a lot to get our harmony right. It hasn't been easy."

How would Terry describe the group's sound?

Older

"A harmony group," he said after much thought, "a bit like the Drifters, their type of music. I like it, but I don't listen to that stuff. I like Pink Floyd, I want to do that kind of thing eventually, like, when I get a bit older."

For now though Our Kid are playing it clean-cut and Talcum-Powder fresh, dressing in sharp, pin-striped three-piece suits, red roses in buttonholes, neatly fringed hair — an image that fits in comfortably with their brand of singing. Even the intrusion of instruments would blow the whole effect.

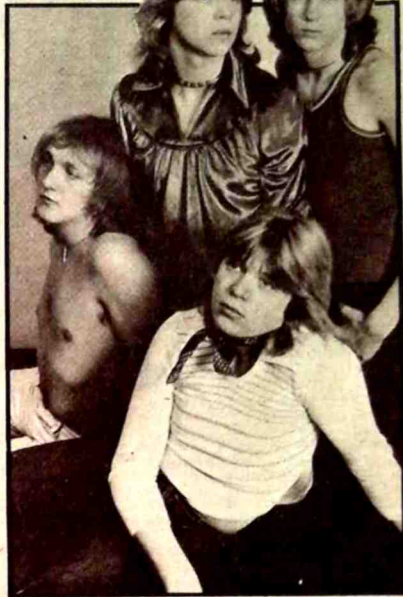
"The reason we wear suits is because we wanna be original, ya know?" he questioned, "also that's why we don't have guitars 'cos all groups have them

Child's play

UNLIKE OUR KID, Child do have guitars — they also have the magic formula to become teen dreams (attractiveness / youth) and even though they may not be musically magnificent yet, the strong whiff of potential is very much in evidence.

The boys hail from Yorkshire and have been together for five years. They were discovered in a village garage by businessman Michael Devere, who is now the band's manager.

Sitting in their publicists' office at BUK Records last week, Child were sipping Martini (straight) and making it patently clear that they have very crystal cut ideas about their own image and musical ability.



CHILD: left to right, back: Dave, Keith, Graham; front: Tim

Confusion

So as to avoid confusion and to know who's who the line-up is: Graham Billbrough, 19 (guitar and lead vocals); Dave Cooper, 19 (lead guitar); and tasty twins Keith Atack (bass) and Tim Atack (drums) both 17.

Graham: "We're not an out and out pop band, we're more kinda pop rock, say in the Sweet vein."

Tim: "As far as music goes we don't know any really young bands around who are into rock or into playing exciting pop music. It seems to me we're the only very young band who are experimenting with rock."

Their new single (Alex Harvey's 'River Of Love') amply displays their leanings towards heavier material without being too outlandish.

"It's been getting a lot of airplay", Dave was quick to point out, "and basically it's one of those songs that you have to hear a lot first before getting into it."

Child write their own material, but for the moment they are concentrating on their live act, which they believe is a strong point.

"We're a very visual band," twin Tim explained, "that's where the impact is. We like to be entertaining on stage, and we work hard at our act. We wear very flashy clothes —

not just boring jeans and t-shirts — because the kids who come and see us want something good to look at. They also want variety, so we don't take the musical side too seriously."

Keith interjected: "Great music — we're not great musicians — yet we've got plenty of time to develop our musical skills. Take all the top bands today, I mean when they started out they weren't musically as competent as they are now."

Graham: "We want to be idols. That's the field to be in."

Dave: "The Stones are idols. You can be an idol and still play good music."

"We don't just want to appeal to girls. We want boys to be fans as well," said Tim and Dave in unison, "we don't want to get in the situation where boys are jealous of us." And before concluding they added: "We wouldn't like anyone to hate us."

'We're a very visual band — that's where the impact is'



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On the beach

THE BEACH Boys will star in a one-hour television special in the US, scheduled for broadcast in August. It will not be a typical variety show, but a look at the private lives of the group, and a study of the California surfing lifestyle that spawned the group in the early Sixties.

Part of the special will be filmed at their July 3 concert at Anaheim Stadium in Southern California. Also on the bill that day: America, Poco and other acts to be signed.



One happy Family

THE JACKSON Five may legally record for CBS Records, thanks to a ruling by a Los Angeles judge who said the group's seven-year contract with Motown legally expired March 10. Motown is countering, seeking damages from the group for breach of contract. The boys will have a summer television series in the US "The Jackson Family". No surprise, as Motown reportedly owns the name Jackson Five and the group will now be using The Jackson Family on their records. Best news of the week: CBS has made an offer to Phil Spector to produce The Jackson Family.

Cementing the future

PAUL McCARTNEY and Wings are the latest group to plant their hand and footprints in the entrance of an Atlanta record store. How did the group go to the store and accomplish this feat without attracting a mob? They didn't. The manager of the store loaded a ton of wet cement into an 18-foot truck and backed it up to the exit of the arena in Atlanta where Wings were playing. When the show was over, the group left via the truck and stopped long

enough to plant, hands, feet and signature. Three days later the cement was set and put into place.

THE ROLLING Stones will be at Anaheim Stadium one day later, but what a difference a day makes: July 4, 1976, and the 200th birthday of the United States. Opening for the Stones will be Santana.

FRED BRONSON

New York

Rock 'n' Roll Beatles

AS PREDICTED in this column three weeks ago, Beatlemania is now taking off in the States.

Capitol Records are releasing, on June 7, a double album of 28 Beatles hits called "Rock 'n' Roll Music", (not to be confused with the Beach Boys single, Rock And Roll Music).

As the name implies it will feature all the more rocking numbers from The Beatles' vast catalogue. It will include songs by Chuck Berry, Larry Williams and Carl Perkins.

Rumours of the Fab Four's getting together again are still rampant. It didn't happen, as most people thought it would, at Madison Square Garden, where, incidentally, McCartney and Wings played one of their finest sets of the tour so far. They opened with "Rock Show" from Venus And Mars and I don't think I need describe the hysteria that broke out when they reached the line "Madison Square, we'll be there". From that point on the mood was set and the concert was undoubtedly the best that has been there in over a year.

STEPHEN MORLEY

At 17 Janis Ian had already dropped out of the music business after one of the most spectacular, if one of the shortest, 'child star' careers in recent times.

Hailed as a prodigy the New York born 15-year-old sold a million in the States with "Society's Child", a naive but penetrating look at what was politely called 'interracial dating'.

The civil rights movement, or what was left of it in the late Sixties, loved her. Everybody loved her, and to top it all Janis had fulfilled an ambition - she had become a star.

The star twinkled out, not because she failed to come across with a follow-up hit, but because teenage fame started cracking her up.

"I couldn't take it anymore. It just got stupid. You see it's a stupid business basically unless you have the power to do what you want to do and at that age I didn't."

Janis says that in those days she knew what she wanted but because of her age she didn't know how to go about getting it.

Guidance

So the school girl who wrote a hit song while waiting to see a guidance counsellor and did a TV special with Leonard Bernstein decided to quit.

Last year she got a second bite of the American pie when "At 17" - her lament about self-tortured teenagers - won her the Grammy award for Best Female Performance.

Janis tried the come-back trail five years ago only to be slapped down, but now, at 24 and with grey hair already showing, she's once more at the top, and it's a place that this time she's ready for.

All 4ft 10ins of her is esconced in a London Hotel suite sipping Grand Marnier. She answers questions monosyllabically till she has the measure of the conversation. Still wary after all these years.

"I never stopped writing songs, what happened was that I just stopped performing them," she says explaining away those five years in the wilderness.

"Writing for me is simple," she continues with a self-confidence that's so often mistaken for arrogance. "I will write whether I record or not. But in the end after a few years I got bored and decided to get back into the business."

"You reach a stage with a song where there's nothing else to do with it except get it recorded, but it wasn't a case of having to relate the music to other people, it wasn't that at all."

"I was very serious at the time, I'm always very serious about music, but I'm not that serious about the business. I wanted to be a star when I was 15 but then I grew up."

The majority of Janis Ian's songs are introspective. They would appear to be attempts for Janis to 'come to terms

Reading between the lines

by David Brown



JANIS: self-confidence

with and relate what has happened to her. Wrong.

"My songwriting really has nothing to do with me having to relate to other people and I certainly don't think I'm a mixed-up person," she explains. "It's just writing, it's just what I do. I could probably write songs objectively but it probably wouldn't be any good."

She's a craftsman but that doesn't mean she labours her songwriting. The self-confidence borders closely to the arrogance as she says: "Craft is like experience - it means you're intelligent and you know what you're doing basically."

'I'm always very serious about music, but not that serious about the business'

She's one on the few people who admit to inspiration in her songwriting. While it's fashionable for most people to say "it's 98 per cent damned hard work" Janis covers with "Either it comes or it doesn't and when it doesn't you wish it would and when it does you wish you were done with it."

"I am essentially a songwriter," she confesses.

"But I enjoy performing at the moment because it's fun. In about a year I guess it'll get crazy."

Interpret

"I've never written songs for other people but I don't think I'm the only person who can interpret my songs although I can probably do them better than other people because I wrote them."

Of Roberta Flack's version of "Jesse", Janis comments: "She did a good job, she tried. I got a kick out of that. I got a kick out of getting the Grammy Award for 'At 17' although I got a bigger thrill when everybody stood up."

Because Janis Ian has been hurt once by the "stupid" business, she now lets things flow freely. Her album "Between The Lines" has already clocked up about 950,000 sales and her latest "Aftertones" is hitting the half million mark, but to Janis they're just figures.

She's pleased that she's done well in America but looks upon overseas sales like Britain as "just icing on the cake".

With the re-release of "At 17" that icing could get thickly coated, but even if it doesn't it won't bother Janis Ian. She'll continue to write her songs and if the music business wants to be interested in her that's OK. At 24 Janis calls the tune.



'NEW FACES' WINNERS



A GREAT FIRST SINGLE ON POLYDOR
"YOU JUST MIGHT SEE ME CRY"





Tony Thimmling/ton

Billy sparks off another fire

IF BILLY PAUL had a middle name or a nickname to aptly describe him, it would be "Controversial" or Mr Controversy. 'Me and Mrs. Jones' put Paul's name on the map by singing about the little talked about subject of adultery. That furore managed to die down and Billy Paul continued to churn our records just like any other artist. Then boom! Paul records 'Let's Make A Baby' and fireworks erupt all over again.

The whole scene is reminiscent of John Lennon saying the Beatles were bigger than Jesus Christ. Enraged Americans began burning Beatle records.

In the South, they haven't started Billy Paul bonfires yet. But now a more subtle technique is employed. Billy Paul's hit single is being blacklisted by a lot of American radio stations.

When Billy comes to town to promote his album, everybody's out to lunch. The record is in the charts, which means somebody out there is buying it. But the hate mail, the uproar from parents and radio programmers is draining on the soul.

In Philadelphia, Billy Paul is showing signs of weariness. The Philadelphia International office is quiet on this afternoon. The usual deafening sound of rehearsal drums and pianos is down to a bare minimum. Phil Terry of the Intruders is writing in the office next to us. Even he is practicing something more like a ballad than a floorbreaker.

Anticipation

Gamble and Huff are in the building, but out to visitors and journalists. Bunny Sigler, who is as familiar to the Philly visitor as the furniture, is aimlessly roaming the hallways.

There is no excitement of creativity or air of anticipation. Billy Paul calmly sits back in a vice president's cushioned swivel chair. Making a hit record doesn't quiet sound like the fun in Philly we are led to believe it is.

According to Paul, 'Let's Make A Baby' was not intended to stir the public's anger or to encourage young listeners to try a new angle to their romances. Nor is it the story of Billy Paul or Kenny Gable's own families. For the sad irony of the whole situation is, that neither Paul or Huff have any children of their own.

Billy Paul's wife did not complete her last pregnancy and adoption papers are in the air. 'Let's Make A Baby' is less of Billy Paul's message to the world than it is his own dream.

"It's a real song about a real situation", he emphasised. "We're past the age of singing silly songs like 'Love Is A Baseball Game'. The songs I sing are about real life. A good song isn't just something you dance to, it's a three and a half minute short story. And short stories call for strong lyrics and real life situations."

Un-nerved

So, if 'Let's Make A Baby' has unnerved people. It's because it's romantic approach to a serious subject hit close to home. Paul is openly upset to see that Johnny Taylor's equally suggestive 'Disco Lady' never had any problems getting airplay or selling records.

"I'm not a one shot artist," he said defensively. "I have a career going for me. When I bring out a single, it sells a certain amount automatically because of my name. But without radio play a record stops before it hits the million selling mark."

"Sure, I'm angry about 'Disco Lady'. I feel like a victim because my record was more precise with its lyrics. And I think my lyrics were better. Why are the women's libbers shouting at me for suggesting things. Look at what's being suggested elsewhere!

"It's like the Miracle's song 'Ain't Nobody Straight In LA'. People love to holler about the idea of the song. But how many people can sing the lyrics of the song? A lot of people are kicking up a fuss about something they won't even listen to."

But Paul's confident that someone mightier than he has a healthy master plan up his sleeve. "I'm very religious and the problems of the last year have to be lived through. I think my last album is the best I've ever made and the next album is going to be full of love songs."

"The disco scene is great. But there are too many clubs opening now that are cashing in on the fad and not coming up with the goods. They're giving discos a bad name and they're going to destroy the spirit."

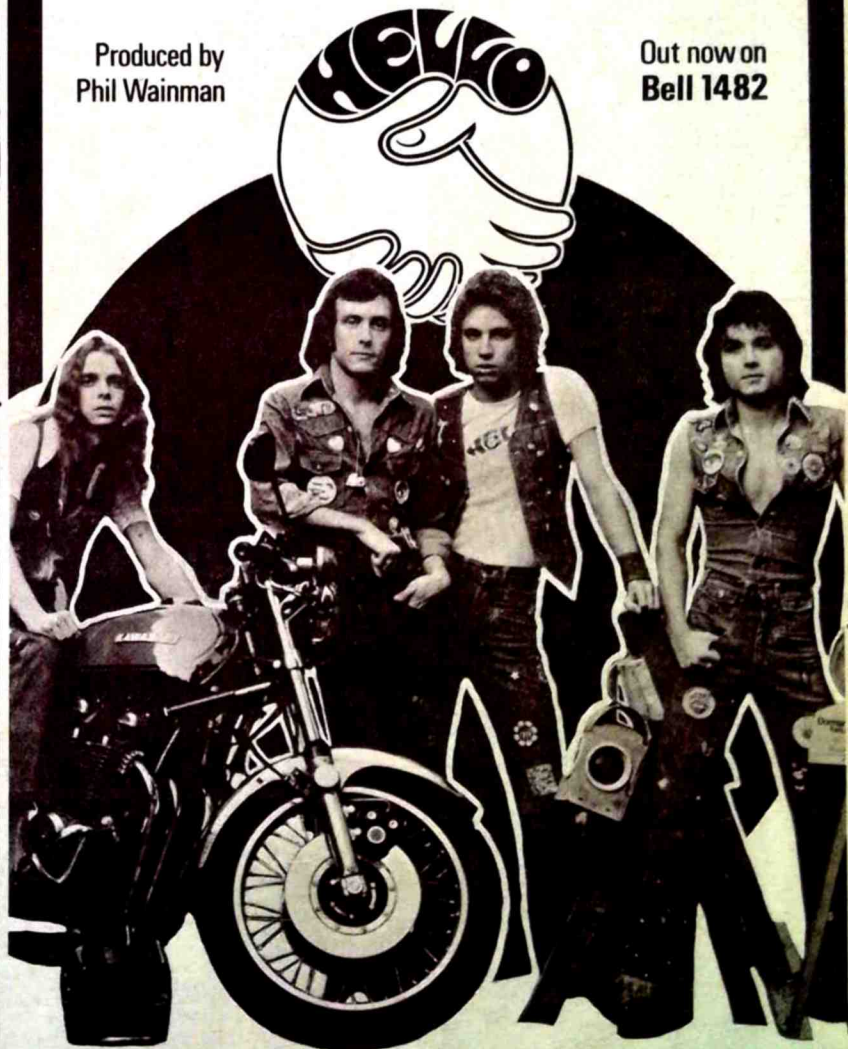
"It's the same as my record," he mused, "what starts out pure, gets misconstrued."

Love Stealer

The New Single from HELLO

Produced by
Phil Wainman

Out now on
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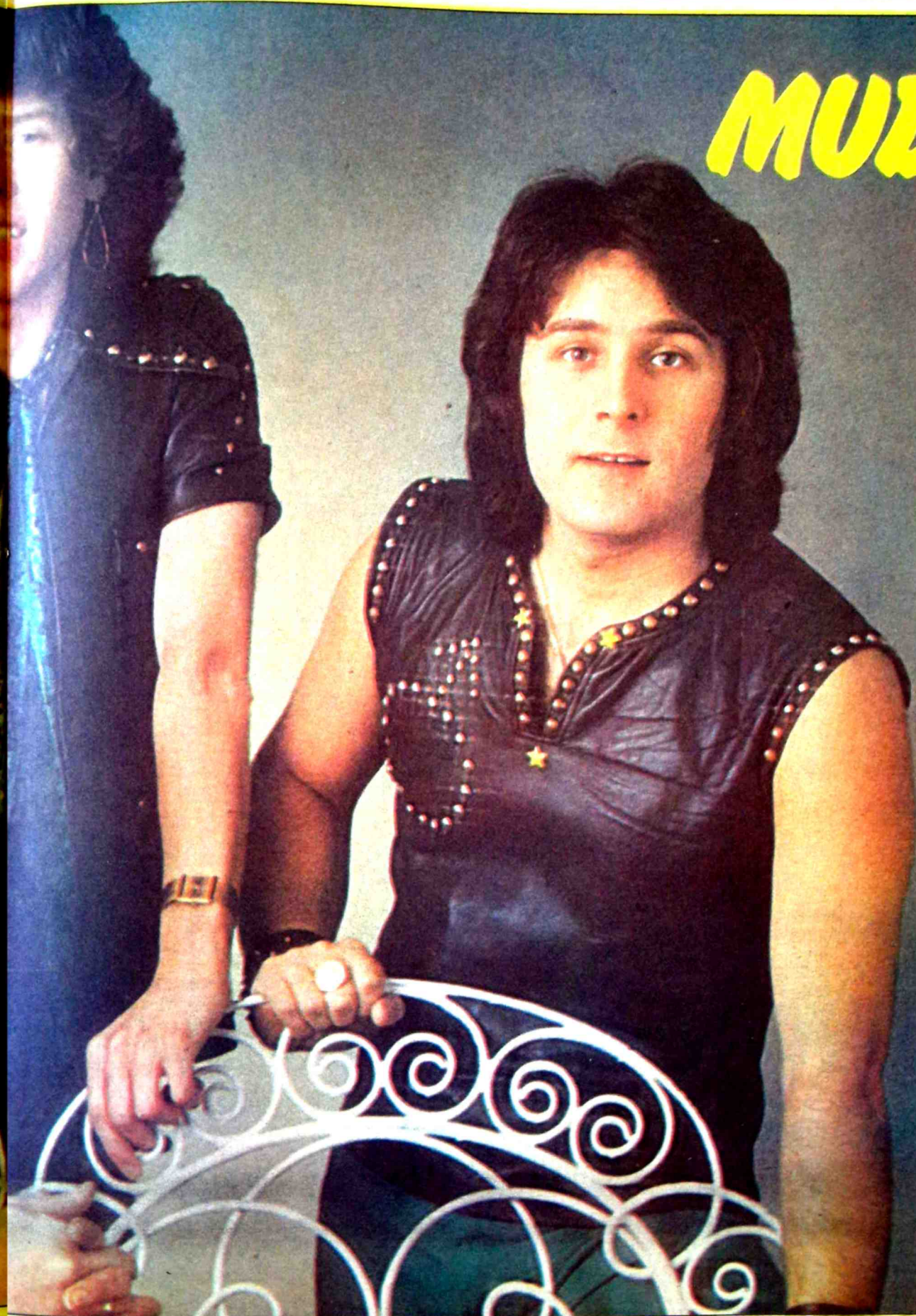
Keeps us
off the streets

Album-Cassette-Cartridge



by Robin Katz

MUD



Disco Kid

A MONSTER IN THE MAKING

HEY! KNOW any dance steps that are new? Some interesting info about the way they're dancing in Wakefield comes from Tiffany's DJ, Stuart Hogson.

In confirming my own suspicions that TINA CHARLES's 'Love Me Like A Lover' soon loses its initial impact, he reports that it was the most popular record with dancers aged over 16, until... well, let him continue in his own words:

"Oh dear! These kids sure do confuse me at times. It must be the change of weather or something, but the majority of regulars have just rejected Tina Charles."

However, still very popular is her minor hit, 'You Set My Heart On Fire'. This seems to be more 'in' with the current trend of dancing in Wakefield, a sort of dance which I find rather reminiscent of those old films of negroes boogieing away. It looks very sexy - phwoor!

Something stirred in the jungle. What was it? Only some kids from Wakefield, chanting 'Oompah oompah, stick it up your joompah!' Seriously, though, Stuart -

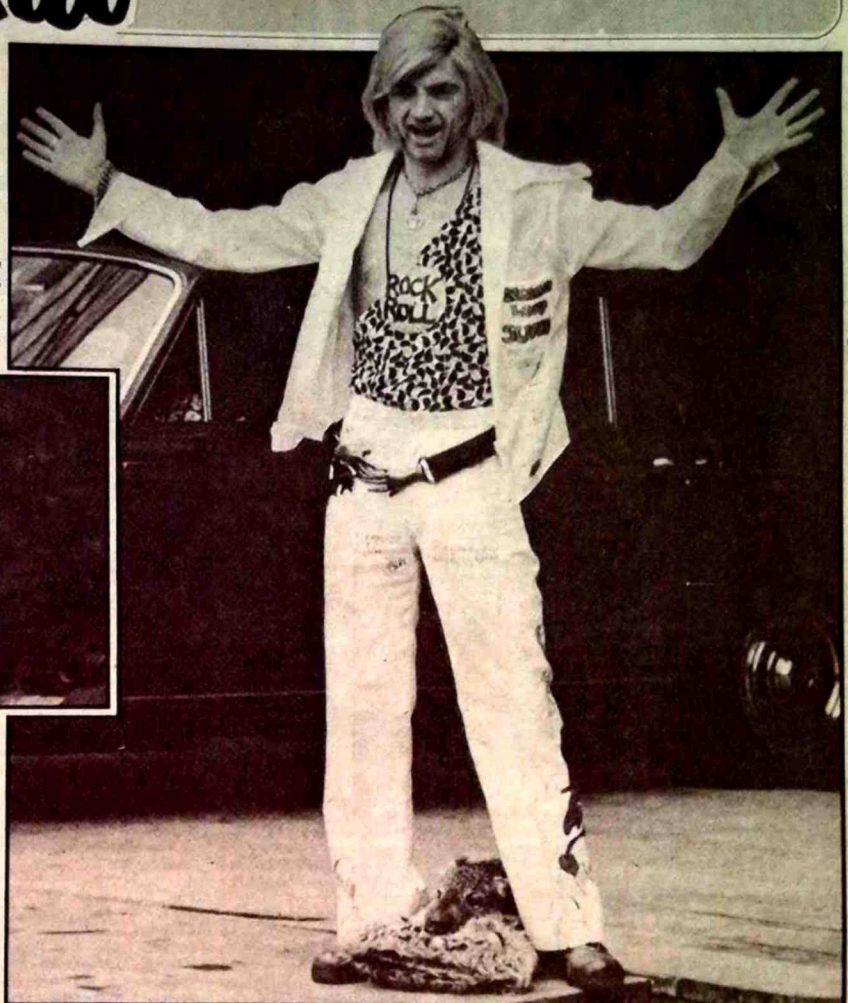
that does sound interesting.

KJ Stuart Hughes also reports a local dance craze in the making. At the Camelot Suite, Yeovil, he's evidently got 'em all doing a 'Monster' dance, to SCREAMING LORD SUTCH's 'Monster Ball' (which I haven't heard). That sounds a little bit commercialised, but is possibly valid even so.

If you're a dancer or a DJ, let us know about any more local dances, and the records that are best for them. There must be many variations that would be fun for others to try, so describe the steps and movements as simply as possible.



TINA CHARLES: rejected



SCREAMING LORD SUTCH: got 'em doing the 'Monster'

New Spins

Marboo resorts to jogging

MARBOO: 'Falling In Love In Summertime' (EMI 2478). With lots of evocative seaside sound effects, this gentle mid-tempo jogger has that Jesse Green feel and should do well. Resort jocks will need it.



MARBOO: seaside sound

LITTLE NELL: 'Fever' (A&M AMS 7234). Little Willie John's classic is totally changed into a fast romping hustler with twee whispering from Nell over girle group chanting. An outsider worth trying.

MICHEL POLNAREFF: 'Lipstick' (Atlantic K 10783). The Frenchman's New York disco hit is an exciting building instrumental hustler, fine for funky folk.

PENNY McLEAN: '1-2-3-4-Fire' (EMI 2479). The solo Silver Conventioner had a monstrous New York hit with 'Lady Bump', but this happily hustling clomp-along follow-up is a bit weak despite initial impact and surface gaiety.

IMPACT: 'Happy Man' (Atlantic K 10780). Fast old-style Temptations-type Two-partner with lovely cool singing and plenty of Northern appeal.

DISCO TEX AND THE SEX-O-LETTES: 'Dancin' Kid' (Chelsea 2005008). By contrast, a middle-period Temptations-type churmer with lead-switching vocals and hustle rhythm.

treatment, and the jolly temp gives it a MoR chance, even.

CATE BROS: 'Can't Change My Heart' (Asylum K 13038). Pleasant Al Green-type chugger.

WET WILLIE: 'Baby Fat' (Capricorn 2089025). Fairly exciting white funkier with good stereo guitars and bouncy beat.

MARLENA SHAW: 'It's Better Than Walking Out' (Blue Note UP 36125). The 'Mercy, Mercy, Mercy' miss is back, on a Bert de Coteaux-arranged Lee Garrett tune that's a thudding hustler in this treatment.

SILVER CONVENTION: 'No, No, Joe'; 'Tiger Baby' (Magnet MAG 66). Lacklustre monotonous album tracks, one from each LP, the newer 'No, No' being the better bet. Blind faith'll sell it, I fear.

INSTANT FUNK: 'Float Like A Butterfly, Round 1' (Philadelphia Int PIR 4291). Timely tribute to Muhammad Ali, with funky chanting and all raps. Round 2's the bouncy backing track.

ERIC CARMEN: 'Never Gonna Fall In Love Again' (Arista 56). If it hits, this come-and-goes romantic swayer will be OKMoR.

CANDLEWICK GREEN: 'Sign Of The Times' (Decca FR 13648). Shimmering strings and a thumping beat dominate this simple unison chanter, which is good Pop.

PUSSYCAT: 'Mississippi' (Sonet SON 2077). If you like Abba, you'll love this Euro-Pop - a chart-topper in 12 countries. 'Nuff said?!!'

POLLY BROWN: 'Love Bug' (GTO GT 61). Trite fast pounder in early Gloria Gaynor tradition, complete with 'Buzzin' backing track flip.

HOLIDAY AFFAIR: 'Tequila' (Phillips 6006530). Discarded synthetic treatment of the Champs classic instrumental.

TONY AUSTIN: 'Miss You' (Polydor 2058734). Slow rip-off of the Chi-Lites sound, quite effective.

DAVID BATTEAU: 'Festival Of Fools' (A&M AMS 7231). Fast subtle Brazilian rhythms with a hint of Conga could be good for

sophisticats.

JIMMY CASTOR BUNCH: 'Bom-Bom' (Atlantic K 10782). Exuma-penned phoney West Indian-type knees-up, a bit rough.

BRENDA JONES WITH GROOVE HOLMES: 'This Is The Me' (RCA 2888). Somewhat spiky and shrill staccato semi-hustler.

THE MILLION-AIRS: 'Boogie Woogie' (Decca FR 13650). Close if clinical recreation of Tommy Dorsey's arrangement, possibly useful for Keith Emmerson fans.

DJ Hotline

MAUREEN McGOVERN 'The Continental' (20th Century) is finally taking off in a big way for Chris Jones (Earth Sounds Disco, Cardiff), Colin McLean (Fingles, Falkirk), 'Tricky Dicky' Scanes (Ilford) - the latter also

charts **PASANDENA ROOF ORCHESTRA** 'Top Hat, White Tie & Tails' (Transatlantic)

ARCHIE BELL & THE DRELLS and **WINGS** should make the Disco Chart this week, they've so many tipsters

also ultra hot now is **DION** 'The Wanderer,' for Richard Braley (Mr Bee's, Poole). Tom Russell (Kirkintilloch), Ken Davis (Sound Machine, Welwyn), Willy Cash (Untouchables, Appleby), Powerful Pierre (Coppercoins, Haverfordwest), Les Aron

(Seagull, Selsey), Mike McLean (Strathdisco, Glasgow), Mike Thomas (Port Talbot), Jeff Bunting (Apex Discos, Hull), Dougall DJ (Hawick Town Hall), and Alan Gold (Brighton)

Alan's in fact just off to the States where he's got the breakfast show on radio WDXB - well done!

Frequency Nine's special Disco School at the Hilton on June 6 has been cancelled due to the usual reason, lack of DJ support.

DAVID BOWIE 'TVC 15' (RCA) needs help, and is getting it from Doctor John (Disco-Tech, Stafford), Jeff Thomas (Penthouse, Swansea), amongst others...

Star Tip

INTERESTINGLY, there was quite a bit of adverse DJ reaction to my reviewing **THE WURZELS** 'Combine Harvester' (EMI) as a disco record... and now it's one of the hottest new DJ tips of the week! If his advice is not already unnecessary, Richard Braley (Mr Bee's Disco, Poole) suggests that a good way of getting into the Wurzels is to crossfade into it from Melanie's 'Brand New Key,' which will surprise all those who don't yet know it. Another that you can do this with is of course **JONATHAN KING** 'He's So Fine' (UK), coming out of George Harrison's 'My Sweet Lord.'



DISCO TEX: hustle rhythm

James' Top Ten

- 1 LET'S STICK TOGETHER, Bryan Ferry (Island)
- 2 THE WANDERER, Dion (Phillips)
- 3 THE CONTINENTAL, Maureen McGovern (20th Century)
- 4 THE YAM, Sound 9418 (UK)
- 5 MY RESISTANCE IS LOW, Robin Sarstedt (Decca)
- 6 COMBINE HARVESTER, The Wurzels (EMI)
- 7 LADBROKE GROOVE, Sugar cane Band (Alpine)
- 8 THE HUCKLEBUCK, Royal Showband (EMI)
- 9 SAVE YOUR KISSES FOR ME, Botherhood of Man (Pye)
- 10 TONIGHT'S THE NIGHT, Rod Stewart (Riva)

BREAKERS

- 1 HOT STUFF, Rolling Stones (Rolling Stones LP)
- 2 TVC 15, David Bowie (RCA)
- 3 THE BALLTRAP, Rod Stewart (Riva)

reviewed by Sue Byrom

Singles

Hits...

DONNY'S BEST YET!

DONNY OSMOND: 'C'Mon Marianne' (Polydor 2066 688)

One of the best singles that Donny's ever released and infinitely better than the syrupy duets he's recorded with Marie.

Good up-tempo arrangement, and Donny's voice copes with whole thing admirably.

DISCO TEX & THE SEX-O-LETTES: 'Dancin' Kid' (Chelsea 2005 069)

There's a great line right at the end of the song that goes 'Eat your hearts out all those who didn't think I could do it again' — and disco's high priest could well be right. He's thankfully moved away from the high girly voices and substituted a

sound more like the Temptations in funky mood. Fast mover and instant appeal.

SILVER CONVENTION: 'Tiger Baby' / 'No, No Joe' (Magnet 69)

Double A-side for Silver Convention's follow-up to 'Get Up And Boogie' — the first track being taken from their first album, the second from their latest one. Both are firmly in the disco rhythm that these ladies do so well, and are a cinch for the clubs and the charts.

Misses..

Follies' folly

ROCK FOLLIES: 'Sugar Mountain' (Island WIP 6310)

Despite its popularity, the first Rock Follies' single didn't fare well — though the album went high in the charts. This is much more raucous and includes some playing by Andy Mackay but somehow it doesn't quite make it.

WAYLON JENNINGS AND JESSI COLTER: 'Suspicious Minds' (RCA 2685)

Nice contrast between Waylon's deep voice and Jessi's harmonies, coming together for the hook. I'm not very fond of the

last little bit when they slow the whole thing down while the old steel pedal comes in.

SERGIO MENDES AND BRASIL '77: 'Sunny Day' (Elektra K 12214)

If you like your music with a Latin beat, then this is worth a listen. SM&B '77 still come up with some great arrangements, and this is full-blooded South American.

NILSSON: 'Sail Away' (RCA 2687)

Big, powerful delivery from Nilsson but I shouldn't think it's got a snowball's chance in Hell of finding its way onto the



DONNY OSMOND: better than the duets he's recorded with Marie

airways of the nation. Crashing build-ups and soaring vocals, but that's no way to get a hit single.

SUSAN GEORGE: 'I'll Get Over You' (Chelsea 2005 068)

Not entirely a novice at the recording game through her singing with ex-boyfriend Jack Jones, but her debut single as solo singer. Gentle, sad ballad but pretty weak as far as chart potential's concerned.

CRISPIAN ST PETERS: 'You Were On My Mind' (Immediate IMS 107)

It was a decade ago that this climbed high in the charts, and I can't see it happening again really. Lots of crescendos and drums building up the excitement, but it doesn't sound like a song that'll succeed again.

ELECTRIC LIGHT ORCHESTRA: 'Strange Music' (Uet 779)

Seem to be quite a few hasty releases this week. Following the non-appearance in the charts of 'Night Rider', here's another one from the

'Face The Music' album. Very similar in sound, especially the string arrangements and looks set to follow the way of its predecessor.

NEIL SEDAKA: 'No. 1 With A Heartache' (Polydor 2058 742)

Taken from his new 'Steppin' Out' album, this track lacks the fire of most of Neil's songs. It's not just that it's basically a down-tempo song, it just doesn't grab your attention, instead it's just pleasant background stuff.



NEIL SEDAKA: lacks fire

KEVIN COYNE: 'Walk On By' (Virgin VS 148)

This is one of the few songs that seems to sound strange with someone else singing it — especially as Dionne Warwick made it so much her song. Coyne's interpretation isn't totally unsympathetic though, and girly voices break it up a bit. Not too keen.

MR BLOE: 'Anway You Want It' (DJM DJS 678)

Very average instrumental 'fill in a couple of seconds before the news' type sound. Mildly disco-orientated — but mild's the word.

WET WILLIE: 'Ring You Up' (Capricorn 2089 025)

Album track from 'The Wetter The Better' that would have been better left where it was. Fairly monotonous sound that will do nothing much to single listeners.

LITTLE NELL: 'Fever' (A&M AMS 7234)

Much-covered song covered once again this time, naturally, with a semi-disco beat! The main vocal is delivered in a sort of husky whisper (female). Limited appeal.

WINSTON GROOVY: 'Laugh And Grow Fat' (Trojan TR 7984)

Written by Winston and Tony Hatch, it should appeal to everyone who's dreading having to slim down for Summer. Backing vocals consist of someone giggling furiously and the rhythm is easy-going reggae. Bit lightweight for the charts.

TANYA TUCKER: 'You've Got Me To Hold On To' (MCA 245)

Already high in the American Country charts, Tanya's new attempt on British charts is a powerful ballad that's arranged in a way to make it eligible for ears



TANYA TUCKER: powerful ballad

not usually found on C&W. Despite that, I don't think it'll happen.

any number of soul acts. It's OK, but not terribly inspired.

DAVID CARRADINE: 'Cosmic Joke' (Jet 778)

A joke it is indeed, and totally unfunny. Pointless verses that break into uncontrollable laughter at the end of each. At one point, Grasshopper asks "Don't you get it?". The answer, thankfully, is no!

IMPACT: 'Happy Man' (Atlantic K 10780)

Happy man, happy sound but little to lift it above the dozens of similar sounding soul singles around at the moment.

TONY AUSTIN: 'Miss You' (Polydor 2058 734)

Slow, soul-ful ballad that could really sound like

PRATT AND McCLAIN: 'Happy Days' (Reprise K 14435)

I made a mistake and played the B-side first — which will save you the trouble — but the A-side isn't much of an improvement. Weak Sixties' sounding number that's very thin on sound whichever way you listen to it.

THE SANDPIPERS: 'For The Last Time' (Savril SAT 111)

Yes, it is the same group that did 'Guantanamera', but you wouldn't know it by listening to this. Pretty ballad but very slow-moving.

Maybes...

LYN HAS THE INGREDIENTS

LYN PAUL: 'Mama Don't Wait For Me' (Polydor 2058 737)

Very commercial song from Ms Paul with a lot of ingredients that might make it a hit. Slowish verse before breaking into a very up-tempo chorus that should have a lot of appeal after a few hearings.

DR HOOK: 'A Little Bit More' (Capitol CL 15871)

Beautiful edited title track from their new album with Dennis Locorriere delivering of his best on vocals. Easy and drifting and just the thing to play before you go to bed. Fabulous — even if it isn't a hit.

AUTOMATIC MAN: 'My Pearl' (Island WIP 6301)

Debut single by ex-Santana drummer Mike Shrieve's band; and a mighty fine debut single it is. Storms along with a 'funk/rock' sound that augers well for the forthcoming album. Nice 'un.

THE JIMMY CASTOR BUNCH: 'Bom Bom' (Atlantic K 10782)

Latin of a different kind with this fast infectious rhythm that makes you think of a line of people doing a conga. Very happy sound for Summer.

MARLENA SHAW: 'It's Better Than Walking Out' (Blue Note UP 36125)

A soulsinger with a jazz feel (not surprising since she sang with Count Basie's band for four years). Marlena's debut single is fast and pacy with a catchy, oft-repeated chorus that should get it some listeners. Could do another Melba Moore.



LYN PAUL: very commercial

RIK KENTON: 'The Libertine' (EMI 2443)

There is a definite Bryan Ferry/Roxy Music feel to this single... it must be that slightly flat edge to his voice. Interesting single, with lots of rhythm changes, instrumental breaks and a B-b-b-b-aby stutter. Could happen if it gets played.

DARYL HALL & JOHN OATES: 'Gino' (RCA 2684)

Much better than the single originally released a few weeks ago and coincides with their concert appearances. It's the chorus hook that does it and the very fast rhythm kept up constantly.

CANDLEWICK GREEN: 'Sign Of The Times' (Decca FR 13648)

Change of sound for Candlewick Green, who've tended to sound more bouncy in the past. A very strong beat pounds through the song and it builds well at the end. Who knows, it might indeed be a sign of better things.

PENNY McLEAN: '1-2-3-FIRE' (EMI 2479)

Pretty basic disco record that blazes into action on the hook and with the success of people like Tina Charles and 5000 Volts, it might be just right for the national chart as well.



ROCK FOLLIES: doesn't quite make it

A Holly branches out

TERRY SYLVESTER is like a long, cool glass of Heineken: Revives, satisfies and refreshes part others cannot reach.

Optimism flows from him like a turned-on hosepipe. No hang-ups, put-downs, sideways frowns. No bull, he's a very un-plastic pop person.

Terry Sylvester has been a Holly since 1969 (replacing Graham Nash) enjoying hits like 'Suzanne,' 'He Ain't Heavy,' 'The Air That I Breathe,' and will probably continue to be one until the Hollies finally rust-up.

But by his own admission, a venture into the unknown world of the solo performer intrigued him — as it's either make or bust — and if you make it, the dividends are far greater than merely reaping on eighth of the honours in a five-man band.

However, Terry looks upon his solo outing rather like a cat who's still got about 8 more lives.

"It's a very exciting prospect for me," he begins, "but I know that if it falls through I've always got the guys to fall back on. Perhaps in a way that might work against me because I might have tried that little bit harder if I wasn't already in a band."

The effervescent Sylvester (no relation to Victor) more or less drifted into this ownsome affair. Having written material not quite right for the Hollies, it was suggested to him that he record them himself.

Which is what he did. His solo album, 'I Believe,' comes out in June comprising nine self-penned songs and three by other talents, one of which is Stevie Wonder's wonderful 'I Believe (When I Fall In Love It Will Be Forever)' — the chosen single.

"We knew all along that that would be the single, it was one of the strongest tracks," Terry tells me.

Actually the album became more than just an idea as far back as 1973.

"That was the first session we did," continues Terry. "From there on I went into the studios whenever there was time."

Sometimes Terry would write in the studio or wherever / whenever inspiration caught him on the hop.

He explains: "Maybe I'd think, 'Yeah, this is the day

by Jan Iles

when I'm gonna sit right down and write the big one' and then I'd find myself not being able to write a sausage. So I'd begin to look through some albums and play a few songs and I'd forget about the whole thing."

As you astute reader may have already observed, Terry isn't on any ego-trip, no 'Please lemme be a superstar y'all.' But by the same token he has put a lot of blood, sweat and tears into making his platter pleasurable to the listener. In his estimation he thinks a few of the tracks are wonderful.

"I'm pleased with the result," he says frankly. "Some of the songs are great."

Exciting

"Y'know sometimes I'll be listening to the radio and hear something which is really great and I think 'Wish I'd recorded that because it's musically exciting.' I've had that feeling with a few of my own songs, they've really knocked me out. I've been able to step outside myself and judged them objectively."

In the nicest possible way Terry is a bit like the Emperor Without Clothes — he believes in something until it is otherwise proven wrong.

"Oh yeah I'm very optimistic," he says in his friendly, Liverpudlian vernacular. "I've been like that since I left school — I had the determination to succeed."

People believe that when and if you make it then you'll be happy, but I was happy when I wasn't successful, and I don't think success can suddenly make you happy. In fact it can screw a lot of people up because they feel the pressure of having to keep up there with the greats."

When Terry left his first job in a garage as a panel beater ("I had some laughs then") everyone working there expected to see him return in a few months. For in those days there were so many groups in Liverpool that 99 per cent of them never made the grade.

Course he never did show his face there again. For in the Sixties his first band 'The Escorts' were a very popular little combo in Merseyside.

"Success is a strange thing," he reckons, "like when I see some of the young groups today tarted up in their glam gear I know they were like me in the old days, poor! They've probably spent all their cash on those outfits, and yet the public thinks groups are loaded but of course they ain't."

He trips along down memory lane now. "I remember the Escorts used to get mobbed in the streets. We'd finish a gig and then all these girls would run after us. We'd lose them by hiding in the doorway of a chemist shop and then when it was all clear we'd run and catch a bus. I remember thinking that it all seemed wrong. But of course you can't let 'em see you on a bus, it spoils the image."

Yeah, it's a bit like my finding out that Clark Gable had false teeth, I say.

Autographs

"Well I haven't got false teeth," he exclaims, "but I know what you mean. It's true the public don't regard their idols as human. It's the image thing really."

Nowadays although he's a famous Holly and well known by the public, Terry can virtually pass unnoticed when he goes to see his beloved Liverpool football team play.

"Of course I get a few fellas coming up for autographs," he points out. "I'd prefer that to some guy coming up and bopping me one because he thinks his girlfriend fancies me or something."

His multi-talents in the writing / playing (and physical) field, should mean he'll have very little trouble invading today's market. If problems do set in and he doesn't reap this time around, he won't be giving up that easily.

He concludes: "I had me first guitar at 14, turned pro at 16 and it wasn't 'til I joined the Hollies at 22 that things started happening for me. I mean that's, what? (counts on his fingers) eight years." And with utter conviction he adds, "So if I don't have a hit in the near future, I'm well prepared to give my solo career another eight years."

IN NEXT WEEK'S ISSUE OF RECORD MIRROR G BAND KEEPING THEIR PROMISE

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TERRY SYLVESTER: determined to succeed

'The public don't regard their idols as human. It's the image thing really'

Albums

Bowie plays it safe



DAVID BOWIE: golden oldies

lives. The monotony of his voice is echoed through Seals and Crofts songs with a penetration I thought we'd lost. The title track is excellent and a definite ringer for Top 10 in the singles charts. The rest is tedious. In parts, it's even musak — like 'Passing Thing.' They've arranged the end of the song so that it's sung in French, but it doesn't help. I think the song that depressed me most was 'Goodbye Old Buddies.' It tells the story of someone who gives up raving to get married (why do they always suppose the two can't go together?) and they end up, quite happily, talking about nappies and TV. Give me Leonard Cohen's depression anyday.

Rosalind Russell

sophistication he manages on the production is the plastic Black man of the Curtom stable type. But above all it's how limp the majority of the songs are that really disappoints. 'Can't Get Off Until The Feeling Stops'

just makes it but song-writing for Mr Dozier seems to have moved from the catchy desperation of his Motown days into just an occupational hazard. At the best it's predictable.

David Hancock

Mott's hot

MOTT: 'Shouting and Pointing' (CBS 81289)

Those who were worried that the renewed band wouldn't be able to live up to their past need fret no more. Mott are still hot. Indeed they are managing exceedingly well, both lyrically and musically, so it would be irrelevant to draw comparisons with their chequered career. Original drummer Boffin and bass player Overend Watts are joined by singer and pointer Nigel Benjamin, Morgan Fisher on keyboards and Ray Major on guitar. The album is divided into two parts, a shouting side, and a pointing side two, though you have to listen very carefully to appreciate the significance. They rock on 'Collision Course' and 'Storm' (what else?), and there is even a singsong feel to one track 'Broadside Outcasts', how about that? Don't be put off by the lyric to 'Career' which informs us that "there's no such thing as Rock 'N' Roll" for they disprove it with the album closer 'Good Times'.

David Brown



MOTT: good times

BOWIE: 'Changesonebowie' (RCA RS 1055)

Bowie's personally chosen souvenir of golden oldies is out this week, the finishing touch to his triumphant tour of a couple of weeks ago. The songs Bowie's chosen span most of the eras, with the exception of 'Station To Station'. Beginning with 'Space Oddity', passing through 'Ziggy Stardust' and 'Suffragette City' and ending up with 'Golden Years', he's chosen 11 tracks that should please most people. Some of the tracks are live recordings, although not necessarily from the 'David Live' album, witness 'Diamond Dogs.' Judging from the reaction of his audience to most of these numbers when he performed them on stage, it's a good selection. Safe but good, and that's what 'Greatest Hits' albums are all about after all.

Sue Byrom

THE PIONEERS: 'Long Shot' (Trojan TBL 103) 'Battle Of The Giants' (Trojan TBL 139)

Since reggae music is no longer an obscurity, both the ardent reggae freak and the newly converted

are able to buy an abundance of hitherto esoteric or deleted reggae material. The return of Trojan's TBL series caters handsomely for the reggae addict, and just for starters offers two Pioneer albums for your pleasure. Both produced by the legendary Leslie Kong, they predominantly feature original songs by the group including the evergreen, never senile 'Long Shot (Kick De Bucket)', 'Belly Gut' and 'Boss Festival'. Some of the material sounds a bit dated but if you wanna sample reggae how it

used to be check them out.

Jan Iles

AMAZING BLONDEL: 'Bad Dreams' (DJM DJLPS 472)

An astounding change has come over Blondel. The last I heard of them they were a small folk combo. Now they have expanded and grown into a fully fledged, almost soul band. The same two people make up the nucleus, but they have brought in a whole rhythm section and a keyboards man. The result is polished, profes-

sional and pleasant. I'm only sorry the change couldn't have rustled up a bit more enthusiasm on my part, but I don't feel excited about it. There isn't one track that gets me going. I think the laid back qualities are a little too modest. Perhaps if they'd let themselves go they could really have found the level that gets everyone off.

Rosalind Russell

SEALS & CROFTS: 'Get Closer' (Warner Brothers K 56209)

Well, well, James Taylor

LAMONT DOZIER: 'Right There' (Warners K56225)

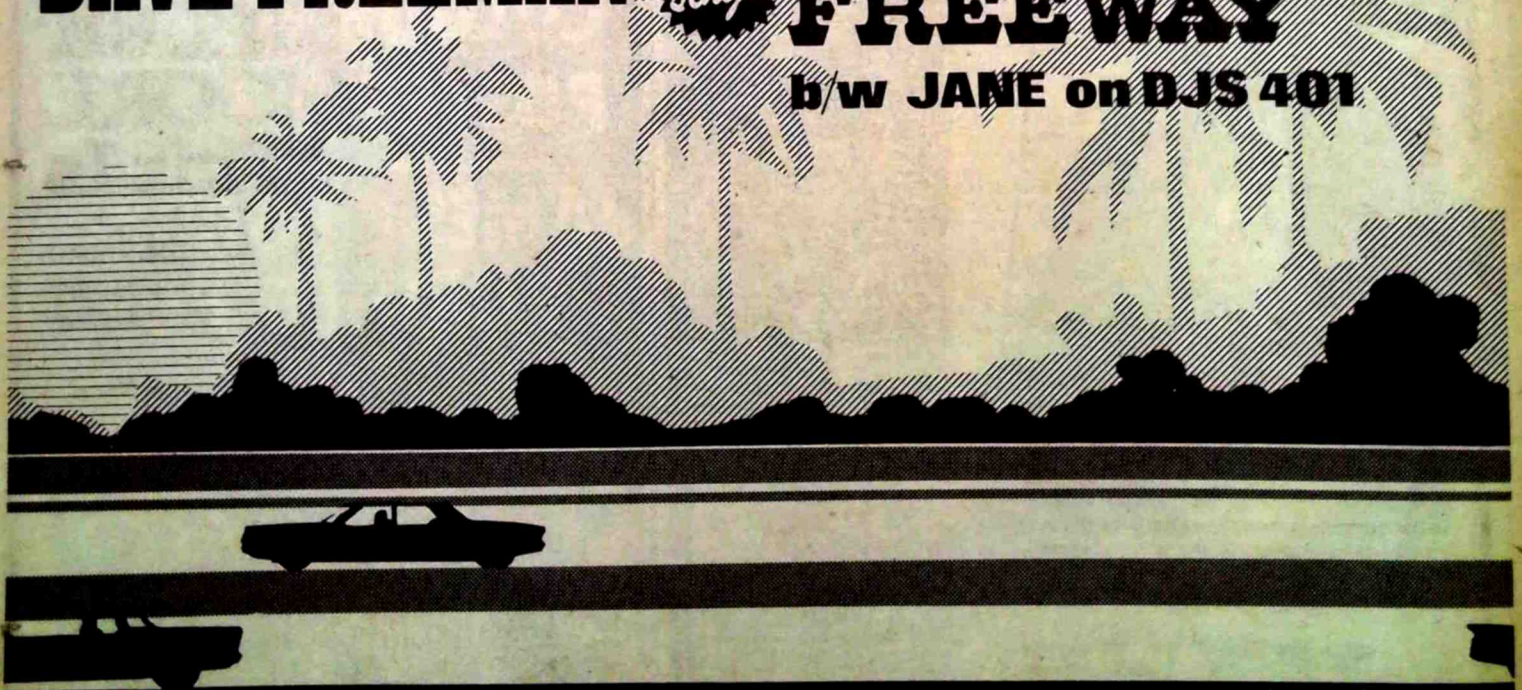
It's a mistake from the start to begin with the classic 'It's The Same Old Song.' Though Lamont might have written it along with the Holland brothers he hasn't got the urgency or range of Levi Stubbs, and none of the other self-penned toons come even close to that. The cross between Rod McKuen and Nat Cole on 'Jump Right In' stops only a little short of excruciating. The highly polished thin veneer of

DAVE FREEMAN

new single

CALIFORNIA FREEWAY

b/w JANE on DJS 401



Albums

JUNGLE JUMP

HANK MIZELL: 'Jungle Rock' (Charly CRL 5000)

The title of the LP comes from the 1957 garage recording that took Hank up the British Charts some 19 years after it was released and flopped in his native America. Eleven more tracks added in March this year, and the biggest compliment you can pay is that every track is just as good (or just as bad whichever way you look at it) as the '50s cut. Much of the material has jungle connections such as 'Singing In The Jungle', 'Animal Rock And Roll' and the new single 'Kangaroo Rock', but he's just as good on other typical rockabilly material like 'Rakin' And Scrapin'' and 'Flatfoot Sam'. The dedicated rockers who were responsible for making 'Jungle Rock' a smash should be well pleased with this set of skull thudders, and

because it's so good for dancing it makes a fun album for discos or parties. And anyone who can come out of a studio in 1976 with an authentic Seventies sound like this can't be bad, can he?

David Brown

STREETWALKERS: 'Red Card' (Vertigo 9102 010)

This is the one we've been waiting for from the outfit who've promised a lot in the past, but not always given us the goods. It is, if you'll pardon the pun, streets ahead of anything else they've done, and the opening track 'Run For Cover' is indeed apt. Roger Chapman's quivering larynx is an acquired taste, but just listen to how he wraps himself around 'Between Us', the album's standout track, which has the Second World War neatly wound up with the help of a few veteran film heroes such



HANK MIZELL: skull thudders

as John (The Duke) Wayne, Errol Flynn, Audie Murphy and even David Niven. The only dud on the album is one which undoubtedly would be fine on stage, Otis Blackwell's 'R 'n' B standard 'Daddy Rolling Stone'. This album along with the current appearances on The Who's football stadium tour should win them over a larger slice of the cake.

David Brown

SUMMIT MEETING: Various Artists (Charisma CS3)

A pot-pourri of rather esoteric material from rock persons like the

enigmatic Dr. John ('Getting Back To Molly'); lovely Linda Ronstadt ('He Darkened The Sun'); Keith Emerson (Mother Nature's Son) to name a few. Less predictable than the famed K-tel series, but then this 'Various Artists' collection (at a mere £1.99) isn't a compilation of 'the best of.'

Jan Iles

ELVIS PRESLEY: 'From Elvis Presley Boulevard, Memphis, Tennessee' (RCA RS 1060)

"Dear Friends: Thank you for your loyalty. I sincerely hope you like my new RCA album. My Best Wishes, Elvis

Presley." So runs the message on the back of the sleeve, and I'm afraid Elvis, that I sincerely am not too fond of it. Elvis albums seem to arrive all too frequently these days, and familiarity breeds blandness in El's case. 'Danny Boy', 'The Last Farewell', 'Solitaire' all sound dismally unfeeling, and aimed at a solid cabaret audience. It makes me yearn for some kind of emotional grit. This hasn't got a speck.

Sue Byrom

LINDA CARR: Cherry Pie Guy (Chelsea Super 2306112)

Linda has been in showbiz since 1961, but it wasn't

'til 15 years later that she scored a hit. Mrs Carr is certainly a talented lady as this album often shows. However she isn't really my cuppa soul — she sounds too much like a funky version of Diana Ross, but on the better cuts admittedly she does have a lethal charm. Sample 'Highwire' (the hit single that lifted her from obscurity) 'Dial L For The Love Squad' and 'Take Your Mama For A Ride' — these songs nicely depict the girl's vocal prowess, although most of the other tracks here are worth only two a dime.

Jan Iles

THE EARL SLICK BAND (Capitol E ST11493)

Earl is the flash guitarist who rose to prominence on Bowie's 'David Live' and 'Young Americans' before really letting loose on 'Station To Station'. Here he is with his own very tight little combo playing some of the most unpretentiously refreshing rock in ages. Though a product of New York, the sound is anything but the Big Apple blast we've had recently, being more decisive clear cut and confident and at many times understated. It's not innovative or memorable enough to create any new style but proves Bowie ain't no fool when

picking musicians. Keep your ears on Mr. Slick.

David Hancock

R & J STONE: 'We Do It' (RCA RS 1052)

They certainly do do it, over and over and over again. One hit record is no recipe for a hit album especially as this duo seem to think by singing a selection of songs that use the same structure they'll somehow make us like them. Even the songs that are different, including Natalie Cole's big hit, 'This Will Be,' suffer. Joanne Stone has a lovely voice, but it's confined by the songs she lends it too. There is variety, but what they've ended up with is a musical 'them and us' — the songs either sound like 'We Do It' or they don't. Too many do.

Sue Byrom

FIRST CHOICE: 'So Let Us Entertain You' (Warner Bros K56226)

Boring, run-of-the-mill Philly type soul, which gives one the feeling First Choice haven't anything different or wow-woo to offer. OK, the glamour, the sophistication, the superb, supercool formula is used effectively, but I felt the gals should've let their hair down, ripped off their Shirley Bassey gowns, and given it to us raw and raunchy.

Jan Iles

You've had but a sip of her magic on the single. The album will intoxicate you!

"Where Diana Ross and Dionne Warwick lead Melba Moore may well be booked to follow. She exhibits the vocal poise and good taste of her predecessors".
MUSIC WEEK MAY 15TH

"NOBODY could ever ask Melba Moore where she was when the talents were being handed out. In fact, she probably went round two or three times".
SOUNDS MAY 29TH

'It was really only a matter of time before the super-talented Ms. Moore came up with the right producer and her recording career would make an astronomical ascent'.

"The teaming of Melba with Van has the same kind of magic that Dionne Warwick and Bacharach-David generated".

"An excellent album that will enjoy success because of 'This Is It' but that will stand up to criticism in its own right. Certainly Melba's best yet and a credit to the talented genius, Van McCoy****".
BLUES & SOUL MAY 11TH.

"No messin' this time — the lady means business! Ms. Moore's 'Peach Melba' album paved the way and now she's really cracked it with her new Van McCoy-produced set..."
BLUES & SOUL MAY 18TH

Available on cassette 9th July ZCBDLP 4040



MELBA MOORE
"This Is It"
BDLP 4040
Produced by Van McCoy



Round

Who, When & Where

The information here was correct at the time of going to Press. However, it may be subject to change so we advise you to check with venues concerned before travelling to a gig. Telephone numbers are provided where possible.

Thursday

June 3
ABERDEEN, JJ's, Brother Lees
ABERDEEN, Music Hall (28817), Jack the Lad
BATLEY, Variety Club, Barron Knights
BEDFORD, The Angel, Elstow Road, Tony Rose
BIRMINGHAM, Hippodrome (021-622 2576), John Miles
BRADFORD, Talk of Yorkshire, Real Thing
BOLTON, Albert Hall, Druid
BRISTOL, Baileys (292658), Strapps
CARDIFF, Capitol (31316), Elton John
CHARNOCK RICHARD, Park Hill, Candlewick Green
CLEETHORPES, Bunny's Club, Three Degrees
CLEETHORPES, Winter Gardens (62925), Streetwalkers
FARNWORTH, Blighty's, Frankie Laine
GOSPORT, John Peel, Cafe Society
GRANGE TOWN, Rockefeller's, Jimmy James and the Vagabonds
HARROGATE, Paieley Bridge Club, Stefan Grossman
LEICESTER, Baileys (26462), R & J Stone
LEICESTER, De Montfort Hall (22850), Dr. Hook
LONDON, Golden Lion, Fulham Road (01-385 3942), Boombaya
LONDON, Quaglinos, The Pasadena Roof Orchestra
LONDON, Speakeasy, Margaret Street (01-580 5810), Diversions
LONDON, Palladium (01-437 7373), Shirley MacLaine / Vince Hill
NEWCASTLE, City Hall (20007), Little Feat / Outlaws
NOTTINGHAM, Theatre Royal (42328), John, Paul, George, Ringo and Bert
NOTTINGHAM, Trent Bridge Inn, Cousin Joe From New Orleans
PENZANCE, Winter Gardens (2475), Alberto Y Lost Tros Paranoias
SHEFFIELD, Fiesta, (70101), New Seekers
SOUTHEND, Westcliffe Pavilion, Godspell
TAUNTON, Odeon (2283), Alex Harvey Band
WEYBRIDGE, College of Food and Technology, Frankie Miller

CARDIFF, Capitol (31316), Elton John
CARSHALTON, Carshalton Park Ruskin Road, Stray / Doppelganger / Evil Weasel
CHARNOCK RICHARD, Park Hall, Candlewick Green
CLEETHORPES, Bunny's Club, Three Degrees
FARNWORTH, Blighty's, Frankie Laine
GLOUCESTER, Roundabout (35355), James and Bobby Purify
GUILDFORD, University (65131), Sassafras
HASTINGS, Pier Pavilion (422566), G Band
IPSWICH, The Manor (214693) Steve Gibbons Band
LEICESTER, Baileys (26462), R & J Stone
LEYTON, The Three Blackbirds, Leyton High Road, Tony Rose
LIVERPOOL, Polytechnic (051-708 0423), Stefan Grossman
LONDON, Drury Lane, New London Theatre (01-405 0072), Leave Him To Heaven
LONDON, Hammersmith Odeon (01-748 4081), Average White Band / Kokomo
LONDON, Marquee, Wardour Street (01-337 6803), AC/DC
LONDON, Nashville, North End Road (01-603 6071), Georgie Fame and the Blue Flames
LONDON, Palladium (01-437 7373), Shirley MacLaine / Vince Hill
LONDON, Quaglinos, Pasadena Roof Orchestra
MANCHESTER, Golden Garter (061-437 7614), Dana
NEWCASTLE, Mayfair (23109), Streetwalkers
NOTTINGHAM, Theatre Royal, (42328), John, Paul, George, Ringo . . . and Bert
NORTHALLEERTON, Sayers Club, Jimmy James and the Vagabonds
PLYMOUTH, Polytechnic, Noel Redding Band
PLYMOUTH, Top Rank (62479), Strapps
PRESSCOTT, C F Mott College, Desmond Dekker
SHEFFIELD, Fiesta (70101), New Seekers
SKEGNESS, Sands Club, Guys 'n' Dolls
STOKE, Baileys (23958), Chuck Berry

Saturday

June 5
ABERDEEN, JJ's, Brother Lees
BATLEY, Variety Club, Barron Knights
BIRMINGHAM, Barbarellas (021-643 9413), Albertos Y Lost Tros Paranoias
CLEETHORPES, Bunny's Club, Three Degrees
COLCHESTER, University of Essex (44144), Strapps
CREWE, Madeley College of Education, Al Matthews
DERBY, Bishop Lonsdale College, Steve Gibbons Band
EDINBURGH, Herriot Watt University (031-229 3574), Jack the Lad
EXMOUTH, Samantha's Club, Geno Washington's Ram Jam Band
FARNWORTH, Blighty's, Frankie Laine
FISHERGARD, Frenchmans (3579), Sweet Sensation
GLASGOW, Celtic Park Football Ground, Who / Alex Harvey Band / Little Feat / Outlaws
LONDON, New London Theatre, Drury Lane (01-405 0072), Leave Him To Heaven
LONDON, Lewisham Odeon (01-352 1331), Chuck Berry
LONDON, Nashville, North End Road (01-603 6071), Georgie Fame and the Blue Flames
LONDON, Hammersmith Odeon (01-748 4081), Average White Band / Kokomo
LONDON, Palladium (01-437 7373), Shirley MacLaine / Vince Hill
LONDON, Quaglinos, Pasadena Roof Orchestra
MANCHESTER, Free Trade Hall (061-834 0943), Tangerine Dream
NORWICH, University of East Anglia (52068), Curved Air
NOTTINGHAM, Theatre Royal (42328), John, Paul, George, Ringo and Bert
OXFORD, Polytechnic (61998), Noel Redding Band
RETFORD, Porterhouse (4981), James and Bobby Purify
SALTBURN, Philmore Disco, Jimmy James and the Vagabonds
SHEFFIELD, Fiesta (70101), New Seekers
SKEGNESS, Sand Club, Guys 'n' Dolls
WEST RUNTON, Pavilion (203), G Band



DOMINIC: of Guys 'n' Dolls, who can be seen at the Sands Club, Skegness, on Friday and Saturday

Sunday

June 6
BEDFORD, Nitespot (212555), James and Bobby Purify
CAMBERLEY, Lakeside Club, Guys 'n' Dolls
CLEETHORPES, Bunny's Club, Del Shannon
CROYDON, Fairhall Hall (01-688 9291), Dr. Hook's Medicine Show
CROYDON, Greyhound, Park Lane (01-380 0973), Back Street Crawler
DUBLIN, Drake Inn, Frankie Laine
GUILDFORD, Civic Hall (67314), Curved Air
HEMEL HEMPSTEAD, Pavilion (64451), Judas Priest
HULL, New Theatre (20463), G Band
DOUGLAS, (Isle Of Man), Palace Lido, Chuck Berry / Crazy Cavan
LONDON, Hammersmith Odeon (01-748 4081), John Miles
LONDON, Quaglinos, Pasadena Roof Orchestra
LONDON, Three Horseshoes, Heath Street, Hampstead, The Stars That Play With Laughing Sam's Dice
LONDON, Victoria Palace (01-834 1317), Fairport
NORTHAMPTON, Paddock Club, New Seekers
NOTTINGHAM, Theatre Royal (42328), John, Paul, George, Ringo and Bert
SHEFFIELD, Black Swan, Supercharge
WATFORD, Baileys (39848), Jimmy James and the Vagabonds



ELTON JOHN: Cardiff Capitol on Friday

MANCHESTER, Pembroke Halls, Noel Redding Band
NORWICH, St. Andrews Hall, Dr. Feelgood
NOTTINGHAM, Theatre Royal (42328), John, Paul, George, Ringo and Bert
RETFORD, Porterhouse (4981), Supercharge
SOUTHAMPTON, Gaumont (021-743 7001), New Seekers
SOUTHAMPTON, Gaumont (22061), John Miles
STOKE, Baileys (23958), Sheer Elegance
WATFORD, Baileys (39848), Jimmy James and the Vagabonds

Monday

June 7
BATLEY, Variety Club, Jimmy Ruffin
CAMBERLEY, Lakeside Club, Guys 'n' Dolls
CHATHAM, Central Hall (Medway 403868), Hot Chocolate
CLEETHORPES, Bunny's Club, Del Shannon
DONCASTER, Gaumont (62523), G Band
LONDON, Quaglinos, Bury Street, Pasadena Roof Orchestra
LONDON, Royal Albert Hall, Kensington Gardens, Tangerine Dream

Tuesday

June 8
ABERDEEN, Fusion (Top Rank Suite), Sassafras / Crazy Kat
BATH, Pavilion (25628), Mott
BATLEY, Variety Club, Jimmy Ruffin
CAMBERLEY, Lakeside Club, Guys 'n' Dolls
CLEETHORPES, Bunny's Club, Del Shannon
CORBY, Festival Hall (3482), Hot Chocolate
DUBLIN, Drake Inn, Frankie Laine
LONDON, New London Theatre, Drury Lane (01-405 0072), Leave Him To Heaven
NOTTINGHAM, Theatre Royal (42328), John Paul George Ringo & Bert
PORTSMOUTH, Guildhall (24335), Back Street Crawler
SOUTHPORT, New Theatre (40404), Dr. Hook
STOKE, Baileys (23958), Sheer Elegance
TORQUAY, 400 Club, Supercharge / Deaf School
WATFORD, Baileys (39848), Jimmy James and the Vagabonds



R&B STONE: Leicester Baileys on Thursday

About

Roadshows

Miles: Challenge for the best

JOHN MILES / Apollo Theatre, Glasgow.
Oh well, that's another pop star to be reckoned with.

Looking back and sounding more confident than last time out, John Miles, fresh from promotion in New York and a tour in Europe, showed how polished a performer he could be to an ever-widening age group on the opening night of his mini-British tour.

Miles has hit on the formula of combining the catchy aspects of pop with some of the most distinctive rock guitar around at the moment. And it works.

While scores of screaming girls throw themselves limply towards the stage, the older fans sit back in their seats. It's a strange dichotomy with John running through tracks from his 'Rebel' album as diverse as the ringing clear guitar on 'Stranger In The City' to the effortless piano of 'When You Lose Someone To Love'.

With the addition of rhythm guitarist Dave Wellbelove (formerly of the Groundhogs) Miles now has a band together that can challenge the best.

Our lad from Jarrow had the 2,000 odd crowd squirming to his scrupulously clean music.

And 'Music' it was that caused the biggest early reaction forcing people to their feet as he reproduced the monster hit.



JOHN MILES

Versatility showed with a new number 'Slowdown', and for the encore what else but Rock 'n' Roll with 'Jailhouse Rock' (which it was rumoured he's never performed live before) and a new song 'Sweet Lorraine'.

At last a cross-over star that won't have any worries about searching for musical integrity.

DAVID HANCOCK

Cohen in the right direction



LEONARD COHEN: rare style

LEONARD COHEN / Royal Albert Hall, London

IN THE final concert of his British tour Leonard Cohen showed remarkable musical growth. Gone is the frail figure who occasionally in the past seemed barely able to hold his guitar and in his place is a man obviously gaining in self confidence and in remarkably good voice.

From the opening song 'Bird On The Wire' he rocked his way through the set, brilliantly assisted by his excellent band. Special mention should be made of back-up vocalists Laura Brannigan and Cheryl Barnes, plus guitarist Syd McCuinney with whom Cohen seems to share a remarkable empathy. To watch them play to each other was a delight.

Besides the immortal oldies like 'So Long Marianne', 'One Of Us Can Not Be Wrong', 'Sisters Of Mercy', he gave us two new songs 'Storeroom' and a very funky number 'Do I Have To Dance All Night?' which, if released as a single could well give him his first chart success.

He regaled us with several amusing anecdotes, read some of his poems, told us a bittersweet little story about Janis Joplin for whom he wrote 'Chelsea Hotel' and perhaps most surprising of all, he displayed a unique and very funny brand of dead-pan humour.

Superb as the performance was, the six encores were even better, particularly the stunning 'Lover Lover Lover', but we all took the hint and allowed him to leave after a beautifully laid back version of 'I Tried To Leave You'.

Although Cohen agrees with his critics that "His work is uniformly depressing and his voice is a monotone" he has a rare style and I, for one, like it.

JENNIFER SCHRODER

Peaking Hall and Oates

DARYL HALL & JOHN OATES / New Victoria Theatre, London.

THEY COULDN'T be anything but American. The polish and perfection they manage to get into their stage act was typical of the well-rehearsed (but at times) antiseptic rock that the States seem to be churning out these days.

That's not to say this blond, dark duo with their tight backing band blew

it. On the contrary. As they ran through songs from their albums 'Abandoned Luncheonette' and 'War Babies' they kept a very partisan audience peaking on every number.

'She's Gone', perhaps the group's best known song, and a recent re-release to tie in with the tour, was only one of many highlights of the evening.

Hall's keyboard playing and some fine guitar from Oates made it hard to understand why this American combo hasn't made the impact over here that they're now getting in both the singles and albums charts in the States.

But give them time and a lot of people could be sorry they missed this show.

DAVID HANCOCK

Theatre

Hendrix — the man who fell to earth

AN OBSCURE but vital incident in the early life of Jimi Hendrix has been expanded and explored by Bob Calvert, poet, lyricist with Hawkwind, and now playwright, for a play.

The play, 'The Stars That Play With Laughing Sam's Dice', is being shown at The Three Horseshoes, Heath Lane, Hampstead, on Saturday and Sunday, lunchtime and evening.

It is a one act play, lasting about an hour, which the author hopes to incorporate into a longer Hendrix-based play.

Brian Eno has acted as musical adviser, responsible for sound effects, etc, and the director is David Casey.

"It's about Jimi Hendrix the paratrooper in about late 1961," explained the author.

"It concerns the last jump he made. He hurt his back and leg, and this contributed towards him leaving the army and becoming a musician.

"He had premonitions about his future and I think it is possible he foresaw what was going to happen. So I have built

the play around a possible situation where he was reluctant to jump and his paratrooper sergeant is trying to make him jump.

Anton Phillips, who appeared in the 'Space 1999' TV series, plays Hendrix, and Brian Taylor the determined sarge, who tells him that rather than be a rock star in the future he would make the jump without a parachute!

If you examine the title, which comes from a Hendrix song, the lettering spells STP LSD, a drug reference which Bob sees as being relevant considering Hendrix's drugs history.

But the song itself contains one line in the break, a panicky cry: "Don't open your door. I hope you bring your parachute with you," which the author sees as another potential kick-back to this period.



ROBERT CALVERT (in sunglasses) with (left to right) Brian Taylor, the sergeant, Anton Phillips, Jimi Hendrix; David Casey, director

"It is not factual, but based on a true incident in his life, which I learnt about from press cuttings and biographies," said Bob. "But I have characters convincing, I hope to work on an expanded version and can then use this as act one."

Some of Hendrix's music is used at beginning and end of the play, otherwise the drama takes place between the two characters.

This is not the first Bob Calvert play, and probably the beginning of a spate of his plays, which he sees as a parallel to his Hawkwind work rather than a replacement.

"It is a pity there is no inter-relation between rock musicians, theatre and poets," he says. "Some people have remarked that what I do with Hawkwind is not space poetry but a theatrical declamation I quite like that."

DAVID BROWN

Radio

Busy week for Tony

IT'S A busy week for Tony Blackburn this week. As well as his Radio One morning show this week he's been in the chair for BBC Radio London's 'Late Night London' show. On Thursday night, you can ring him there (486 7744) with your problems, from 10.30 pm to midnight. He also introduces 'Top Of The Pops' with Ruby Flipper and the TOTP Orchestra and guests on BBC 1, TV at 7.25 pm.

Anne Nightingale introduces 'Round Table', at 4.30 pm on Friday with the pick of the week's releases.

Later that evening at 10.30 pm Charlie Gillett presents 'Single File' on BBC Radio London, 206m medium wave 94.9 VHF. Tonight's 'Folkweek' (Thursday), Radio One and Two 10.5 - 11 pm features John Whelan and Bernadette McKenna from University Theatre, Newcastle, and Sean Cannon and Crowley Crown.

On Saturday at 1 pm is the second part of the Elton John Story 'Rocket Man', Radio One.

At 6.30 pm 'In Concert' has the Russ Ballard Band and Upp.

Radio Clyde's second part of the Johnny Mathis interview is broadcast at 10.02 pm on Saturday. Sunday guests on 'Stick It In Your Ear' include Billy Swann, Bruce Johnston and Gentle Giant.



TONY BLACKBURN: busy

TV

KENNY ROGERS and the First Edition's tour of New Zealand, including material from the album 'Calico' is featured on Thames TV on Friday morning at 10.35 (June 4).

Flintlock appear in 'You Must Be Joking' at 4.50 pm in the last of the ITV series on Friday.

Guests on the 'Wheel-tappers and Shunters Social Club', ITV 10.40 pm, include Lena Zavaroni, Tony Monopoly and The Dooley Family.

BBC 2's 'Jazz Ship' stops its journey again on BBC 2 Friday, 8.25 pm when Peter Clayton introduces high lights from the educative series. Another series to interest and educate jazz fans is 'It Don't Mean A Thing', in which Eddie Thompson invites top British musicians to do their swing thing, Tuesdays, BBC 2, 10.40 pm.

Static

RADIO HALLAM (Sheffield) rearranged the Frankie Laine concert

to save fans from missing the big man. He was originally due to appear at the city's Fiesta club, which has closed due to financial problems, and Hallam stepped in and organised a concert with 63-year-old Laine at the Baileys night club instead, on June 14.

Bomber Bob Harris to go on the road as well as broadcast with Radio Luxembourg. His first 208 Roadshow is at Fangs, Paddington, June 30.

Tony Allan broadcasting on Caroline and Mi Amigo

Can a radio station survive on loving awareness alone? 'Beades' 'Help' and 'A Hard Days Night' reactivated in West End. . . Johnny Jason parting company with Metro Radio, Newcastle. . . Richard Wood and Phil Sayer back in UK from the Peace Ship, the latter believed to be working for the United Biscuits Network. . . BBC Radio London has banned The Mexican reggae single 'Legalise De Weed', surprise, surprise. . .

young thing in a natty green suit, so he fits the part.

Little John is Nicol Williamson, Eric Tuck a very clever Ronnie Barker, King Richard is Richard Harris, the sly Sheriff of Nottingham - Robert Shaw, and evil Sir Ranulf is Kenneth Haigh. A star bunch in fact.

The fair Maid Marian is played by Audrey Hepburn, who lends herself quite well to the film, but is a little too dapper with her hair permed and well made-up face to be leaping around the forest with her reunited lover.

There are creditable reconstructions of old Nottingham, with the castled walls and impoverished citizens, wooden-wheeled carts and all, some superb woodland and country settings - with a stone road and cross, giving the film just the right atmosphere it needs to carry its theme off.

The film has just the right mixture of romance, comedy, and adventure, and gives a new angle on the tired story of the merry forest band.

DAVID BROWN

Films

Robin hits his target

ROBIN AND MARIAN, 'A' certificate, Leicester Square, London now.

THE TWELFTH CENTURY Batman and Robin team, Robin Hood and Little John, have had their fill of the Holy Crusades and head back for the green and pleasant Sherwood Forest.

One frame later, and without a change of horse for the whole trip, they are back at their woodland home, but times have changed and the two bold heroes have got no younger during their 20 years battling abroad.

But still they are expected to put good to right, and rob the rich and give to the poor.

Sean Connery is not the obvious choice for a Robin Hood role, but then this is a grey-haired, bedraggled Robin, not a spry

by Robin Katz

Soul Mirror

METERS' CLOCK IS RUNNING OUT

ART NEVILLE of the Meters looks as exhausted as you'd expect someone on the Stones tour to be. "And I thought we were under pressure," he laughed weakly. "You should see what those guys have to put up with. They've got a lot to worry about."

The flu-struck Neville is capable of making more noise blowing his nose than he is singing. "I'm tired. And at this point," he coughed, "I wouldn't mind if we stuck to instrumentals. It's getting harder for me to sing."

But the show must go on. And to the outsider, the cycle appears to be repeating itself again.

'The Stones tour isn't going to make or break us — we're already too close to breaking'

The Stones derived much of their style from good old R&B music. To their credit they have always returned the thank you by using significant black performers as their opening acts. In fact, the Stones are a Midas touch for any would-be pigeon-holed black artist who wants to expand their audience.

Look at what a dose of the Stones did for Stevie Wonder and Ike and Tina Turner. A tour with the Stones and long overdue recognition from the rock community can be yours.

So it looked as if the Stones tour was the last crown of respectability the Meters needed to be on their way.

History

In the last few years the group's name has been synonymous with that of New Orleans golden boy Allen Toussaint. If Toussaint produces it at Sea Saint Studios, then the Meters play on it.

The Meters are not the MFSB of Sea Saint by any means. Their history is long and eventful. In the beginning they were called the Hawkettes. Art Neville on keyboards, bass player George Porter, drummer Joseph Modeliste and guitarist Leo Nocentelli comprised the combo.

If Neville's name rings a bell, consider his brother Aaron who had the big hit 'Tell It Like It Is'.

With three critically acclaimed albums to their name, 'Cabbage Alley', 'Rejuvenation' and 'Fire On The Bayou', the Meters looked set to steamroll. The big happy New Orleans community descends upon Europe, bringing gusto and gumbo along the way. A musical team fusing Sly Stone rhythms with Creedence Clearwater's riverside downhome

blues. A cult group about to break through the barriers. Wrong.

"The Stones are very reasonable to work with," said Neville, defining the line between their problems and their tour superiors. "But I wish people could hear what the Meters are really capable of. Unfortunately, this tour isn't it. The sound is bad and 40 minutes is nowhere near enough time. A couple of the audiences have been rude to us. But at this stage of the game we don't get intimidated easily. By the time we've finished on some of the tougher audiences we've had them on their feet dancing."

"And we're selling records. That's one of the obvious benefits of such massive exposure. But I'll tell you truthfully," he confided, "the Stones tour isn't going to make or break us. We're already too close to breaking."

The Stones tour, with all its benefits may not save the Meters. Sadly, the group were considering a break up only months ago.

Disband

So the Meters now stand on the cliff edge in career terms. If the group stick it out they would like to return to Britain with a smaller tour. "I'd love to play a place like Ronnie Scott's for a couple of weeks," mused Neville. "Or do a tour with a group like Little Feat."

But if things don't work out, The Meters may return to America and disband. Neville says an ordinary job working nine to five isn't completely out of the realms of his imagination.

The time on the Meter's clock is sadly ticking away. The Stones tour, instead of bolstering their career, is merely giving them a little more time before the clock expires.



METERS: their history is long and eventful

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METERS: 'Stones are very reasonable to work with'

Trivia Time

'SILLY LOVE SONGS'

YOU'VE HEARD of silly love songs? Well, prepare yourself for the ridiculous . . . silly marriages. . .

- 1) If Melba Moore married Johnny Cash she'd be Melba Moore Cash.
- 2) If Betty Wright married Stevie Wonder she'd be Betty Wright Wonder.
- 3) If Mary Wells married Muddy Waters she'd be Mary Well(s) Water(s).
- 4) If Dusty Springfield married Edwin Starr she'd be a Dusty Starr.

Fortunately, com-

petitors only have to submit one marriage proposal. The bride's maiden name may be kept as in the first two examples, or dropped completely as in the last example. Song titles like *Bony Marone*, *Alley Oop* are welcome to be paired off.

FIRST PRIZE: All three double sets of 'The Many Slides Of Rock 'N' Roll' courtesy of United Artists. 85

tracks from Jerry Lee Lewis to Ernie K. Doe, Del Shannon, The Teddy Bears, Gary US Bonds, Jan and Dean, The Five Satins plus Reparata and The Delrons.

SECOND PRIZE: Two of the above sets.

THIRD PRIZE: One of the above sets. And a soul stack for the next 10 runners-up.

Send your proposal to 'Musical Marriages', Soul Mirror, PO Box 196, London N7 7AX. Entries must be in by June 10. A final note: If you don't want to be d-i-v-o-r-c-e-d from this page, keep it wholesome. The first one to marry off Johnny Bristol has to eat all of this week's entries!

Winners

THE UNDISPUTED winner of the silly syllables list is the ambitious young Steve Maugham of Coventry who walks away with three nifty Motown compilations. Boom bang a bang and Ob La Di Ob La Da to you.

all. Bill Adamson of Hillingdon Middlesex is the colourful winner of the Rainbow competition. Bill's endless (nearly 400 titles) entry entitles him to all nine Chess / Janus Golden Decade Volumes courtesy of Phono-

gram. Caroline Bedford of Leeds and Sara Garnham of Norwich are the second and third place winners.

Trivia time competitors are welcome to list off the kind of albums they'd like to win when submitting entries. Also, suggestions for good trivial brainbusters will not go unrewarded.

Yakety Yak

YAKETY SWOONED over the O'Jays in New York recently. After the show, the group were presented with a stack of gold records. Looking doubly delighted was the O'Jays new member Sammy Strain. Suave Strain has not only had a golden year himself with his new group but his wife of five years, Yvonne Fair isn't doing too badly either. He mentioned that she's currently wowing 'em in Australia

where she also picked up a gold album for 'The Bitch Is Black'. . . Margie Joseph looks hitbound with 'Hear The Words, Feel The Feeling'. Margie's been around a while but her new record label Cottillion is a mere two months old. A Cottillion is a sort of a formal dance for young ladies coming of age. . . Diana Ross is bringing her star-studded extravaganza to Broadway on June 14.

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Mailman

Why Johnnie walked out

Star letter wins £2.50

DEAR MAILMAN,

It's no wonder that Johnnie Walker is leaving Radio One for America. He has always played a wider selection of records than most DJs and he must be really sickened to see that most of them are hits there but not here.

What makes me mad is that Paul Burnett is taking his place which means that from 7 am to 4.30 pm there will be pure pop until DLT steps in. Surely Anne Nightingale, Paul Gambaccini or Even Rosko would have broken up the same monotonous Top 50 format?

Neil Gibbons, Leeds, Yorkshire. Obviously they're playing it safe.

Illegal wavelength

DEAR MAILMAN, Why didn't you publish the new wavelength of Radio Caroline? One of your rivals did.

Free radio freak, Ipswich. Well, freak it is illegal under the Mariner Of fences Bill, section five, subsection three F. And we know better than to break the rules y'know. Anyway, we have NO rivals!

Give him an inch...

DEAR MAILMAN, Congratulations on another article about Cliff Richard (Record Mirror, May 22). He certainly is worth every inch of the space. You are excelling yourselves.

Devil Woman, Gipsy Hill, South London. We try to please, you devil you.



DAVID ESSEX: difference of opinion

Living legend

DEAR MAILMAN, Why is it that people build up a star until he reaches his peak and then desert him. I am referring to Marc Bolan, the living legend. Surely everyone can still find room in their hearts for a true, sincere star.

A Teenage Dragon, Welwyn Garden City, Herts. Dear Dragon, I wear my heart on my sleeve, which makes it extremely difficult to put my jacket on.

Essex espionage

DEAR MAILMAN, We were very annoyed when we read David Brown's review of David Essex at Earls Court. Two 17-year-old music freaks, Waltham Cross, Herts. So was he, all the really nasty bits were cut out.

Jealous looker

DEAR MAILMAN, We think David Brown must be jealous of David Essex. Lin, Sandra and Nina Day, Wimbledon. Why should he be, he's much better looking.

Fair enough

DEAR MAILMAN, I thought your report on David Essex's Earls Court show was quite fair. It was generally enjoyable, but not his best.

Sandra, West Ken. That's quite enough correspondence on the two star Davids for one week wethinks.

Up in smoke

DEAR MAILMAN, I wonder why Smoke haven't had a number one hit yet?

A dedicated Smoke fan, Saltburn, Cleveland. Because not enough people are buying their records, dummy.

Seek and ye shall knock

DEAR MAILMAN, David Hancock of your Record Mirror seemed to knock the New Seekers a bit.

A New Seekers fan, Gravesend, Kent. I would like to ask David Hancock a simple question: What has he got against the New Seekers? I think his definition of the group's performance (Drury Lane, May 16) could be due to the fact that he might have spent far more time in the bar than was really necessary.

Miss Julie Smith, Poynton, Nr Stockport, Cheshire. Dave can't answer at the mo as he's down the pub...

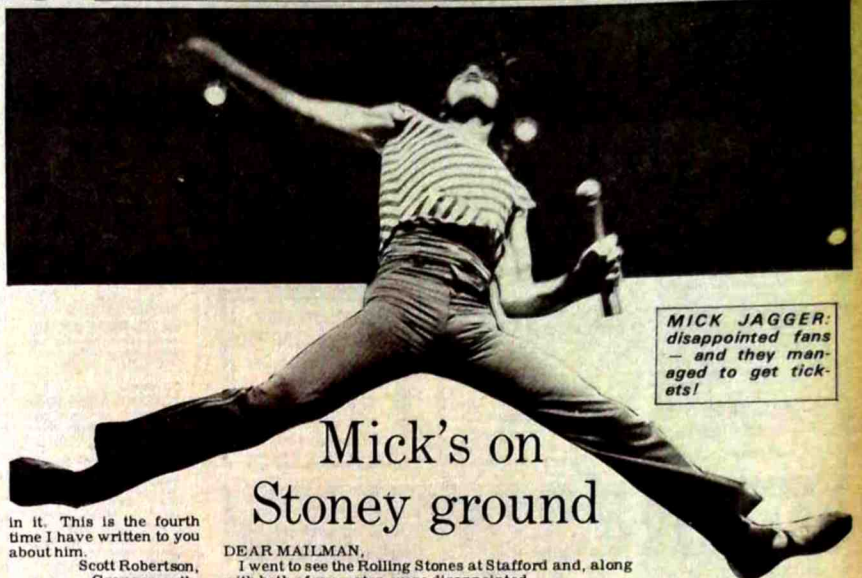
Forty foreign winks

DEAR MAILMAN, How about a run down of all 21 Eurovision song contests?

Ms Gill Crane, Fulham. Having trouble sleeping dear?

Passing sentence

DEAR MAILMAN, It is about time you had a picture or even a sentence with Brian Eno



MICK JAGGER: disappointed fans - and they managed to get tickets!

Mick's on Stoney ground

DEAR MAILMAN, I went to see the Rolling Stones at Stafford and, along with both of my mates, were disappointed.

Toni Heath, Dudley.

Let your disappointment wasn't as bad as the million fans who couldn't even get tickets - or was it?

People say he's out of this world, well as far as I'm concerned he can take off in a self destructing rocket.

Chris Skinner, Crawley, Sussex. Some people quite like the boy I understand.



Goodbye Radio One

DEAR MAILMAN, So it has finally been proved: Capital Radio is the best station in London. It is a shame that it isn't broadcast nationwide because then, the now pathetic Radio One would be killed off completely.

The BBC must change their formal attitude to

keep pace with the ever-friendly and popular commercial stations. But that will never happen, so goodbye to Radio One.

Russell Needleman, Cockfosters, Herts. There's no need to get broken hearted about it though. There are some jolly fine commercial stations outside London too.

Beatles on the shelf? DEAR MAILMAN, May I may a suggestion to EMI? With all the Beatles' revival going on, I'm sure some unreleased tracks could be issued on an LP.

There are plenty to choose from - 'Jessie's Dream', the long version of 'Heiter Skelter' (24 minutes), 'Suzy Parker' etc. These tracks are not on a bootleg LP so they must be lying around EMI somewhere. Thanks for the space.

Beatles' Worshipper, Blackburn. Ain't you had ENOUGH!

Souled out

DEAR MAILMAN, Why can't we have more variety in the music that's played in discos, not everyone likes soul, constantly, all night. I don't dislike it, but it does become boring after four hours non stop. So DJs, stop being so boring and add more records to the collection.

T. Edwards, Huntingdon, Cambs.

You got the answer in your feet babe. Tell them you'd like something else, or you'll dance off elsewhere.

Less Less Less Noel

DEAR MAILMAN, I think it is totally immoral of Noel Edmonds to stop playing 'More More More' by Andrea True just because he doesn't like the look of her. I think she is a very nice looking person. I suggest the Beeb rid themselves of him.

Shane Hanlon, Chaddesden, Derby.

Competition Winners

- TOMMY HUNT ALBUM WINNERS**
- Kevin Fitzgerald, Waterloo, Liverpool
 - S. Hakin, Forest Hill, Newcastle
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 - Maureen Oates, Luton
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 - Stephen Spitzer, Edmonton, London
 - A. Mcghee, Blurton, Staffs
 - Jacki Bailey, Medmenham, Bucks
 - Julie Hale, Watfield, West Yorkshire
 - Sylvester Samuels, Gloucester, Gloucestershire
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 - A. Buckley, Manchester
 - Shuan Goddard, Sheffield
 - Martin Ketton, Rotherham, Yorks
 - Pat Hill, Leigh, Lancs
 - R. Duckert, Waterloo, Liverpool
 - David Foster, Whitley, Reading
 - D. Macrae, Seaham, Co Durham
 - N. Ashford, Poole, Dorset
 - S. Rabley, Braham, Devon
 - Jeffrey Young, Upholland, Lancs
 - Dagenham, Essex
 - Eileen Black, Welwyn Garden City, Herts
 - Colin Hill, Hull
 - A. Hutchings, Swanage, Dorset
 - Shirley Young, Upholland, Lancs
 - Peter Woodhurst, Chingford, London
 - Ronald Melhuish, Stockton on Tees, Cleveland
 - Audrey Healey, 433 Beaumont Lane, Leicester
 - L4 2HH, L. Gilbert, Rugeley, Staffs
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 - Richard Turner, Tutbury Burgess Hill, Sussex
 - Roger Myhill, Burton on Trent, Staffs
 - Guilford, Surrey
 - Robert Frost, 24H L. Gilbert, Rugeley, Staffs
 - Felixslow, Suffolk
- Marshall Brighton, Sussex**
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 - John Godfrey, Bancroft Estate, Stepney, London
 - Ian Moody, Westland Ave, Wolverhampton
 - R. Wright, Leytonstone, London
 - David Dawkins, Yale, Nr Bristol
 - Brian Stacey, Chorley, Lancs
 - Andrew Topping, Deal, Kent
 - Andrew Willis, Littleover, Derby
 - Thomas, Lower Broughton, Salford
 - 7 Lancs, Jeff Smith, Fleetwood, Lancs
 - John Holdard, Pontefract, West Yorks
 - Sandra Rappaport, Ilford, Essex
 - M. Willis, Leo Minister, Herefordshire
 - Phil Kings, Aldershot, Hants
 - Allan Partridge, Bromley, Kent
 - Nicola Matthews, Stubbington, Hants
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 - Pearson, Edmondson, Crosshills, Nr Bradford
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 - Les Marquis, Skelmersdale, Lancashire
 - Martin Black, Welwyn Garden City, Herts
 - John Wales, Lymington, Hampshire
 - A. Williams, Malden, Essex
 - Brian Wigglesworth, Anlaby Road, E. Yorkshire
 - John Graham, E. Yorkshire
 - Colin Steer, E. Yorkshire
 - Roger Myhill, Burton on Trent, Staffs
 - Guilford, Surrey
 - Robert Frost, 24H L. Gilbert, Rugeley, Staffs
 - Felixslow, Suffolk

Small Ads

Personal

DAVID CASSIDY, if you want to see him in concert please, please write — Michele, 150, Andover Street, Sheffield.

LONELY, SHY GUY, 23, seeks lonely, shy girl, for friendship. — James Metcalf, 66, Flewrick Avenue, Woodhouse, Whitehaven, Cumbria.

SHY, FRUSTRATED boy seeks 15+ female penfriend Photo? — Box No. 726R.

MAKE FABULOUS new friends, penfriends, dates — we'll be happy to make you happy. Sae for details of our new dating service — Regency Introductions (Abell Services), 146, West Regent Street, Glasgow.

KEITH MARSHALL, of Hello, happy 20th birthday, June 5th. Love and best wishes — Carol, Leagrave Road, Luton.

G.Y. KEEN to assist decorating sequence prospect, amateur movie shows, experience unnecessary, not averse to coloured creams, water, etc — Enquiries: Box No. 729R.

LONELY MALE, 21, seeks sincere girl, 18-21, for close sharing relationship. Medway area. — Box No. 727R.

SHY NORTHAMPTON guy, 30, seeks girl, 16-25, living anywhere, for steady, sincere friendship — Box No. 728R.

MID FANS WANTED. Sae — Music Fans Penfriend Club, 10, Charlton Road, Tetbury, Glos.

AMERICAN CASSIDY FANS wanted. — I.R.C. Music Fans Penfriend's Club, 10, Charlton Road, Tetbury, Glos.

BOY, 18, would like to meet girl, 15-18. Gt. Yarmouth / Lowestoft area. All letters answered — Box No. 730R.

PENFRIENDS WEEKLY (50p) contains hundreds of people of all ages from here to Alice Springs. All seeking new friends like YOU. Send your name and address and pay after receiving five issues. — The Pen Society, Dept. RN38, Chorley, Lancs, PR74BS.

100+ PEN PALS LONELY? BORED? Would you like to have new friends of the opposite sex all over Britain? For FREE details, send sae to: **TWO'S COMPANY(RM)**, PO Box 23, Dartford, Kent DA93JL. A modern, friendly and Personal Service.

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LONELY GUY, 32, considerate, seeks sincere girl for friendship. Lancs / Cheshire area. — Box No. 714R.

POSTAL FRIENDSHIP CLUB. The modern way to get more letters! Meet more people! Postage stamp for details in confidence to: — Miss Chidgey, Dept. RM, Postal Friendship Club, 124, Keys Avenue, Bristol, BS7 0HL.

JANE SCOTT for genuine friends, introduction opposite sex, with sincerity and thoughtfulness. — Details free, stamps to: Jane Scott, 3 RM, North Street, Quadrant, Brighton, Sussex, BN1 3GJ.

DATING / PENFRIENDS, MARRIAGE, thousands of members, England / abroad. — Details, sae: W.F.E., 74a, Amhurst Park, N16.

STEPHEN, 21, seeks sincere girlfriend, 17-19. — 399 1819, 5.30-6.30.

PENFRIENDS WANTED. — International Penfriend Society, Knocklong, Limerick, Eire.

PENFRIENDS, FOREIGN and British, sae for free details. — Hanley Friendship Bureau, PO Box 109, Stoke on Trent, ST2 9PX.

LONELY? MAKE genuine new friends now, all ages. Free details. — Sue Carr, 4, Station Bridge, Harrogate.

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CUTTINGS AND original drawings of Elvis, Cliff, D. I. a. m. o. n. d., Tom O'Sullivan, Kamahl, McCartney, Cat, Bolan, Stones, Walkers, Beach Boys, Hollies, Bassey, Ross, Cilla, Dana, Dusty, Lulu, Lynsey, Melanie, Olivia. SAE for details, state requirements. — Abrams, 28 Selsdon Court, Handbridge, Chester.

TWO PIRATE jingle tapes, £7. Will split. Also jingle single £1. — Norm, 5 Maidstone Road, Ashford, Kent.

NEW SEEKERS, Cassidy, pix. SAE, Anderson, 60 Kenmore Avenue, Polmont, Stirlingshire.

FREE UNISEX brochure with many attractive, low priced designs, also details introductory discounts from: **LATEST FASHION JEWELLERY**, (Dept D), 6 Bridgford House, Trent Bridge, Nottingham.

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ROCK, POP and soul singles for sale, private collection. Sae for lists (state preference). — Hughes, 6, Wendover Drive, Frimley, Surrey.

Record Shops

SOUNDGOOD, 28 Burscough Street, Ormskirk. Ormskirk 76298.

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FREE RADIO / audio magazine, number two, includes latest land-based pirate recordings, news, features, tape or cassette. £1.50. — Roger Tidy, 11, Dennington Park Road, London NW6.

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MY MI-AMIGO photograph free. — Sae: Box No. 721R.

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NEW SEEKERS, congratulations on an excellent first concert. — John Crosby, Belfast.

CILLA BLACK, belated birthday wishes and congratulations on yet another award. — Norma, 18, Wessex Road, Marsh Green, Wigan.

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OUR KID fan club is in preparation. Want to be a founder member? Send large sae (for photograph) to: — Jackie, PO Box 4LL, London, W1A 4LL.

AT LAST Borsalino Fan Club. SAE: Lynne Shakespeare, 170 Wilton St, Glasgow.

T. REX FAN Club members. — SAE for current newsletter to: Wayne — Now!

Wanted

NEW SEEKERS, Drury Lane photos. — John Crosby, Monlough Road, Moneyrea, Newtownards, Down, BT23 6BZ.

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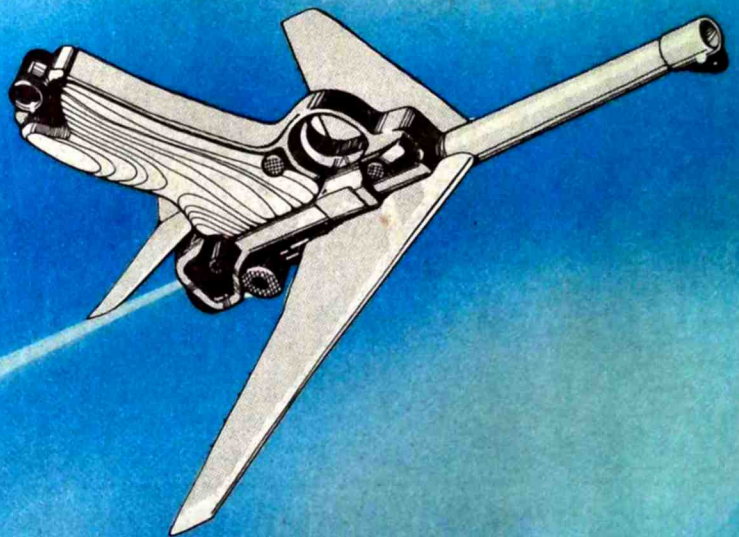
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