AFTER AN absence of three years from the British charts, the Bee Gees — brothers Robin, Barry and Maurice Gibb — have returned with a new hit single, "Jive Talkin'." But the trio will not be performing in this country for some time.

Commitments in America will keep them busy for at least the next six months. Included in their plans are a full-length comedy feature film in late Autumn. Next week, though, the Gibb be take a short break from a lengthy American tour for a holiday at their homes in the Isle of Man. After that, they return to the States for a tour of the West Coast and Canada.

During their Isle of Man holiday, the Gibb will be unable to enter Britain for tax reasons. "The boys have no plans at the moment to visit Britain," a spokesman in America said. "There is no likelihood of them returning to Britain this year."

A spokesman for their record company in Britain, RSO, said: "The American tour they have been doing is very inclusive. For a long time, there wasn't much recognition for them so there was no need to do any dates here."

A new Bee Gees' album, the follow-up to the current release, "Main Course," will be recorded next January in Florida.
### Top 30 U.S. Singles

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>1 (2)</td>
<td>JIVE TALKIN'</td>
<td>Bee Gees</td>
<td>Atco</td>
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<tr>
<td>2</td>
<td>TEARS ON MY PILLOW</td>
<td>Johnny Cash</td>
<td>CBS</td>
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<td>3</td>
<td>MISTY</td>
<td>Ray Stevens</td>
<td>Janus</td>
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<td>4</td>
<td>THE HUSTLE</td>
<td>Van McCoy, Avco</td>
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<tr>
<td>5</td>
<td>I'M NOT IN LOVE</td>
<td>10CC, Mercury</td>
<td></td>
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<td>6</td>
<td>GIVE A LITTLE LOVE</td>
<td>Bay City Rollers, Bell</td>
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<td>7</td>
<td>BARRADOS</td>
<td>Typically Tropical, Guild</td>
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<td>8</td>
<td>EIGHTEEN WITH A BULLET</td>
<td>Pete Wingfield, Island</td>
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<td>9</td>
<td>DISCO STOMP</td>
<td>Hamilton Bohannon, Brunswick</td>
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<tr>
<td>10</td>
<td>JIVE TALKIN'</td>
<td>Bee Gees, RSC</td>
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<td>11</td>
<td>SEALED WITH A KISS</td>
<td>Bryan Hyland, ABC</td>
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<td>12</td>
<td>MY WHITE BICYCLE</td>
<td>Nasha, Moontune</td>
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<td>13</td>
<td>MOONSHINE SALLY</td>
<td>Mud, Rak</td>
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<td>14</td>
<td>DOING ALL RIGHT WITH THE BOYS</td>
<td>Gary Glitter, Bell</td>
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<td>15</td>
<td>BLACK Pudding BERTHA</td>
<td>Hamilton Bohannon, Brunswick</td>
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<td>16</td>
<td>WHISPERS IN GRASS</td>
<td>The Goodies, Bradleys</td>
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<td>17</td>
<td>FIRE</td>
<td>Windstar, Donavon Daviekk, EMI</td>
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<td>18</td>
<td>F.D.E.—DEE—DUB</td>
<td>Rubettes, Stax</td>
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<td>19</td>
<td>D.I.V.O.R.C.E.</td>
<td>Tammy Wynette, Epic</td>
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<td>20</td>
<td>I DON'T LOVE YOU BUT I THINK I LOVE YOU</td>
<td>Gilbert O'Sullivan, Man</td>
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<td>THE WAY WE WERE</td>
<td>Linda Ronstadt, Capitol</td>
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<td>WHY CAN'T WE BE FRIENDS</td>
<td>Melissa Manchester, Arista</td>
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<td>23</td>
<td>THIS IS MY LOVE</td>
<td>Kenny, Rak</td>
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<td>JIVE TALKIN', JIVE TALKIN'</td>
<td>Bee Gees, CBS</td>
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<td>25</td>
<td>DISCO QUEEN</td>
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<td>WHEN WILL I BE LOVED</td>
<td>David Cassidy, RCA</td>
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<td>27</td>
<td>LOVE WON'T LET ME WAIT</td>
<td>Elvis John, DJM</td>
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<td>28</td>
<td>ROCKFORD FILES</td>
<td>Chi-Lites, Brunswick</td>
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<td>29</td>
<td>RHINESTONE COWBOY</td>
<td>Elton John, MCA</td>
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<td>30</td>
<td>MISTY</td>
<td>Elton John, DJM</td>
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**Words and music by B., R., and M. Gibb**

Composer Abigail Sigel Ltd. & Flamin' Groovies Ltd., 1975.

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### Top 30 Albums

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<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>1</td>
<td>VENUS AND MARS</td>
<td>Wings</td>
<td>EMI</td>
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<td>2</td>
<td>HORIZON</td>
<td>10CC, Mercury</td>
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<td>3</td>
<td>CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY</td>
<td>Elton John, DJM</td>
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<td>4</td>
<td>THE ORIGINAL SOUNDTRACK</td>
<td>10CC, Mercury</td>
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<td>5</td>
<td>THE BEST OF THE STYLISTIC</td>
<td>Avco</td>
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<td>6</td>
<td>ONCE UPON A STAR</td>
<td>Bay City Rollers, Bell</td>
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<td>7</td>
<td>BEST OF TAMMY WYNETTE</td>
<td>Epic</td>
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<td>8</td>
<td>THE GREATEST OF THE WORLD</td>
<td>10CC, UK</td>
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<td>9</td>
<td>BEATLES</td>
<td>Eagles, Asylum</td>
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<td>10</td>
<td>TUBULAR BELLS</td>
<td>Mike Oldfield, Virgin</td>
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<td>11</td>
<td>MADE IN THE SHADE</td>
<td>Rolling Stones, Rolling Stones</td>
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<td>12</td>
<td>MAKE GOOD CARE OF YOURSELF</td>
<td>Three Degrees, Philadelphia</td>
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<td>13</td>
<td>CARAT PURPLE</td>
<td>Deep Purple, Purple</td>
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<td>14</td>
<td>AUTOBAHN</td>
<td>Kraftwerk, Vertigo</td>
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<td>JUDITH</td>
<td>Joan Collins, Elektra</td>
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<td>16</td>
<td>PHYSICAL GRAFFITI</td>
<td>Led Zeppelin, Swan Song</td>
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<td>17</td>
<td>STEP TWO</td>
<td>Showaddywaddy, Bell</td>
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<td>18</td>
<td>STAND BY YOUR MAN</td>
<td>Tammy Wynette, Epic</td>
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<td>19</td>
<td>THE SINGLES</td>
<td>10CC, Mercury</td>
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<td>20</td>
<td>TONIGHT'S THE NIGHT</td>
<td>Neil Young, Reprise</td>
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<td>21</td>
<td>MADE IN THE SHADE</td>
<td>Roy Harper, Harvest</td>
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<td>22</td>
<td>ROLLIN'</td>
<td>Bay City Rollers, Bell</td>
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<td>TAKE CARE OF YOURSELF</td>
<td>Three Degrees, Philadelphia</td>
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<td>24</td>
<td>FEEL A SONG</td>
<td>Gladys Knight and the Pips, Buddah</td>
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<td>25</td>
<td>CUT THE CAKE</td>
<td>Average White Band, Atlantic</td>
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<td>26</td>
<td>TOTALLY</td>
<td>3 Fox, GTO</td>
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<td>27</td>
<td>ELTON JOHN'S GREATEST HITS</td>
<td>DJM</td>
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<td>28</td>
<td>THANK YOU BABY</td>
<td>Stylistics, Avco</td>
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<td>29</td>
<td>STAND BY YOUR MAN</td>
<td>Tammy Wynette, Epic</td>
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<td>30</td>
<td>DARK SIDE OF THE MOON</td>
<td>Pink Floyd, Harvest</td>
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</table>

Two titles tied for 13th and 17th position. Three titles tied for 19th and 26th.
**Lou Reed for Reading – £8 if you're late!**

Lou Reed has been added to the bill for the Reading Festival. He appears on the August 24 on the same bill as Wishbone Ash, Caravan, the Climax Blues Band and Soft Machine.

Applications for weekend tickets which arrived at the National Jazz Festival Ltd, PO Box 450, London W1 4QX before July 20 will be honoured at the price of £5.50. Ticket prices later may go higher than last year's prices.

Organiser Jack Barry told Disc: "We are hoping to maintain the prices of last year, which were £2 on Friday, £3 on Saturday and £3 on Sunday. However, this depends on the economic situation of the time. The pound has been dropping drastically in the past couple of weeks and with all those American acts on we will have to see how the pound goes against the dollar. "The cost of the site alone has gone up 30 per cent since last year. We usually get attendances of between 17 and 20 thousand. This year, with a stronger bill, we hope to attract 25 to 30 thousand."

**Bohannon here next month!**

**Black Oak label change**

BLACK OAK ARKANSAS – who have just signed a recording con-
tract with Captain America Records will be recording their next album in Los Angeles. Black Oak are scheduled to headline the next British tour in August presented by Ronco with Atlantic Records. They have four albums released in Britain through that company.

**Hunters single**

IAN RUTHERFORD has a new single titled "You Lost It" taken from his forthcoming album "In the End of the Tour . Justin Hayward and John Lodge are expected to be joined by the other musicians who appeared on the album, for the tour. Moody Blue Mike Pinder is flying over from the States for the tour. Dates are yet to be finalised.
The Roller Babies

ROLLERS--Frenzy at Bristol

Bristol Colston Hall--Sunday.

Technical advances may have altered the volume of the Bay City Rollers over the past 10 years, but Sunday night's concert showed that their style really hasn't changed at all. The hit in the Colston Hall was unobscured, hundreds of tartan clad bodies swayed back and forth long before the group appeared. A line of security men lined the stage from far away. Not so far away that outsiders couldn't reach the stage.

The Rollers opened with Shang A Lang but as far as the audience was concerned they had been singing Abide With Me. The screaming continued unabated throughout the show. The Rollers' stage presentation was vivid. Giving out the occasional wave did not, for my taste, constitute a stage act. I found them gauche and mechanical.

Drummer, Derek Longmuir was brought down from his podium to make his contribution to the audience. He touched a few buttons quickly a gesture that included as if it had been that day's agenda for his performance. The audience applauded. The Lovely Miss Maddy Prior was a different story, she trusted and carried out the required chore.

A mystery from that man of mystery, Neil Mccoll tells us that his new single, "You know what?" has been a mystery. The fans and singer have been waiting for it for a goodly number of years. Of course it is relative. Could it be his day?

You know what Amin? 

General introduction--Amin is unappealing, but as a joke he is the release of a single Amin. We all know that they are immortalise in song a rather agreeable notion as they are rather agreeable people. The above picture was obtained with my release (provide your own caption).

Roadshows--Cardiff Splendour in the rain!

Cardiff Castle; Saturday, July 12.

WHEN this event is held next year there will be little traffic that the fans will have to worry about. For, they will hope that it doesn't rain, they will hope that it doesn't settle down with such great force and consistency that only one minute in it soaked you to the skin. It wasn't anybody's fault like that you just had to worry. You cannot control things like that. So the fans decided to set up home in a giant amusement park at Six Flags, Georgia.

We hear from America that Uncle Bulgaria and Company are already putting up a facelift. CBS sources in New York have announced last week that he was leaving the Jack Bruce Stones?

On the subject of Bowie, the release of a single "Amazin' Man" as we were told at AM? at the time was a major success. CBS sources in New York have announced last week that he was leaving the Jack Bruce West has now added a Real life Opera", as we were told at the time. "The entire applause never existed. West has now admitted that the writing was big stuff.

Ray Thomas, of the Moody Blues was spotted recently at American TV, in Wembley. "I think the show was a bit of a let down for the fans," he said. "I think they were looking for something more grand than what we gave them."

Tammy Jones, discovered on "Opportunity Knocks" and now with Tammy Jones and the CBS label, Epic, is in the UK to see if that's what happened. She is playing Here's Tommy Jones, complete with hair, style and wardrobe.

David Essex didn't exactly prove to be an aspiring Tony Blackburn. He's his own manager. He's his own chief of staff. His manager talks about Essex to his fans. He was on holiday as Essex stood in, playing his own selection of tracks. Good selection, the fans were delighted and the band were advised to stick to making records.

"Shaneys Wyne might not be too anxious to play football ground gigs again after the gig in Blackpool last night. "There was no atmosphere in that place," he stated this week. "There was a distinct lack of the usual Blackpool�s atmosphere turned up for the gig in the 12,000 capacity stadium.

Big City Rollers' manager Ian Paling is said to be considering a change of venue for the Rollers' September shows.
Photocall

Every week DISC keeps you in the picture.

Maddy Prior

Deke Leonard

Lol Creme

Stewart of 10cc

Eric Stewart of 10cc and wife to be

Brian from Thin Lizzy meets Graham Gouldman

Robin Nash

Thin Lizzy

QA

SAFETY FILM

After the gig frolics
RAY STEVENS.

RAY STEVENS, suffering from the affects of jet
lag at his London hotel, wasn't exactly laid-back,
but his talk was slow and deliberate.

For a man who hit big
with Everything is Beau-
tiful and the comic Brid-
et The Midget to talk that
way was rather strange.

The expectation was of a
dynamism personality the epitome
of everything that is good or bad
about American culture.

Ray, has grown a beard: a
change of image you might say?
Niel really: it's a bit of
his whims and like his records it
will last for some time and then be
ditched when something else
comes along.

Why is he visiting Britain?
Did he just feel like it
1\2 a l laugh?

"Yeah. I wanted to give it a try!
You know what, he's quite a
little panty.

"I like to do what I want and go
where I want - whether that is
Misty with banjos or the Strech
with a white or Everything Is Beautiful
with a violin section. Whatever it is.
I think I deserve the freedom to do
it."

Stevens has taken his freedom
to go in great lengths on the past
Bridget The Midget wasn't liked a lot
by people. Nevertheless it was
good. That was a great hit for Stevens.
Did he feel a single that ruined
his standing as a serious musician?

"Anybody who would consider
Bridget The Midget as something
that could ruin somebody's image as
a musical musician just doesn't un-
derstand music. It was a very com-
licated thing to record and a very
complicated thing to arrange.

"To me it takes a lot of work to
come up with something from nothing
and that was what Bridgit was all about
it was something from nothing - Brud-
git is nothing.

Misty may be a song about
nothing, but surely The Strech was a song
about something, a social pheno-
enomenon which was around at the
time.

I wrote it before streaking:
to come up with a line. I use an article
in the back of a magazine about four
months before streaking was in the
news and all that.

I don't consciously try to cash in
on a 'sociogram' image at a certain
time. Last summer it was streaking,
and everyone said that would never
do. I must go to the court in
politics, but now I am lost. I have
 sentido called by Braverman, which
everyone said was political. But it wasn't
political. It was a social political
male/nature issue it wasn't politi-
cal at all.

In sometimes Ray works on a
certain theme where he does not
use an odd number or use a song
that isn't original to a record com-
top of the tip. What direction is it
being moved in now? He seems to
be capable of such great variations
in it to some degree. I don't know
how beams on a lot odd songs and do
then move to the next odd song. The
trend is to do the same odd
song and then he moves on to the
next one.

"With Misty being a hit it gave me
a perfect excuse for doing an album
of old songs. standards like Misty.
I'm really proud of the album If it's
not the best album I've ever made,
at least I had a bad doing
I really hate a getting it together."

They're all songs that I remember
and are all on the album.

I have been recording
since 1967 and have been
in the radio since I wasnice. I had a little band at high school and have
always been interested in music! I took
plum lessons from the age of
six.

I remember songs that were
more popular before I was even
born because I was interested in music.

I've never worked at anything else,
although I have a lot of other
interests. I always seem to
be interested in architecture and I am still
very interested in that.

"Sparks: We were the first group
different directions. But
Ray Stevens. I've always liked to
play around with odd songs.

SPARKING OFF THE USA

RUSSELL MAEL, front man extraordinary with
Sparks, sounded happy. Russell Mael had
every reason. America, his band's homeland, was
at last showing sparks the recognition they
have been accorded over here.

Russell and brother
Ron, the creative duo
behind the band, are pre-
ently taking it easy in
Los Angeles writing ma-
terial for a forthcoming
album and reading
through film scripts.
Russell and Ron have
discovered that there is a wide,
world of celluloid which in con-
stantly looking for new
stars. Russell and Ron are mak-
ing the fact that they want
to make a career of acting.

"We're very proficient in our act-
ing abilities but we're not really
into making a name in acting," said Rus-
sell. "We are needed for the perform-
ances we have already and we are
looking for outside opportunities
to build the film side of the
business."

"Russell and I have been
together for years as a band
and we had an audience
the same as Sparks. But
when Sparks came along
we had to start all over again.

"The band's very good. We
were in a great mood and
were very fresh, although
the band had just
finished a six-month tour.

"We don't want to get
married. We're thinking
of making a film and
we're very happy at the
moment."

People in the States
want us because they
are looking for new
things. That's why we're
there. We're learning
to do things differently.

"People in the States want
it now. They want to
get feedback from
us. They're looking at
us. We're learning
to do things differently.

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Groups that look like the Rollers:

HITTING ON ROLLERS’ SUCCESS?

BACK IN '73, the Beatles were heralded as the big-copycats. The younger rockers went on to look like them, with identical sound and identical presentation. Everybody wanted to sound like the Beatles. The first step to the phenomenon for signs of popularity, saw its opportunity. Everybody wanted to look like the Beatles.

But it was only when the Beatles were succeeded by a change of image that things started to happen. Before they were succeeded, they were regarded as a run-of-the-mill pop band.

Phil Coulter was part of that change of image. After the show he came back and said: "We’ve always been a band on our heads. We were told to use the Rollers’ hits. "They were always a hand- sime bunch," he said. "We were very conscious of the youthful and clean cut thing and that they had to be different."

He said: "That before the Rollers were dispatched they had been in the wilderness for two years, so there was no im- mune magic in the Rollers themselves. I mean, they weren’t about to accord the Modney Molotov jazz pops as mus- icans of the year or to invite to play on the Royal Command Performance."

"But they had got youth and a very presentable identity. The music had to be urgent, but the thing that was to make the band distinctive from others was the presentation."

"On the musical side we decided that it would be best to keep a constant sound style of music. The music was kept consistently happy and uncomplicated."

"I wouldn’t have thought that the Rollers created a teenybop scene that new groups have since taken advantage of," he said. "The case is more that they are the first home-grown band to table that market. Before the Beatles, or the Stones or the Who, there was no teenybop scene in Britain."

"When we took on the Rollers, we were aware of that market. We knew it was important to have a strong teenybop band that was young enough for the teen- age consumers, happy, uncom- plicated band.

"We’d certainly be right to say that, because of the Rollers’

Don’t do it, kids – Roller man

scurves, the business is now much more aware of the teenybop market. The record-busi- ness has set up and taken merely that British bands can be as big, as happy and as uncom- plicated as the Rollers.”

To groups who feel tempted to follow the Rollers’ Coulter said: "They are definitely not the thing to do.

"There were a million imita- tors of the Beatles but there was only one Beatles."

"The things that young bands must do in order to learn from the past and extract the best from it are:

"The people who have made the really big impact are those who have tried something dif- ferent and have not been satis- fied with just being good copies."

"The market is definitely there. The Rollers did not create that market but they have ac-

It was in its presentation that the Band were assured of a place in the top 30.

It would certainly be right to say that, because of the Rollers’

The case is more that they
to succeed. It’s happening all over again.

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It’s happening all over again.
The Javells
eight the trio have stitched to a ba-
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owes just a little to the northern dis-
Nosmo King and
issue the track MFSB as a single.
The result is a truly tasteful rendi-
in so doing, they may have risked
with a 691.4 mph action number that
Mr King and his joyous Javells
N 45496). Aine No Substitute For Love (PYE
MFSB
"Gorilla" album.
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rather than compete with the
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...
The new album from Mud, including 'The Secrets That You Keep' and 'Oh Boy.'

Album SRAK 513, also available on cassette and cartridge.
Ken East, managing director of Decca Records, was firm in his belief that his company constantly looked for new acts. He believed that the market is expanding, and that there is a market for everything. "We're a record company in a modern, wide world," he said. "We have an understanding of what the market wants."
There will be less screaming this time

David Essex talks to Harry Doherty on the eve of his tour

We didn’t try to get a new sound. We just wanted to put on record exactly the way we felt about production. Rock On was a stamp. It was also a very honest stamp because that is the way, in an ideal world, we would like things to sound.

“At the same time, I don’t think it’s weakness to be able to do all different kinds of songs. It’s a strength. It’s very hard for a reviewer or a music critic to actually understand that you can do a lot of different things and still be committed to each of them.”

I actually like writing toppings but I hate writing smaller things as well. It depends on what mood I’m in.

“With Rock On, I was in an analytical mood so I was diminishing the effects of James Dean and all those American heroes on the English teenager and that was why it had a bit of a different style. It’s not important to me that Rolling Stone should be a hit. It’s always great to see people relating to your music and going out and buying the record, but it doesn’t have to be a number one or a number two or even a number three. I don’t mind as long as it gets recognition.”

That Essex sound has been identified as the same as he was six months ago, but who is it? Obviously I’m not exactly like it best out of the five we’ve recorded so far. Last time, I liked Gonna Make You A Star best. A song like Hold Me Close set the bar, which was empty apart from the barman.

“I staggered in and the barman said to me [David puts on deep Neo voice.] Hey boy, you look tired.”

“I said that I was, and explained what I had been doing and that it would be really nice to have a break with no commitments. And [wait for it] he said, ‘Yeah, like a rolling stone I agreed.’

It just so happened that there was a piano in the bar and Essex walked over and started plugging the tune. As he told it now, Essex explained graphically how he did it, bangin his hands against the desk as if it were a piano and singing the song at the top of his voice — giving us a private concert.

Meanwhile back at the bar, the barman said to Essex after he had played the basis of the song, since again, in deep Neo voice, “Dat sounds good to me boy.”

Song like Rolling Stone have that special David Essex stamp on them, quirky and bouncy but differing a great deal from the outright commercialisation of releases such as Gonna Make You A Star.

“I suppose it’s just the way that I write. I’m very conscious of my sound. If I sat down and placed you Rolling Stone on a piano, you’d think it wouldn’t sound like much. But I can hear the finish, I can hear the atmosphere and the orchestration at the end of it.”

“Gonna Make You A Star was a little different, but it just so happens that I can write toppings as well as little bits of atmosphere. It was a toe-tapper and it did very well. A lot of people prefer that kind of thing to the Rolling Stone/ Rock On thing.

“I’m not apprehensive about releasing the new one because we didn’t try to get a new sound. We just wanted to put on record exactly the way we felt about production. Rock On was a stamp. It was also a very honest stamp because that is the way, in an ideal world, we would like things to sound.”

“I actually like writing toppings but I hate writing smaller things as well. It depends on what mood I’m in.”

With Rock On, I was in an analytical mood so I was diminishing the effects of James Dean and all those American heroes on the English teenager and that was why it had a bit of a different style.

“People keep talking to me relating to your music and going out and buying the record, but it doesn’t have to be a number one or a number two or even a number three. I don’t mind as long as it gets recognition.”

That Essex sound has been getting a lot of attention lately. He has shown he is one of the few new artists around at the moment to have a sound that is immediately identifiable.

“I didn’t consciously get my own sound, ” David explains.

“I actually like writing toppings but I hate writing smaller things as well. It depends on what mood I’m in.”

“I didn’t consciously get my own sound,” David explains.
The Uriah Heep Story

Uriah Heep began life five years ago. David Byron and Mick Box were first spotted by Bronze owner Gerry Bron, while they were playing in a group called Spice. The bass player's father was managing the group and wrote to Gerry Bron, asking him if he would come along and see them play.

Gerry Bron was so impressed by the letter, he went to a club in High Wycombe to watch the band. He thought they had considerable potential and took them into the studio to record them. Unfortunately, the bass player himself dropped out on medical grounds and the fourth member also fell by the wayside, and Byr- on were in the process of changing their name to Uriah Heep when Ken Hensley joined the group, so really he is as much a founder member of the band.

Heep acquired two more members — Paul Newton on bass and Ollie Olsson on drums.

Erything was settled just in time to record "Demons And Wizards." Heep, meanwhile, had broken in a big way on the Continent particularly in Germany where the demand for heavy rock is strong. They felt confident enough by April 1974 to try their luck in America. It proved to be a boost, not only to their confidence, but to their finances. A promoter in Peoria, just south of Chicago, was so knocked out by their performance he handed out a bonus of a thousand dollars. It marked successful beginning to a career of touring the States. Their first tour there was with Three Dog Night. Later they were to tour with Deep Purple, veteran American campaigns.

Uriah Heep have been together for five years. They are with the Bronze label and have nine albums and six singles to their credit. Their present line up is: Mick Box (guitar), David Byron (vocals), Lee Kerslake (drums), Ken Hensley (keyboards) and John Wetton (bass).

Mick Box
Born 9.6.47 in London. He plays guitars of all kinds and enjoys classical music. A non-smoker, he is a keen sports fan, enjoying football, tennis and swimming.

David Byron
Born 29.4.47 in London. He was brought up by his grandmother and he is said to be the nicest person in the entertainment world.

Ken Hensley
Born 16.4.47 in Bournemouth. A non-smoker, he plays golf and enjoys horse riding. Admires Steve Wonder as a composer and likes listening to Led Zeppelin.

Lee Kerslake
Born 14.11.47 in Bournemouth. A non-smoker, he plays bass, guitar and drums. His middle name is Mickey and he is a keen motor racing enthusiast and races a Formula Ford. He is an exponent of the Brand Hatch school for racing drivers. He also owns a Ferrari, BMW and Ford Capri, among others.

John Wetton
Born 12.6.49 in Derby. He is a reincarnation of the bass player's father and can also play piano, violin and keyboards. He is an ex-member of Roxy Music. Family: King Crimson and Mogul Thral.

Heep Album History

Heep singles
1. "Look At Yourself." Released August 1973 from the album of the same name.
2. "The Wizard." Released February 1972 from "Demons And Wizards."
5. "Something Or Nothing." Released May 1974 from "Wonderworld."
6. "Living Domina." Released June 1975 from "Return To Fantasy."

Ken Hensley solo album: "Eager To Please." was released April 1975. Bronze ILPS 3007. Made it with ex-Heep Bassist Mark Clarke.

Heep have now been round America eight times. Their forthcoming tour, of 40 dates, will be the longest.

Although their albums had been selling moderately well until "Demons and Wizards" went into their first single concrete of success. They even appeared on "Top of the Pops" with the single from "The Wizard."

The story was written by Ken Hensley and was presented by an incident in his home. He was sitting one morning, looking at his guitar, when his kettle began to whistle. He wrote a tune around the whistle and called it "The Wizard."

When the song was eventually recorded at the Lansdown Studios in Holland Park, London, a whirlwind had to be miked up in the studio kitchen to catch the right note.

Heep were still fighting for major recognition in this country and were helped on their way to achieving that ambition during the Britons summer package tour, on which they were guest artists on "Demons and Wizards."

Their very own, first headlining tour happened only three years ago.

Uriah Heep came up to concert tours the hard way — painstakingly playing "our own" music through the clubs and bars and rising slowly by sheer hard work.

Their British tour in January 1973 was a classic of sorts — a first time that they hadn't dropped since then, but they definitely reached a peak in their career. The tour was recorded on the Pye Mobile recording unit and parts of it were put together to make up the "Uriah Heep Live" double album.

In the autumn of 1974, a disaster struck. Heep were again doing the Stateside circuit. One night in September, on stage in Dallas, Gary Thain touched a live mike, was electrocuted, and collapsed onstage. He was ill for some time after that. Things drifted on for some months; it was February by the time the group all sat down and discussed the situation. Ken Hensley was warned; he thought that the group might split altogether.

The decision was made. Gary Thain was to leave Heep. Feelings ran high for a while.

A replacement bass player was signed: the capable John Wetton. A veteran of Mogul Thral (in the very early days), King Crimson, Family and latterly Roxy Music, the marriage seems to work well. Wetton had known Lee Kerslake for 10 years and was well acquainted with Heep's musical careers.

Gary Thain meantime is still trying to organise his own musical career.

Apart from group commitments, Ken Hensley is still trying to get some of his own ideas onto tape. He began work on a solo album and it was released in May of this year, titled "Eager To Please." It was made with the aid of yet another ex-Heep bassist, Mark Clarke, who is now launching his solo career through an album for Rocket.

Heep are at present part of the way into a massive world tour, during which they estimate they will play approximately one million people and travel 30,000 miles.

Despite this heavy schedule, vocalist David Byron is also working on a solo project. He is organising the final mix of his album, to be titled "Take No Prisoners." It is due for release in September.

In all, Uriah Heep have collected 11 gold albums and 22 silver albums.

Very 'eavy!

Not so 'umble!

— before they began work on their 11th album. "Very Easy Very Urible" was well received by the critics when it was released in 1970.

It was after this album that the bewildering change of bass players and drummers began. Bassist Paul Newton left Heep in the middle of a tour of the States at exactly the same time as Keef Hartley split up his band, Lynyrd Skynyrd. Hartley's new band, the Lynyrd Skynyrd, was the band that David Byron, formerly of Three Dog Night, was playing in. The bass player's father was managing the group and wrote to Gerry Bron, asking him if he would come along and see them play.

Unfortunately, the bass player himself dropped out on medical grounds and the fourth member also fell by the wayside, and Byr- on were in the process of changing their name to Uriah Heep when Ken Hensley joined the group, so really he is as much a founder member of the band.

Heep acquired two more members — Paul Newton on bass and Ollie Olsson on drums.
HE’S BACK
with a new album which leaves his others far behind

DAVID CASSIDY

THE HIGHER THEY CLIMB

THE HARDER THEY FALL

David has grown up.
More maturity, more style.
You can hear it in his new album—
‘The Higher They Climb,’
RS1012
And his latest single—
‘I Write the Songs’
RCA2571
They’re available now.
From RCA.
In BYGONE YEARS, the music of Steeleye Span has only been alluring to that very specialised section of folk and folk-rock fans. But year by year, hit by hit, Span's music has progressed to a stage where it now contains a substantial enough element of rock to make it acceptable to rock 'n' roll disc jocks, too.

That's not to say that Span, masters and protectors of folk, have sold out. No way are they going to do this! New ideas have been introduced to the music and the stage act, more rock fans discover that perhaps the music they play isn't so alien after all.

Span's history goes back many, many years. Their appeal on the folk club circuit speeded up when they were regarded as a very distinctive ethnic scene. They received the same kind of recognition as Fairport Convention and comparisons between both bands, although they were quite different, continued for a long time. While Fairport maintained a more or less grass roots approach to English traditional folk music, Span broadened the horizon quite a bit, adding touches which managed to give their music a modern feel, yet maintaining the true folk base.

The present band has the versatility to play most music they encounter. In Micky Prior, they have a vocalist brought up in the street folk tradition and that traditional segment is strengthened by Richard Thompson's guitar, vocables and mandolin. Bass player Brian Straw's folkish, and fiddle player Peter Knight's lead guitar completed the line up. According to bassist Bob Johnson, with influences owing more to folk rock, adds quite a bit of fun in his playing. The other two members of the band, bassist Rick Kemp and the newest member of the family, Nigel Perch, retain the balance with rock. Peter Knight's fiddle playing, what was previously a dreariness group is perhaps proof of just how much span are taking the rock direction.

Kemp has added a lot of flash to a band on stage with a very front suit and dark ver.-which certainly doesn't look the mode of a traditional group. Finally, we come to Tim Hart who has included a Mummer's Play, which they would like to do with more people, again somewhere in the mix. "The music will be a lot more focused towards the rock direction we've taken. It's still traditional but much more up-tempo than before. We'll be using a really good guitarist and we can't say who he is at the moment," he added.

"The change in the music isn't brought about by a new album. Kemp talked about the new direction. Steeleye Span have been advertising some very young fans. Kemp attributes this new-found following to the musical change and to the television series which has taken a toll of stability for the girls.

"I've finished another series in the same mould as last year's, which I couldn't do. I needed some more people. So I've got the right people here and with the musical change I've got the right results. Kemp said."

"The music is basically the same. There are some people who are beautiful as musicians but can play very well for people. So I think I've got the right people in modern society, because they are good or bad by my own personal standards." Deke said.

"I've always nicked a few guitar licks from him. I think every kind of singer does that. He's a bit of a legend and I don't think I would be playing like I do now if it wasn't for the legend that I listened to him all those years ago." Copeland added. "We were rehearsing in San Francisco last year and there was an encore on the door. Terry answered it and it was John, who said, 'Hi, John Copeland, can I come in?' Terry knocked the door and said, 'Oh, it's cuttal'! He came in and I blooded him in and we got very good friends. He's a good guy and he's just what we need.

"I don't know how to start really. It was absolute chaos though because Chipol's top was really torn up, I had to wash the top of his clothes. It was really hard to do that." Copeland said.

"I always think it's terrible when there are no problems. I think people should not only keep on playing music but they should not only do that but also keep on doing records." Copeland added.

"I don't think the music is getting any worse. In fact, it's getting better. I don't know where I was. But Span is still the band that we've been with forever. So we don't have to worry about what will happen to us. We just enjoy what we do every day."

"We've always got sold out. No way are they going to do that but, as new people come in, we're going to change. Micky is the only one who doesn't change. I don't really care about guitar, I'm not interested. I don't know why I'm here. I don't know what the road manager buys me. I'm just here, playing on stage. I try to make sure that the music is in a crystallisation of another imaginary or a real experience, it enables me to relive and feel it."

"I'd like to give up thinking though. I've been constantly writing up my "metaphorical scales of perception" subjects for a song. I've got personal standards and I apply them subconsciously in my songs."

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"I'd like to give up thinking though. I've been constantly writing up my "metaphorical scales of perception" subjects for a song. I've got personal standards and I apply them subconsciously in my songs."

"There are a lot of different fans. It's like saying 'Do you like playing music?' The concept of the band was to have British traditional music electrically so it's not a question of getting tired of it. It's just part of the deal.

"I know what I'm going to do and I'm going to do it. There's no doubt about it. Our music is getting better. It's not as a result of getting fed up but, it's just the way it is.""
Dear Editor: it would be nice to SEE you!

The real Cassidy?

The MUSIC WORLD is being told of a new artist to break the seal on teenage worship—and not before time either.

OK, David Cassidy appeals to young girls, but what seems to be forgotten is that they are not little girls any more. As David has grown, so his fans have grown with him.

Perhaps we have been ahead of him. In the past five years we have all tried to see the REAL man behind the youthful face. Now our chance is here. It's been a long time but it's worth it.

The music is new, bright, and stylish and we can now see the sun shine through in America. More time is in their careers and cannot possibly hold of the picture he became the

Gang: thanks

THANKS EVER SO much for writing about my fave group, Gang. Ever this week's DISC. It was really great to see their faces looking at me when I opened your paper, and their picture is now on the wall over my bed so I can look at them before I go to sleep.

I am very grateful to you. I have had a seat rows back, I had to crane my neck to one side, and even then all I could see when he came on was a flash of blue.

I am not complaining about the sound, but when one pays £3.50 for a ticket, one does expect to be able to see from six rows back without a pair of binoculars.

Surely when you are showing a concert in a circular arena, the most sensible thing to do is to present the stage in the centre of the arena, so that people can actually see the concert as well as hear it.

I hope you don't think I'm "the kid" Mota. I am not. I Read DISC every week, but I have never been able to see him on stage. I was disgusted. I think he's more than I could say for the Gary's, in their letters page. It is very good, but I have never been able to see them on stage. I was disgusted. I think he's the most exciting group since the Beatles.

I am a great fan of David Essex and believe him to be the greatest star that's ever lived.

I was really looking forward to seeing him the other night. I thought Status Quo were bad, but have never been able to see him on stage. I was disappointed. I think he's the most exciting group since the Beatles.

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Fictional Jeals

WE HOPE YOU'RE sorry for the trouble we had reproducing themselves, but this is unbelievable.

When I read it, I thought the previous sentence was "I'm loathing it All Up To You, but you have been rescued, because the time isn't the same."

The Beatles, Grays Road, Sedley.

Sammy Osmonds

HAVE YOU HEARD the new one from Sammy and Marie? "What a What a What a World"

I thought Status Quo were bad, but have never been able to see him on stage. I was disappointed. I think he's the most exciting group since the Beatles.

Slade: up and up

IN REPLY TO Greg Robinson's comment, I would like to point out that Slade are still the most exciting and tailored rock group to emerge on the scene since the Beatles.

I have never seen a double page pin-up of David but when I saw the photograph in the NME I thought you should have called it a double page pin-up for gardeners. Since he is a great man, I would have liked more of that kind of picture of him to be published. I am still a member of the band, called Jimmy Page.

Do you think you could do another picture of him in front of one of the London Clubs, i.e. The Great Western, Teversham Lane, Chipping Ongar, London, E5.

Gang: take-over?

IT WAS GREAT to see our group Gang in your paper. They are great and are the biggest group in South London. I am a real fan of their music and dressing up appeals to Hilary she couldn't have picked a better group to support, but we don't want her interfering with good musicians.

As far as I'm concerned the Rollers can "roll off" to America (or wherever they're going) and stay there. Also, thank you—whatever you were for sorting out the problem about David Bowie! I'm glad somebody knows what has happened to him. I'm surprised Angie has not made any comment concerning this matter—at the "out of contact" and so on, she must be SICK! If having a good scream and dressing up appeals to Hilary she couldn't have picked a better group to support, but we don't want her interfering with good musicians.

CONCERNING THE LETTER from Hilary, Cardiff published in DISC (June 25), I'd just like to say I hope Hilary will recover from her illness soon.

To say that the BCR's beat Pink Floyd, Led Zeppelin and Pink Floyd is not the case. But I am astounded when I read that some people actually call Kiki Dee, Cilla Black and Cilla Black pretty! No, Quo isn't that bad, but some of them are good enough to be considered going-looking.

There are only two girls in the entire pop business who have talent and good looks, they are Eve Graham and Lyn Pinn. I hope you don't think I'm "the other way", because I am a girl myself and I am not the show off my dress up either. I know Quo isn't that bad, but some of them are good enough to be considered going-looking.

I am a great fan of David Essex and believe him to be the greatest star that's ever lived.

I have been a great fan of Elton John for some time, but my opinion recently has changed. I have been to see his concert and am now a great fan of Elton Ireland, 34071.

The real Cassidy?

The MUSIC WORLD is being told of a new artist to break the seal on teenage worship—and not before time either.

OK, David Cassidy appeals to young girls, but what seems to be forgotten is that they are not little girls any more. As David has grown, so his fans have grown with him.

Perhaps we have been ahead of him. In the past five years we have all tried to see the REAL man behind the youthful face. Now our chance is here. It's been a long time but it's worth it.

The music is new, bright, and stylish and we can now see the sun shine through in the dark clouds.

Get It Up For Love is the better recording compared to I Write The Songs. The music is new, bright, and stylish and we can now see the sun shine through in the dark clouds.

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Moonrider

CALL MOONRIDER an experienced band. Call them mature musicians. But don't call them old. They don't like it. Particularly bassist and vocalist Bruce Thomas, who at 25 happens to be the band's youngest member.

At the suggestion that the lads might be somewhat elderly our Bruce positively explodes: "What do you mean old?" He thunders. "We're not old. What about people like John Lennon and Alvin Stardust? We're not nearly as old as them."

"Ask Ian Hunter how old he is before you start on us. Or Noddy Holder for that matter."

Bruce is concerned they might be seen as too old. But with all their undoubted rock 'n' roll credentials Moonrider remain an essentially down-to-earth bunch of lads. Nothing illustrates this more than the story behind their name.

"It was in form two, on our way into the record business. At least we own people older than any of us in this business. At least we own up to our right ages.

"Maybe people in England think we're old, but in America we're the right age for a rock 'n' roll band. You have to be experienced these days."

The days of being 17 and coming into the business are over. At least we own up to our right ages.

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The days of being 17 and coming into the business are over. At least we own up to our right ages.
Hello, What's going on here?

Please can you help me about these two singles by Hello. They were You Move Me/OnThe (April 1972), and Thank Your Destiny/The Wench (October 1972). I would like to know if they are still available at local record stores. Thank you for a devoted Hello fan, Oxford.

You caused some confusion as you have got the titles muddled up. The singles were You Move Me/Ask Your Mum and C'Mon/The Wench. You got your A's and H's mixed up. Their catalogue numbers were BELL 1228 and BELL 1320 respectively. You must have confused them with Two's Company, catalogue numbers BELL 1928 and BELL 2020, but unfortunately they are deleted. As you haven't left your address nobody can write to you if they have a spare copy of a single you will have to hunt around on your local second hand record stores. I'm afraid.

Is it possible to buy old singles from record companies? The one I have in mind is If You Love Me (Let Me Know) by Olivia Newton John I have looked in second hand record shops but with no luck, can I buy it from EMI? Patrick Jonathon, Southfields, London.

Some record companies keep old singles on their catalogue and they are generally available if you order them through your local record store. This single is still available and the catalogue number is given to the man behind the counter is EMI.

What's the title and the name of the artist who plays the music used in the background when Tom Brown reads the Top Twenty Considerations on his show on Radio One on Sunday afternoon. Jim, Walthamstow, Newbury, Rochdale, Lancs.

The tune used is a version of Lady Madonna by a group called Apollo 100. It is from an album called "With A Beat" and is on the Young Blood label, catalogue number 3007.

Does Elton John have a fan club? And is he going to appear in any concerts in Yorkshire in the near future? Mrs M Smith, RAFA, Leedsford, Nr Beverley, Yorkshire.

Elton has a fan club and the address to write to is Linda Mulberry, The Elton John Fan Club, 40 South Audley Street, London W1X 5DH. Please enclose £1 for membership.

Elton is recording his next album at the moment at Caribou in Colorado. There are no plans for any concert tours. An album is not expected to be released until the end of the year. Any details for concerst or tours will, of course, be featured in DISC nearer the time.

Can you give me the following information on the following songs by David Gates: The Edge of Forever, Never Let Her Go, and What Is David doing at the moment? There will be another album released: A David Gates Fan, Peterhead, Aberdeenshire, Scotland.

You are right that David Gates is on the cover, as a point of interest they have four children aged 4-14.

David is on holiday on his yacht at the moment. He is sailing around Hawaii and is completing some songs for his next album which he hopes to release either in the summer of this year or the beginning of next year.

Does the Welsh group Sassafras have a fan club? Can you also tell me if Sassafras had a single out before 'Who's and Duet's and what it's B-side was called. Anne Sanstorm, Herne Road, Dandie, Ne Poriborough.

The band don't exactly have a fan club, but if you write to their management office they will forward and deal with your letters. The address is West Coast Management, 2 Bayes Bridge Road, Carnival.

The band had one single issued before their present one; it was on the Polydor label and was called Oh My (Don't It Make You Go 'Yoo) by Browny Kansas Wine.

Is Micky Finn still with T Rex? He was on Top Of The Pops and he features on their tours. Yours sincerely, A Mystified T Rex Fan, Norwalk.

No, Micky isn't with the band, the line-up of which is composed of Steve Currie, Chris Jones, Dan Luten and Eino Diets.

Please give me some info on The Real Thing, the band who are to support David Essex on his tour. And does David have any plans for a concert at St George's Hall, Bradford, on the tour? Brenda, Hophinson Avenue, Brierley, Salford.

The Real Thing are a black vocal group from the "slumlands" of Liverpool. They were the first black act to win "Opportunity Knocks" and also featured with Gilbert O'Sullivan as the British acts at the UNICEF charity concert.

The group are composed of Chris Amoo, Ray lake and Dave Smith. All their songs are written by Chris and his brother Ed, who is a member of another leading black Liverpool band - The Chants.

These first single is available now, it is called Stone Cold Love Affair and is on the PYE label, catalogue number PY329591.

The full itinerary for dates of Essex's tour has not been released, but when it is available you will read about it in DISC.

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GIRLS!!

SINGERS: Reaching for what's in the stars? Radcliffe and get known to the world as superstars. Want to be in the concert halls next year? Please give me some info on The Real Thing, the band who are to support David Essex on their tour. And does David have any plans for a concert at St George's Hall, Bradford, on the tour? Brenda, Hophinson Avenue, Brierley, Salford.

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THE CONTINUED success of the Drifters after more than 20 years in the music business has got to be one of the most remarkable phenomena of the seventies. The group have come and gone, fashions may change, but the Drifters go on forever.

Someone once likened the band to a football team — and the comparison is a valid one. The name and the image stay the same, but over the years the line-up gradually changes. It's a formula that is virtually unique in the rock world, but nevertheless a formula that has worked admirably for nearly a quarter of a century.

Johnny Moore, the senior member of the band explains the secret behind the Drifters' formula. "When we recruit new members into the group we are very particular about who we choose. The new member has to know the full Drifters repertoire and be able to conduct himself as a gentleman. He has to be versatile and responsive. We can't use long-hair types who can't find the time to talk to the people. At the end of our shows we always take time to sign autographs and meet some of the audience. It's an approach that certainly seems to be paying off in this country. After all, each and every year the band has sold well over a million records and played to many thousands of fans. There are not too many other groups who can say the same.""The last one, but it got to number seven and just stopped selling,"" says Charlie Brown. ""We're up in Europe at the moment and we are very pleased with it. We have put in a lot of effort and we are all at some time happy about it. We are trying to devote a lot more time to it; everybody has put a lot more thought into it, but ad with so many other things we are being pressed with release dates, although it is getting more time than the last one."

Johnny Moore (seated), Clyde Brown and Batle Leake -"We can't have long-haired guys who can't find time to talk to the people."

"We feel we are a good group, superior to the rest, and it's extremely embarrassing for us to find other people using our name. It doesn't hurt us, but it certainly don't help us.

"What really annoys us is that all the time the Drifters were out of fashion they didn't bother copying us. But since we've come back into style they've all started jumping on the bandwagon."

The Drifters are far too pleasant a bunch of guys to see a small thing like that upset them. Indeed they derive some very ammusement from the thought of all these rip-offs Drifters trying to cash in on their success. In other imitation is just another form of flattery. And with so many imitators to contend with there's a helluva lot of competition.

Beverley Legge

RUBETTES MARCH INTO EUROPE

"We didn't think it was a bad idea,"" said Bill. ""As for a tour I don't think we'll have to wait and see."

We are trying to be a bit more imaginative and do what we want to do, but we obviously don't want to go too silly, because we don't think it's right for the album. We are all at some time working to do solo albums or maybe in two or something; we've got other little diversions. If we do something really good that is just not right for the album, we are not too proud to advertise it and put it on somebody else's album."

"There's not so much of a problem in this country because your laws protect us from this type of thing, but in the States there is a lot of money to be made. We would like to go to Germany again."
There are three steps won’t

"Step Two" (ABCL 5134)
There aren’t very many good pop bands, not even pop bands capable of putting out fairly good -willed music, not even pop bands capable of keeping their cards on the table. And that is why you always thought there was in the first place. Slowly, slowly, slowly, there are a lot of pop cards in and, in the end, it was worth the effort. True, it’s not everybody’s cup of tea but, what’s it? I wouldn’t be telling the truth if I said that all said about this album

Donny and Marie Osmond

"Make The World Go Away" (MCA CDL1123)

The Osmonds are marvellous on and off record. Their second album is exceptionally beautiful. They are polished but not too much so, a balance of the live performance. It might be a little too much melodic, especially the last few songs, but I’d bet that no one had begun to use new numbers. It’s like taking a rich fruit cake and putting layer upon layer of icing on it. It’s thick with those sweet-blossom feelings.

Donny & Marie Osmond

Buddy Holly

"Buddy Holly" (Mercury CD M 604)
The man who set the stage for rock and roll in the United States has been depicted in various ways over the years. He left behind a legacy of songs that continue to resonate with listeners today. This album pays homage to Buddy Holly’s legacy with a collection of tracks that highlight his influence on the music industry. From his classic hits like "Peggy Sue" and "That’ll Be The Day" to more obscure gems, this album serves as a testament to his enduring impact.

Buddy Holly

Roger Miller

"Supper's Over" (CBS CBH 80222)

Roger Miller's new album continues the kind of music you would feel to a rock and roll rhythm - soft and restful. He has a voice like John Prine, but not nearly as the person he is. Deeply moving, he has a voice like John Prine, but not nearly as the person he is. You can see him sitting in the studio, working on each number carefully, meticulously, but it can’t be the life of me, I thought the feeling of the song, the feeling of the song, the feeling of the song.

Roger Miller

Max Bygraves

"This Comfortable" (EMBR NR 5089)

Max Bygraves and Donnie Simpson are the perfect team for this collection of songs. Their voices blend seamlessly, creating a harmonious and calming effect that is sure to soothe even the most restless of listeners. From classic standards to contemporary hits, this album offers something for everyone. The chemistry between the two artists is truly magical, making this album a must-listen for fans of all genres.

Max Bygraves

There are three steps won’t

"Sleeping" (ABC 5132)
This record was the album that a whole lot of high-breded baseball boomer, on one hand, was talking about. On the other hand, we have the class and style of the stilettos on the other hand. It is not a case of jumping the gun. This isn’t the best album for all the Stilettos. But, it certainly does offer a bit of time.

The Pointer Sisters

Harry Wood

"More Now" (Warner Brothers KX641)

Harry Wood has pulled together more or less the same batch of people for this album as he did for his first solo effort "Prove My Album To Do". Willie Weeks plays bass, Juan Russell an electric piano, Bobby Womack and Keith Richards on guitar, Andy Newman on drums, and the other one after there is lan McClean on piano. Consequently, there isn’t much wrong with the musical quality.

Harry Wood
A GREAT PROBLEM faces anyone trying to think up a new dance craze. There have been so many in recent times that coming up with something different are virtually nil.

Mike McGear, fast-talking, impromptu ex-rovster, stumbles across this problem when he was working on his latest album.

What McGear felt was that the world was incomplete without some dance tune on it, but he couldn't decide exactly what.

"We've had the hand jive, the bump jive. We've had the funky what.

"I've been doing in the last few years is trying around the dance thing what people do. We've tried the record business but we can't seem to get it right. I notice that I have to do my own thing to the song, and the guy who does it best gets a prize."

"The most interesting factor has been moving round the ballrooms and asking how each venue has been sold out. So, maybe we can put a bit of it down to McGear. After all, I'm hand-dancing, magnetic, etc.

"But the thing is that there are kids who have been coming along to the gigs. It isn't anything from this band, it's been that kids nowadays are really fascinated about their dancing."

Maybe one of the most dramatic years for dance was a Wigan's Canoe with its stash of fans. So Mike managed to take time off to visit the club.

"That was real an amazing experience. I can relate it to the Canoe days.

"To see all those kids dancing to those black import records was just incredible. At one stage I found a reminiscence of African tribal dancing. The rhythms are quite unbelievable.

"I am amazed in how many bands there are. I think we're all in the same boat, or else I would be the only one."

"Actually, although it sounds very simple, it's a quite complicated piece. There's a lot happening in it that you don't quite notice at first."

"If we're to get a new one going, the sound of the record is what it's all about. We have to make a business call to America."

"Of course, I went down to Wigan Canoe to talk about it. If we had to make a business call to America, we could have made a business call to America."

"One day our kids [the recent Paul] and I cut into the studio in Blackburn to start a new track. We were both all set to start work on the album and we never got to make a business call to America."

"The band and I had nothing to do. It was to go on to the pub to discuss what we would do. While we were there, we got the mix and Tina Turner's Nuthatch City Limits.

"As you'd probably guess from the sound of the record, it's a product of Mike's brother Paul McGartt. The lads put together in the studio just last week to work on Mike's album, which is worthwhile."

"We've got a few things on the go. We're beginning to be taken for granted. We're gradually becoming a band."

"It's up to other people now to decide if the sort of music we make appeals to them or not."

"We get a real buzz at times from the fact that's what they want. Our music can make it happen. At some moments, it's real magic. It's music that everybody knows."

"It could be that we have to make a business call to America."

"The trouble with playing London," said Barry, "is that the audience are very much that they've got a bunch of people at the tour who are just like us, and we have to be careful of them."

"London is a paradox," added Ernie. "You can go to a pub like the Knebworth and get 500 or 800 rock 'n' roll, and it's going down a storm. Put the same band in somewhere else and it's different."

"In certain places you can have a very good time. Areas like Knebworth and Fullham have always been good places for us to play in."

"We're beginning to play an album released, "Secretly Speaking", which is doing quite well."

"The first album we did was quite a rush. I think the next one is going to be that much better."

"We're beginning to be taken for granted, and I don't know how long it will last longer."

"How would they account for their varied style?"

"It's all our objectionable ideas coming together at one time." Barry said earnestly. "We all come from different backgrounds, so obviously we all dig different things. Sometimes it all merges together."

"I think that's what makes the album so fantastic. There is a track on it for everyone."

"There's six people in the band, from six different backgrounds, and it comes out in the album."

"There's combinations, like Ernie and me, we both like certain music and then there's certain music that he likes that I don't like, and vice versa. It's the same with Dave and Colin, and everybody in the band.

"I would like to do one thing to people which is a sort of music is a form of art like, and Ernie, with a glee in his eye, I would like to take that round each of our houses and have a look at our record collections. Then you'll see the difference in what we listen to."

"Basically it boils down to the fact that we all dig different things," added Barry. "We're all open to each other, and I know they're really putting on a lot of work that we play."

"Whatever you play, it's yours and yours only. From the beginning of time it has been that way. You play what you play, it's your idea of what we all dig, and there is no point in playing my record because I don't follow one, or anything."

"It seems to me that the only difference between us is the fact that we have different styles."

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"I think that's all our objectionable ideas coming together at one time."
JEDWARD OLIVER 'One good turnip deserves another'

GREETINGS, NATURE LOVERS! BACK IN DECEMBER, I PRESENTED YOU WITH A UNIQUE DOCUMENTARY ENTITLED 'THE LIFE AND HABITS OF THE AMERICAN BEAVER'. THIS NATURAL WILDLIFE STUDY WAS SO POPULAR (WITH EVERYONE EXCLAIMING ENRAGED AT THE WAY WE WERE TREATED) THAT I PROMISED IT WAS ABOUT TIME I BROUGHT YOU THE PAPER IN THE SERIES. SO, ONCE AGAIN, HERE GOES WITH...-

THE TURNIP IS AN EXTREMELY ANCIENT VEGETABLE WHICH HISTORY PROFESSIONAL WANTED MANY DROPPED IT TO COWMEN CORNERED BY A SHORT-LEGGED BEAST WITH ENOUGH STRENGTH TO LIFT A COW ANYWAY, AND IT'S TRUE THAT COWBELL MAKES A TURNIP BELL, MAJOR A TURNUP BELL.

A LOCAL POLICE OFFICER OPERATED ONE OF THE TURNIP R Gibson's BELL, THEY TOLD THE TURNIP TO SIT DOWN IN THE STREET FOR A BIT SAVAGE OR VICIOUS, AND TURNIP IS NOT SAVAGE OR VICIOUS, AND

WHAT DO YOU GIVE AN ELEPHANT?

HOW TO MAKE A TURNIP CHILI.

FOR PEOPLE, HOWEVER, HERE'S HOW TO MAKE A TURNIP CHILI.

WHAT DO YOU CALL A TURNIP WITH A HOLE IN IT?

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MANY PEOPLE CONFUSE TURNIPS WITH BEANS. IT'S NOT TRUE.

THE TURNIP HAS MANY NATURAL SERVICES. THESE INCLUDE DIGESTION, DEFENCE, PRODUCTION OF OILS AND WAXES, AND MAKING COAT.
NEXT WEEK:

Women In Rock
Are they badly treated by men or is liberation winning through? DISC talks to the ladies of pop and tells you what they think.

Roy Wood:
Colour picture and fact-filled feature on one of the longest surviving and most colourful men in rock today.

Mike McGear:
Win a date with the Dance-the-Do Man . . . and there are T-shirts and lots of albums and singles for the runners-up.

Jesse Colln Young:
A talented musician who’s brought a whole new meaning to the phrase “music for all the family”.

Smokey:
The name’s the same; but apart from that Mr Robinson and the new group from Bradford have little in common except that they’re both in next week’s DISC.

Win a date with Showaddywaddy
HOW would you like a night out with an octopus? Well, we can’t offer you that but we’ve got the next best thing — a night out with Showaddywaddy.

All you have to do is answer the five easy questions below. The winner will be taken to Bailey’s Nightclub in Watford during the week of August 17 to have dinner and see Showaddywaddy in action. The winner will be accompanied by a friend of his or her choice. Afterwards, they will meet the band and receive a set of autographed Showaddywaddy albums.

Twenty-five runners-up in the competition will each receive a copy of Showaddywaddy’s new album, “Step Two”.

The questions are:
1. Name the eight members of Showaddywaddy.
2. What is the nickname of the band’s drummer?
3. On what television show was the band discovered?
4. What was the title of Showaddywaddy’s first hit single?
5. Who recorded the original version of their last hit, Three Steps to Heaven?

Now say, in no more than twelve words, why you like the music of Showaddywaddy.

I like Showaddywaddy’s music because:

Entries, on a postcard bearing the special ‘Win a Date’ coupon, please, to: Showaddywaddy Competition, DISC, 24-34 Meymott Street, London SE1 9LU.