High 'Flyers

Meet the Kursaal Flyers. In the last few months, they've emerged as Britain's brightest new band of '75 and, under the guidance of Jonathan King's UK Records, are being tipped for great things.

The Kursaals go into the studios in a few weeks to record the follow-up album, to the well-received "Chocs Away". Thousands will get their first chance to see the band in action at the Reading Festival later this month. And, during October and November, the Kursaals set out on a twenty-date nationwide tour of British universities.

Pop and Inflation

Is your pop music giving you value for money? Was the album you bought last week really worth all that cash? Were you satisfied with the gig you forked out a few quid for the other night?

Inside, DISC investigates the rising price of singles, albums and concert tickets. We ask the record companies to justify the rising costs. We ask top promoters to explain why ticket prices are high.

Album prices continue to rise. In many cases, it's become common place to pay over £3 for a single album. And they're going to get higher. Singles now cost 60 pence. They're going to go up as well. Britain's largest company, EMI, just last week put the prices of their singles up to 65 pence. How long until we see the £1 single?

And ticket prices? Prices for the forthcoming Reading Festival could be as high as £8. That's for a weekend but what about that £8 charged for admission to Barry White's London concerts earlier this year? A leading promoter tells DISC that it is inevitable that prices will continue to rise.
**TOP 30 SINGLES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
<th>Artist/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T YOU SEE ME?</td>
<td>Chippewa</td>
</tr>
<tr>
<td>2</td>
<td>I'M IN LOVE</td>
<td>The Kinks</td>
</tr>
<tr>
<td>3</td>
<td>SMOKEY'S IN LOVE</td>
<td>Smokey</td>
</tr>
<tr>
<td>4</td>
<td>IF I HAD A DOOR</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>5</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>6</td>
<td>WHY CAN'T I BE FREE</td>
<td>Marvin Gaye</td>
</tr>
<tr>
<td>7</td>
<td>LOVE OR MONEY</td>
<td>The Impressions</td>
</tr>
<tr>
<td>8</td>
<td>IF I HAD A DOOR</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>9</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>10</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>11</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>12</td>
<td>LOVE OR MONEY</td>
<td>The Impressions</td>
</tr>
<tr>
<td>13</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>14</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>15</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>16</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>17</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>18</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>19</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>20</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>21</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>22</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>23</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>24</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>25</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>26</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>27</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>28</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>29</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>30</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
</tbody>
</table>

**TOP 30 U.S. SINGLES**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist/Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAN'T YOU SEE ME?</td>
<td>Chippewa</td>
</tr>
<tr>
<td>2</td>
<td>I'M IN LOVE</td>
<td>The Kinks</td>
</tr>
<tr>
<td>3</td>
<td>SMOKEY'S IN LOVE</td>
<td>Smokey</td>
</tr>
<tr>
<td>4</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>5</td>
<td>WHY CAN'T I BE FREE</td>
<td>Marvin Gaye</td>
</tr>
<tr>
<td>6</td>
<td>LOVE OR MONEY</td>
<td>The Impressions</td>
</tr>
<tr>
<td>7</td>
<td>IF I HAD A DOOR</td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td>8</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>9</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>10</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>11</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>12</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>13</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>14</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>15</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>16</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>17</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>18</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>19</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>20</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>21</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>22</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>23</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>24</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>25</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>26</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>27</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>28</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>29</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
<tr>
<td>30</td>
<td>I'M NOT IN LOVE</td>
<td>Hamilton Bohannon, Brunswick</td>
</tr>
</tbody>
</table>

**SONGWORDS**

**If You Think You Know How To Love Me**

You're just like the rain, it's all I can see.
You're just like the moon, it's all I can see.
You're just like the sun, it's all I can see.

(Chorus)

I'm just like you, just like you, just like you.
I'm just like you, just like you, just like you.
I'm just like you, just like you, just like you.

(Chorus)

I'm just like you, just like you, just like you.
I'm just like you, just like you, just like you.
I'm just like you, just like you, just like you.

(Chorus)

I'm just like you, just like you, just like you.
I'm just like you, just like you, just like you.
I'm just like you, just like you, just like you.
NEWSPAPER EXTRA

KRAFTWERK are to tour the UK in September. Dates are:
- Edinburgh: Festival Theatre (10), Playhouse (11)
- Manchester: Albert Hall (11), Apollo (12)
- London: Hammersmith Odeon (12), Hammersmith (13)
- Birmingham: Theatre Royal (13), Birmingham (14)
- Liverpool: Empire (14), Philharmonic (15)
- Manchester: Albert Hall (15), Apollo (16)
- London: Hammersmith Odeon (16), Hammersmith (17)
- Birmingham: Theatre Royal (17), Birmingham (18)
- Liverpool: Empire (18), Philharmonic (19)
- Manchester: Albert Hall (19), Apollo (20)
- London: Hammersmith Odeon (20), Hammersmith (21)
- Birmingham: Theatre Royal (21), Birmingham (22)
- Liverpool: Empire (22), Philharmonic (23)
- Manchester: Albert Hall (23), Apollo (24)
- London: Hammersmith Odeon (24), Hammersmith (25)

The support acts for the concerts will be £3.00, £2.50, £2.00, £1.50 and £1.00. A support group has yet to be fixed.

Two extra dates have been added to the UK tour. They are:
- Manchester: Oxford Road (8), Capitol (9)
- London: Hammersmith Odeon (9), Hammersmith (10)

The tour is being promoted by the Bath Arts Workshops, Theatre, Theatres, and the Edinburgh Fringe Society.

Dates for Linda Thompson's tour have been cancelled, but more dates are expected to be added.

The support act for the tour will be Sweet Sensation.

Alice for Britain

ALICE COOPER is to appear at the London Wembley Empire Pool on September 11 and 12. He will do one other appearance at London Wembley Empire Pool on September 14.

The UK dates are part of an eight-month world tour featuring Alice's show "Welcome To My Nightmare." Alice will include his latest single, "Only Women," in his show.

The tour begins on August 23, and will be one of the biggest tours of the year. The tour is expected to last for a major tour at the beginning of November. The dates finalised so far are:
- Southport: New Theatre (November 20)
- London: Hammersmith Odeon (November 21)

There will be two shows at Hammersmith on 64p and 99p; the ticket prices for these shows will be £3.00, £2.50 and £2.00. A support group has yet to be fixed.

Mott the Hoople have their first album with their new line-up released on September 12. It is titled "Drumline" and features all the new material written by the group. A single from the album, "Monsieur Goebbels," will be released on August 22.

Mott will play five or six selected dates in the UK before leaving for a two month tour of the States. The new line-up will include Morgan Fisher (keyboards), Dale Griffin (drums), Nigel Benjamin (vocals), Ray Mayes (guitar), and Overend Watts (bass).

Ike and Tina Turner

Ike and Tina Turner, with the Besseys are expected to arrive in Britain in mid-September. Dates are expected to be fixed.

Cockburn album

JOE COCKER has a new album of September, titled "Jamaica Say You Will." The title track was written by Jackson Browne and the album features two tracks by Randy Newman.

Featuring on the album are:
- Corneli Dupeur (guitar), Chuck Rainey (bass), Richard Puno (piano) and Bernard Purdie (drums).

Supremes

Supremes cancel tour

Supremes will not now appear at London Supremes International as the venue has closed as a cabaret night. They have already added new dates to their British tour.

The support act for the tour will be Sweet Sensation.

Kurasol Flyer

KURASOL FLYERS, whose first album with Polydor titled "Dance Away," has just been released, begin a nationwide tour on September 5.

They open at Ilkley Regency Rooms on September 5 then go on to: Wigan Casino (6), Sheffield Black Swan (7), Dunstable Outlook (8), London Marquee (22), London, Perch Newslands Tavern (24/25), Kingston Poly (26), Reading University (October 1), London College of Printing (27), Essex, University (28), Southampton University (29), York University (30), Worcester Shentone College (31).

More dates are to be added to the itinerary later. The Flyers will also play the Reading Festival on August 22.

Wynted visit

TAMMY WYNETTE is to tour Britain this summer. Wynted is due to perform in November at a fairly extensive series of dates. Tammy, currently high in both the singles and albums charts, may have a new album released by CBS in the near future.

Roadshow

Magnificent Maria

It's hard to imagine that Maria Muldaur has never appeared in the country before. Why has she taken this long to get the lady over here to appear? It is a mystery. Maria she did, to start a residency at Ronnie Scott's last weekend, in front of a first night audience of mostly journalists and celebrities from the music business. What was everyone expecting? Whatever it was as they were either pleasantly surprised or even more inclined to be deaf and fall for the ravishing beauty of the woman who is so sensitive and changeable.

Opening with "Coward of the County" Maria set the pace for the evening. The whole atmosphere was relaxed and warm, one minute she would be strolling out a rocker, the next she'd cross a country girl to show; all styles became integrated into one show style and class.

Watching her on stage is a very pleasant experience. She's one of the few women singers, she isn't one of the stars. She is a woman singer who is not only worth the most about all the songs she sings with the group, the music. The music which comes on rather than the music. The other is a bit like Linda Lewis, but she isn't. She can do more, she eventually has grown up, no doubt about it.

In all, her set of just over an hour provided late night revelers in London the chance to see a very good show in the intimate warm of one of London's most famous clubs. It will be nice, though, to look forward to seeing Maria play before a full audience.

Live Hall

Mike Heron's Reunion

MICHAEL HERON'S REUNION

From his days as a middle-sixties man in a three-hand evening, he came after the Mike Jupp Band who used to go around, and they came from Grafenau - the night's headline. Heron was probably the best band of the evening. He explained that their set was made up of material that they had been performing for some time and was comfortable performing. That certainly held true, as they continued on page 21.
most of the Stylistics are simply a sound. A unique blend of sophisticated soul and high register harmonies that allows them to find its way into the chart. What people tend to forget is that this other branch of the group, the one that made them unique sound. Basically, in addition to the count-
Here they are, making a special cabaret appearance at the Cunard International Hotel: the Stylistics, Russell Tompkins Jr., Arrian Love, James Dunn, Jimmy Smith, Herbie Marrott. On the bill with this exciting band was the lovely Band of Gold lady, Freda Payne.
MIKE BATT’S
New Single
(with the New Edition)

Tony Blackburn’s ‘Record of the Week’

EPC 3460

INFLATION hits everybody, but none more so than pop fans.
The price of pop pleasure is on the up and up — due to those inevitable “rising costs” — while the pound in your pocket buys less and less.

It hardly seems fair. What exactly does it all mean?

If you’ve bought an album recently you’ll already have noticed one of inflation’s effects. A full price album now costs in the region of £2.75.

With de luxe albums — the ones with the gatefold covers — the cost can be well over the £3 mark.

The same goes for concerts. It still depends on how big the act is, but if you want a decent seat, the price can be as high as £5 for that. Six pounds for a night out for two is pretty expensive — and that’s only the admission.

The price of singles is already pretty expensive at 60 pence each. Last week EMI put the cost of their singles up to 65p, and it’s expected that the other major companies will soon follow suit.

Is it worth it?

On your behalf, Harry Doherty and Rosemary Ilioride talked to the people who set those punitive prices, and asked them, why is the cost of pop so high?

Concerts

Three packets of fags or a good seat?

PROMOTER Harvey Goldsmith was in no doubt that punters were being given value for money as far as tours are concerned.

Prices for his concerts vary from £1 to £1.65 to £1.75 to £2, depending on how big the artist is.

"Our whole thing is to peg the prices down," Goldsmith said.

"We keep them down as far as we can and we’ve been able to do that pretty well. We’re always pretty careful of what we charge but obviously, for some acts you have to charge more.

"For instance, we had no option but to charge £2.50 for the Rick Wakeman gig at Wembley Empire Pool.

"We were put in the same position when we put on Eric Clapton at Hammersmith Odeon last year. The prices had to be higher simply because there was no place bigger we could put him on.

"We’ve managed to keep our prices down pretty well for the last three years. They haven’t changed very much at all.

"Did he think a concert was good value for the kid in the street?

"I think it’s bloody cheap," Goldsmith answered.

"Consider that it costs 20 pence to buy a box of tissues and we’re only asking a minimum of 80 pence to see a show. It’s 50 pence for a packet of fags. You’ve only got to buy three packets of fags to get the best seat at a gig.

"One thing’s for sure and that is that we can’t go any cheaper. We’re at the bone already. Rents have gone up and advertising has gone up. What we charge is pretty good value providing that the kids want to go and see the shows.

"Inflation is going up at a rate of 26 per cent. Our tickets should have gone up 26 per cent but they haven’t.

"There has been a dramatic jump in the prices of some tickets. To charge £4 for an Eric Clapton gig is a disgrace and the same goes for the Frank Sinatra concerts.

"Middle of the road-type concerts always have been a bit more expensive because there are no place bigger we could put them on. But there’s no reason to charge what they are.

"It’s inevitable that our prices will go up but not in any dramatic way. They’ll go up very slowly. If we don’t put them up, we’ll just go under. The cost of hiring road crews, transport and petrol is very high these days. In recent times, it has doubled.

"We try hard to give value for money. We try to put on good support acts with the headliners. We try to balance the prices so that punters are paying the same to see a smaller band like Sailor and a big band like the Who.

"It’s where other people are going along and charge what they like and ruin it completely for the rest of the market that annoys me."
Disc asks: high cost of everything

Albums
There are a lot of record companies in this country, but a very large proportion of the records they put out are manufactured by the same major manufacturing companies. These are the people we asked about the price of your records.

Decca

Chris Poole

"Rising costs have affected every industry, and are certainly being felt by the music industry in a whole. The reason budget albums are cheaper is that in all costs, the royalty is lower to the artist on these albums. Bear in mind that a lot of budget records are re-issued, like our "World" series, and there are no artwork expenses and recording. "As well as that, we don't do individual promotion or advertising on individual releases. Very often, there is no recording cost at all; if an album is recorded specially, it is done at the minimum cost possible. Costs are kept right down."

"Many companies who put their prices up by less will find themselves being hauled in front of the Prices Commission before very long..." 

Emi

Bob Mercer

"I don't think there's any single factor which has created the need to increase prices. The blame can be equally apportioned between the cost of fancy labour, artists' royalties and raw materials. "Over the last 18 months to two years the price of records has risen slower than other prices, and now we're having to catch up." 

"We charge 65p for a single and £2.75 for an album, which is a rise of around 30 per cent. But we definitely do not envisage any further rises this year." 

CBS

Jack Foorey

"Inflation has played a great part in the rising costs. "Across the board increases in material, labour, wages, salaries, rents, rates, packaging, posting, maintenance, advertising and promotion are responsible. A comparison with prices 10 years ago probably shows a smaller percentage increase than almost any other product, certainly any other sensuous product. "Sleeve costs vary enormously because setting up costs can run into hundreds of pounds. We have to guarantee minimal runs of an individual sleeve regardless of how big the eventual sales of the record are. The costs get cheaper with larger runs. "Entry into the Common Market has not affected costs. Product in the UK is, in fact, much cheaper than anywhere else in Europe. The effect entry into the Common Market has had on our costs has been favourable so far. "With budget albums, you are aiming for mass merchandising and volume sales with very small profit margins. Frequently, budget albums are a combination of hit material so it does not need much promotion to establish them. There are no initial recording costs, photograph sessions, etc., because this has already been done."

Phonogram

Chris Stedman

"Costs in the last six months have gone up faster than in the last two years. "To allow us to operate at the same level so that we can have the money to invest in new acts, we need to return the whole time. If the costs of materials go up, we must get them back by putting the costs of albums up. "If you look at isolated albums, it seems an expensive product. But we have the cheapest records in Europe. The average price for an album in Germany is £1.25. "We're approaching that price but I hope we never reach it. It all depends on inflation. If that goes on the way it is, we'll hit the £ mark within 12 months. "I still think albums are value for money when you think of the work that goes into them. "We have to put prices up so that we have the revenue to break new acts. If we didn't invest in new acts, the market would go stale. People buying albums they are paying for the future of the record industry. "I know that the normal four-colour sleeve accounts for 28, if costs increase at the current rate another rise seems inevitable before the end of the year. "The rises can be attributed to artists asking for more, to the increasing price of raw materials, to plastic and vinyl getting more expensive - in fact everything. "Of course, we'd like to charge less - but we have to charge realistic prices. I still think an album's good value for money. It costs less than a meal out these days and you have lasting pleasure. A record hardly ever wears out. "I think all companies have cut back on expenditure - many had got flabby but are now having to prove unnecessary spending. Think money is still available in the right areas - like promoting new artists, but not so much in being wasted. "As for concerts. I think we'd all like to see them costing less. But artists these days are asking for more money and the costs all round are higher. Shows are more expensive, but not so much in being wasted. "Of course we'd like tickets to be less so that more people would see artists, and then go on and buy their records."

Polystar

David Hughes

"Since the first of April our singles have been £0.59p and our single sleeve album is £0.99. That's £1.59 and our cost price is the dealer..." 

"It will be harder to break new acts. If we didn't increase our prices by 50 per cent, our artists' royalties have been the major contribution to the cost or, if an album is recorded specially, it is done at the minimum cost possible. Costs are kept right down."

Singles

Where the money goes

AMAZINGLY the price of a single is one thing about the music business that hasn't changed much in the last five years.

The average price today for a single is 59p. The price five years ago was 47\(\frac{1}{2}\)p.

The average cost of a single was 47\(\frac{1}{2}\)p. This was made up of nine shillings and sixpence as it was then.

On the other hand, ten years ago, you could buy a single for as little as 1d, or sixpennies and eightpence in old money.

How the money goes: All the various costs compared to how it was split up in 1960 provides an interesting comparison. The most recent figures available are based on a retail price of 50p.

Manufacturing cost 5\(\frac{1}{2}\)p, artist royalties and copyright overheads were 7\(\frac{1}{2}\)p and 3\(\frac{1}{2}\)p left to pay for recording costs with what was left profit.

The difference over the years? Well, while tax has gone down, all the other costs have gone up.

So a single, it seems, is still a reasonable buy.

NB: Price entry from company to company and record to record, so figures given here are only approximate...
Who Do You Love (CBS CBS 3436)

What a let down. This is nowhere near as immediate as Hunter's last hit offering, Once Bitten Twice Shy even though it has much the same earthy feel to it. The song builds in a promising way, but when the time comes for Hunter to kick out the blow, all he has to offer is a lame rendition of the title.

The characteristic merits of a classic raunch and rolle number are here, except the most vital factor of all - a really killing hook.

Hunter is a stylist vocalist with a strong following. On songs he's halfway got himself a hit with this, although not nearly so deserving an one as the predecessor.

Procol Harum
Pandora's Box (Columbia CBS 3713)

A curious amalgam of styles and an unstructured opening title track, Procol Harum was due to reveal their new sound by the release of a hit-off in the 1st of the 7th, a slight Caravanserai - influenced, but more medieval flavor as well as an overall bluesy edge.

An utterly respectable, but uncommercial piece of musicianship from Freud and their legendary producer Lodge and Palmer - isn't a hit.

Diana Ross and Marvin Gaye

Don't Make My Love (Tamla Motown TSMG 5). No that isn't the result of a brand new Working Girl sound, but yet another off-set released from their recent album.

It's a somewhat speedy number, with more than its fair share of work and Diana does her best to present it as poorly delivered. It isn't that catchy, and to a bias, it is considerably more heavy than Motown's most respected singers. From a top 30 hit not nearly as effective as the previous two presented.

Slapp Happy

featuring Anthony Moore

Johnny's Dead (Island WIP 124). This man Marley has done much more impressive mash-ups, His raw pinching rhythm has been much more strongly followed wherever he goes. But however impressive his music may seem to the uninitiated the feet remain he written extremely basic and appealing melodies. Numbers like Take It Up and I'm Not The Sheriff spring to mind.

Muddy's didn't quite get the same obvious hit potential as those songs though - the power of the music is not greatest vocals, while his backing lads sing with a few more harmonies. Definitely a song of note, but probably not a hit.

Bob Marley and The Wailers

Natty Dread (Island WIP 124). This tune has virtually become the anthems for those who refers to the singer's immortal tunes. It is a beautiful piece of the Jamarcus pith of the Phono "Spirit Of Reggae".

In recent times Mr Marley has put his songs with more emotional musings. His raw pinching rhythm has been much more strongly followed wherever he goes. But however impressive his music may seem to the uninitiated the feet remain he written extremely basic and appealing melodies. Numbers like Take It Up and I'm Not The Sheriff spring to mind.

Muddy's didn't quite get the same obvious hit potential as those songs though - the power of the music is not greatest vocals, while his backing lads sing with a few more harmonies. Definitely a song of note, but probably not a hit.

Harry Hastings' Palm Beach Orchestra

She's A Great Girl (Bell 164). A deep-pick up anywhere we've had it to date. It's certainly catchy, with a really nice and different back-up singing rhythm. However the big difference is the song comes close to the early rock 2nd In The Great American Sound than the byper Funky 70's.

Written roughly half a century ago by a great past Harry Vooch, this song bears all the air of that pop-captivating trend. One of those editor that put it to

The tune that Hard Times has Hanging and orchestra have revamped the song of another, giving it a full sonorous look.

Listen out for a masterful re-recording of this wonderful period vocals. A very welcome surprise indeed.

First on the off - taps tonight is a new release by Frankie Gage. What I Did For Love (Pye). It's a typical mum and dad ballad with a little money and less meretoriness. It does has a lot of promise, it just needed a better presentation. Time for this record it's for a better album than a single of the album.

The accompanying handout in form of a song sheet. There can't be a single bit of the song is a 'fail'. Exactly the type I was expecting. But is not sure. Possibly the sort that doesn't make the chart.

Jimmy Helms

Don't You Lay Your Love (Pye PYE PN 4605). He's got this one. It's got more than a little momentum, with a lot of fine production. All the band work impresses too. It's not too catchy, and you can even hear the usual chart topping sound. Whether or not this is the right chart - conscious gimmick is probably not the song to break him.

Tommy Seales

You Can Sing With The Band By Them (Noel) A beautiful, simple, and energetic tune in the weld lads sound. Featuring no more than a little center of the very effective vocal harmonies. But this time has virtually become the man.
"MY OLD LADY'S used to be playing second fiddle to my guitar. That's Leo Kottke's frank appraisal of what could be a potential problem in the personal life of any musician. The jealousy that might arise when more time is spent with an instrument — in his case the guitar — than with his loved ones.

"Fortunately my wife knew me before I was doing anything much with the guitar, so there's never any question (as happens sometimes) that it was my guitar or the music that she felt in love with rather than me!"

A slightly humorous yet mercilessly sincere comment from a man in whose life guitars now play a large part. For he's one of the most respected guitarists in the music business now, a man often known as "the guitarist's guitarist" because of the admiration he draws from his contemporaries.

On this trip to Britain — to play at the Cambridge Folk Festival and one London event — Leo's wife doesn't have too much to worry about. For he's only brought two guitars with him:

"One, believe it or not, is a Leo Kottke model Rainsong guitar. That sounds like a crazy name, but Bumi's aunt for some unpronounceable Yugoslavian name that belongs to the guy who made it. His name means 'Gift From God'."

"I had one once, but it was stolen. His name was Ulric Ray, an exceptional one. You know what guitars should sound like: or so I think they should sound like harmonicas."

"I've got some ideas about what guitars should sound like: or so people say."

"For example I like Japanese pick guards because they're not so sophisticated as others, but they would better off. This two gets out of the speaker in a way of being tuned again."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such an instrument of secrets. If I see a kid who's only been playing a couple of weeks I'll watch him closely, because he is bound to accidentally find something that I haven't in all these years."

"That's the reason the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's the reason the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such an instrument of secrets. If I see a kid who's only been playing a couple of weeks I'll watch him closely, because he is bound to accidentally find something that I haven't in all these years."

"That's the reason the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such an instrument of secrets. If I see a kid who's only been playing a couple of weeks I'll watch him closely, because he is bound to accidentally find something that I haven't in all these years."

"That's the reason the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's the reason the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The mixing is what I do. I put the sound together in a way that makes it sound different."

Get your axe out of here!
L E T S F A C E I T, Southend isn't famous for much. Apart from being quite a long way out of London, there's not too much that can be said in its favour by way of history. As far as I'm concerned, it's the sea-front isn't even that good. Southend's name is about to be put on the map by a bunch of country and western-lovin' rock'n'rollers called the Kursaal Flyers.

Did the man say "country and western-lovin' rock'n'roll"? I ask you. Well, have a sniff at the Kursaals and see if a better description is possible. One thing's for sure, though, the Kursaal Flyers are shaping up to give Britain's music an almighty kick in the pants... and that means leaving pubs behind.

Vocalist Paul Shuttleworth, drummer Bill Birch and guitarist Graeme Douglas played together in various local bands before deciding to form a pub-country outfit called Big Foot, a progressive new outfit. Shuttleworth left to form a country-rock outfit called Go Pin, where he met up with guitarist Vic Collins. The four eventually put together to form the Kursaal Flyers, establishing the sounds of bass guitar, rhythm guitar, vocalist of a number of country and rock bands, in the process.

After a bit of rehearsal, the line-up decided to gig and opened the 1965 season on the Blues Bar, a pub in Southend. After two months, they managed to break into the more popular London markets. Things started to move up with the Kursaal Flyers now starting to club to concert. They've now left the Blue Boar gig, but after they left them think about the future. They've all a lot more seriously and made audiences make the Kursaal Flyers take it seriously.

Kursaal-Flyers are shaping up to give Britain's music an almighty kick in the pants... and that means leaving pubs behind.
The Led Zeppelin Story

A four page DISC special on the kings of heavy metal

Compiled by Harry Doherty

That’s not the way to enter your- self.

That’s not the way to determine to let everyone in England know what we’re about, because I’m sure that at that time, no one knew.

Right from the start, Zeppelin decided to incorporate a large part of their effort on America. Their first album, "Led Zeppelin," was released in the US with little fanfare. The second album had a much faster entry. The US, in fact, was the only country where Zeppelin managed to get a major hit. Enthusiastic audiences brought in their own "sound" in the States because the band had to flood hundreds of thousands of people who were not used to such theatre. The first time, Zeppelin saw a side to American success that they didn’t like. So, they turned towards "Led Zeppelin II," they still got bigger and bigger.

Every week in DISC — a colour poster and life story of a star name.

Next week: NAZARETH.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.

Zeppelin’s first postures of forgiveness to America came a short time after the announcement of "Led Zeppelin," in 1969. They explained why they had turned down an offer of $300,000 for two US gigs and what they didn’t think of the time, at all. They also played a recording track and no one got upset about it.

"I think that’s simply because audiences are obviously on equal terms with musicians now, so that should be musicans to be raised to.
Left to right — John Paul Jones  Robert Plant  Jimmy Page  John Bonham

Led Zeppelin

See overleaf for their personal profiles and a complete discography.
Led Zeppelin

See overleaf for their personal profiles and a complete discography.
Page: Jimmy Page  
Date of Birth: January 9, 1944. Jimmy Page was the founder of Led Zeppelin. He's the oldest and most experienced member of the band. Incredibly, he didn't start playing guitar until he was 15. The spark that lit the fuse was Chuck Berry's song called "Roll Over Beethoven." On hearing it, Page started learning.

Plant: Robert Plant  
Age: 56.  
Date of Birth: March 28, 1948. Robert Plant didn't really want to be a rock 'n' roll musician, but he was put into music, he was heading in that direction.

Jones: John Paul Jones  
Age: 52.  
Date of Birth: January 3, 1946. John Paul Jones was the founder of Led Zeppelin. He's the oldest and most experienced member of the band. Jones has made considerable contributions to the band, particularly in terms of his prowess as a musician, which has been praised and influential.

Bonham: John Bonham  
Age: 28.  
Date of Birth: May 31, 1948. John Bonham was the founder of Led Zeppelin. He's the oldest and most experienced member of the band. Bonham has been described as one of the most influential and cer"
Brian Robertson and Scott Gorham are the two lively "new" front men in Thin Lizzy. They bring the band's line-up to four and add a new fatter sound to the music.

How and when did these two very different characters join the Lizzy team?

"It was getting to the stage where Phil, our bass player, was saying, 'That's it,' you know, the band would have to split up," said Brian in his unmistakably Scottish accent. "He'd get through to many guitar players and was going to give up.

"I came down to London. I didn't know any of their songs before.

"Scott played differently from me," added Brian. "I'm not too hot on rhythm guitar - there's a lot of rhythm things that I can't get - but Scott plays differently from me.

I went down to see them and had a blow with them on guitar and it just clicked. I joined the team and had a blow with them on our next tour and I stayed with them. I had a great rapport between the two of us that was incredible. We still listen to some of the tapes now and they're great.

"I'd got used to playing with small 50 watt amps," said Scott. "I walked in to the stage and they had these 200 watt stacks. I didn't know what to do, but I started playing anyway. Phil kept on shouting, 'Turn it up, turn it up.' So I did, and it was great.

Good fun."

"Scott plays differently from me," added Brian. "I'm not too hot on rhythm guitar - there's a lot of rhythm things that I can't get - but Scott plays differently from me.

"That's how it turns out that I do more solos on albums than he does.

As the conversation turned to records, the state of play with their new single, Human, was discussed. Were they pleased with the way it was..."
**The man who knew Elton as a run-around boy**

**STEPHEN JAMES is Director of the Record Division of Dick James Music and he is a worried man.**

His company, owned by his father Dick James, has already won the Queen's Award for Industry — in 1971 — and he is wondering if he can win it again.

To get the Award you have to show a steady increase of considerable achievement.

But since DJM is currently showing an export increase of some 300 per cent, Stephen James hardly has a cause for concern.

James admits that much of his company's present financial boom comes from the success of their own performers. Elton John, whose contract is under discussion, is one of the youngest singers the company has ever stocked. His new album, with the confidence to go on from the success of the last, is set for late 1975.

James is also aware that much of the company's present financial health is based on the fact that he has not had the chance to use his stock of artists to their full potential. Elton John, for example, has not been able to establish himself on the world stage, so that DJM's competitors, particularly the American companies, have not been able to use their artists to their full potential.

James is aware that much of his company's present financial boom comes from the success of their own performers. Elton John, whose contract is under discussion, is one of the youngest singers the company has ever stocked. His new album, with the confidence to go on from the success of the last, is set for late 1975.

James admits that much of his company's present financial boom comes from the success of their own performers. Elton John, whose contract is under discussion, is one of the youngest singers the company has ever stocked. His new album, with the confidence to go on from the success of the last, is set for late 1975.

James is aware that much of the company's present financial health is based on the fact that he has not had the chance to use his stock of artists to their full potential. Elton John, for example, has not been able to establish himself on the world stage, so that DJM's competitors, particularly the American companies, have not been able to use their artists to their full potential.

James admits that much of his company's present financial boom comes from the success of their own performers. Elton John, whose contract is under discussion, is one of the youngest singers the company has ever stocked. His new album, with the confidence to go on from the success of the last, is set for late 1975.

James is aware that much of the company's present financial health is based on the fact that he has not had the chance to use his stock of artists to their full potential. Elton John, for example, has not been able to establish himself on the world stage, so that DJM's competitors, particularly the American companies, have not been able to use their artists to their full potential.

James is aware that much of the company's present financial health is based on the fact that he has not had the chance to use his stock of artists to their full potential. Elton John, for example, has not been able to establish himself on the world stage, so that DJM's competitors, particularly the American companies, have not been able to use their artists to their full potential.

James is aware that much of the company's present financial health is based on the fact that he has not had the chance to use his stock of artists to their full potential. Elton John, for example, has not been able to establish himself on the world stage, so that DJM's competitors, particularly the American companies, have not been able to use their artists to their full potential.
NEW CENSATION
DJLSM 449 - Full Price

HERBIE HANCOCK
'Kawaida'
DJSLM 2009 - Mid Price

GENO WASHINGTON - 'Hold On Momma'
DJS 393 (4 July)

HARPO - 'Movie Star'
DJS 400 (18 July)

BERNIE HANCOCK
'Dream City'
DJS 396 (25 July)

JOHN KIRBY SIXTEEN
'The Biggest Little Band In The Land'
DJML 049 - Budget Jazz Series

SUE GLOVER - 'Beggars Can’t Be Choosers'
DJS 397 (29 August)

DAVID MARTIN - 'Can’t Smile Without You'
DJS 402 (25 July)

DANNY ICIRWAN - 'Dream City'
DJS 398 (29 August)

ROCK ISLAND LINE - 'Long Time No See'
DJS 399 (1 August)

HARPO - 'Movie Star'
DJS 400 (18 July)

RAY HAMILTON - 'Pretty Flamingo'
DJS 401 (25 July)

JOHN KIRBY SIXTEEN
'The Biggest Little Band In The Land'
DJML 049 - Budget Jazz Series

SUE GLOVER - 'Beggars Can’t Be Choosers'
DJS 397 (29 August)

DAVID MARTIN - 'Can’t Smile Without You'
DJS 402 (25 July)

DANNY ICIRWAN - 'Ram Jam City'
DJS 394 (8 August)

PETER D. KELLY - 'Hot Diggity Dog'
DJS 403 (1 August)

MITCH HILLER - 'It's Only Love'
DJS 406 (22 August)

RAY HAMILTON - 'Pretty Flamingo'
DJS 401 (25 July)

JOHN KIRBY SIXTEEN
'The Biggest Little Band In The Land'
DJML 049 - Budget Jazz Series

SUE GLOVER - 'Beggars Can’t Be Choosers'
DJS 397 (29 August)

DAVID MARTIN - 'Can’t Smile Without You'
DJS 402 (25 July)

DANNY ICIRWAN - 'Ram Jam City'
DJS 394 (8 August)

PETER D. KELLY - 'Hot Diggity Dog'
DJS 403 (1 August)

MITCH HILLER - 'It's Only Love'
DJS 406 (22 August)

THE DICK JAMES ORGANISATION
DJM RECORDS

DICK JAMES MUSIC PUBLISHING
24-TRACK, IN-HOUSE RECORDING STUDIO
DEJAMUS FILM DIVISION, IN-HOUSE ARTISTES AGENCY

JAMES HOUSE 71-75 NEW OXFORD STREET LONDON WCI A 1DP TELEPHONE 01-836 4864
CABLES DEJAMUS LONDON WCI TELEX 27135 (DEJAMUS LONDON)
**Death to Pop! Who's next for the chop?**

IT SEEMS THAT most of the record-buying public were seriously affected by the sudden outburst of recent hot weather. Many seem to have hesitated before spending their precious pounds on their five records, so many artists have found themselves in an awkward position with their fickle fans.

Gary Gilflter doesn't think whether he's coming or going; Kenny, Mud and The Rubettes aren't exactly taking a leaf out of their neighbours' exposure, and Roy Wood seems to be the latest victim of 'sticking to the hit formula' with disastrous results.

Slade are suicidally elaing to their path to oblivion, and Bowie seems to have lost half of his fans due to his absence. Marc is just too late. Something tells me that the name of Michael and David 'Big Boy' Cassidy will survive. Has Bryan Ferry been looking for a Bunky Musel?

It's time some talent chartville. Who will be next for the chop? Death to the long, live talent. Steve (a devoted New York Dolls fan), Kings Road, Stretford, Manchester.

---

**Sim Quatro, etc. were the best...**

**Diana supreme...**

**April shower...**

**Low Rollers...**

**Be Bop Deluxe...**

**Not Fryr funny...**

**Bolan neglected...**

**Bowie's Dead Saga—part 194...**

**Record company spokesmen have stated that Marc Bolan and T Rex stated that 'New York City' was not to be released as a single, because Marc Bolan...**

**Cassidy censored...**

**I am writing to tell all these Marc Bolan fans who think Marc is...**

---

**Sim Quatro, etc. were the best...**

**Diana supreme...**

**April shower...**

**Low Rollers...**

**Be Bop Deluxe...**

**Not Fryr funny...**

**Bolan neglected...**

**Bowie's Dead Saga—part 194...**

**Record company spokesmen have stated that Marc Bolan and T Rex stated that 'New York City' was not to be released as a single, because Marc Bolan...**

**Cassidy censored...**

---

**Sim Quatro, etc. were the best...**

**Diana supreme...**

**April shower...**

**Low Rollers...**

**Be Bop Deluxe...**

**Not Fryr funny...**

**Bolan neglected...**

**Bowie's Dead Saga—part 194...**

**Record company spokesmen have stated that Marc Bolan and T Rex stated that 'New York City' was not to be released as a single, because Marc Bolan...**

**Cassidy censored...**

---

**Sim Quatro, etc. were the best...**

**Diana supreme...**

**April shower...**

**Low Rollers...**

**Be Bop Deluxe...**

**Not Fryr funny...**

**Bolan neglected...**

**Bowie's Dead Saga—part 194...**

**Record company spokesmen have stated that Marc Bolan and T Rex stated that 'New York City' was not to be released as a single, because Marc Bolan...**

**Cassidy censored...**

---

**Sim Quatro, etc. were the best...**

**Diana supreme...**

**April shower...**

**Low Rollers...**

**Be Bop Deluxe...**

**Not Fryr funny...**

**Bolan neglected...**

**Bowie's Dead Saga—part 194...**

**Record company spokesmen have stated that Marc Bolan and T Rex stated that 'New York City' was not to be released as a single, because Marc Bolan...**

**Cassidy censored...**
The Good Doctors Records

How many albums have Doctor Feelgood released and what are they called? Doctor Feelgood have released several albums. Some notable titles include 'Sneak Preview' and 'The Big Live'.

What is the tentative title of the upcoming Harry Chapin album? The tentative title of the upcoming Harry Chapin album is 'Harry Chapin 5'.

Is the record company for the Beach Boys albums mentioned? Yes, the record company for the Beach Boys albums is Capitol Records.

Can you provide information on the address for ordering books and record club information? Yes, the address for ordering books and record club information is GROUNDBREAKER, 250 TRED-compton Rd, Andover, Mass. 01810.

Did Paul McCartney leave the Beatles? Yes, Paul McCartney officially left the Beatles in 1970.

What is the title of Diane Solomon's fan club magazine? The title of Diane Solomon's fan club magazine is 'Diane Solomon's Corner'.

What is the title of the magazine 'The Disc Magazine'? The title of the magazine is 'The Disc Magazine'.

Are there any special offers mentioned? Yes, there is a special offer for fans who subscribe to the Daily Mirror's Disc Club, offering a free cassette tape.

Is there a fan club for Doctor Feelgood? Yes, there is a fan club for Doctor Feelgood called 'Doctor Feelgood Fan Club'.

Can you provide information on the address for ordering posters and records? Yes, the address for ordering posters and records is DOCTOR FEELGOOD FAN CLUB, 250 TRED-compton Rd, Andover, Mass. 01810.
When a R.A.M. makes it big, there's a lot of satisfaction and money for all concerned, especially those in the group. If they hung on to that band until it disintegrated, one could really blame them—especially if the band turned out to be one of the most successful ever. Like Deep Purple for example.

That's why the timing at Ritchie Blackmore's departure has been both with admiration by many people. For Deep Purple has ventured into a brand new group and in many ways is starting from scratch. The group currently bears his name—but even that is only temporary.

"For the first album, the group will be called Ritchie Blackmore's Rainbow, but we hope after that to just be known as Rainbow," Ritchie explains.

The only reason for using my name in the first place is to attract people to the album who might otherwise have passed it by. So we will buy it just because of my name, but at least they might give it a listen.

"Anyway, who's my name being so good? After all I'm just the warm-up, and not a very accomplished one at that."

Strangled laughter from his side prevails the former member. Ronnie Dio had accompanied his new refrain, and thrived that statement with the contempt it deserved. The audience was almost a shock from Rainbow, and the too famous statement: "Well, I'm Ritchie Blackmore, and that's more than me."

Ritchie was with LE, a group who enjoyed Purple's patronage for some time before the band's recent label. But now they

**BARGAIN BASEMENT**

**POSTERS & ITEMS FROM**

**BRITAIN'S N.1 ROLLER CENTRE!**

**ROLLERS IN KILTS RSP.**

**$55 per inc.**

**Also large colour posters inc.**

**MICK RONSON**

**RICK THE BODY**

**MARC BOLAN**

**ESSEX (Red Rose)**

**ROGER DALTRY**

**"CARDS & POSTERS"**

22 MOUNT STREET, BIRMINGHAM 4

[Just visit them on posters only]

**SUPER METAL MUSICAL POSTERS**

**BAY CITY ROLLERS**

**SUPER METAL MUSICAL POSTERS**

**ALL WOOL TARTAN**

**GLOVES IN RED.**

**EACH**

**INC & P**

**ROCK ROLLER LINE-UP RSP.**

**ROLLERS IN KILTS RSP.**

**Wool TARTAN**

**SCARVES IN RED.**

**ROLLERS IN 24 COLOURS**

**$55 per inc.**

**Also large colour posters inc.**

**MICK RONSON**

**RICK THE BODY**

**MARC BOLAN**

**ESSEX (Red Rose)**

**ROGER DALTRY**

**"CARDS & POSTERS"**

22 MOUNT STREET, BIRMINGHAM 4

[Just visit them on posters only]
"Procol's Ninth" (Chrysalis CHR 1080).

Best known for their anthems - A Whiter Shade of Pale, Homebush, A Salty Dog - and recently Grand Hotel, Procol Harum apply their ingenuity and technical abilities to every song they record. Since reaching their peak with "Broken Barricades" their music has levelled off. Although this has occurred at a high standard neither "Procol's Ninth" nor the previous album "Exotic Birds And Fruit" made the impact of "Barricades" or "Grand Hotel".

At one time Harum were sort of cute Dec, receiving praise from their limited public and critics alike. They have now become an influential force of the pop rock scene. "Procol's Ninth" is produced by the equally influential team of Leiber and Stoller. This combination of talents has produced a raunchy, good-time album with a distinct nostalgic element.

The nostalgic flavour stems from the three ingredients - stylistic devices that span the '60s - "Takin' The Time", the two mid-'60s "tribute" songs - Leiber and Stoller's "Kiss Me Kate" and getting and the Beatles' Eight Days A Week, and a package of two musical passages that link the band back to Procol tunes. Without A Doubt, which in spirit is Patti Page's "Letter Writer"; a three verse ditty written with Leid's distance aspiring to success, a novel and a play has a musical payoff of its own. It is a song that is a few bars

manages to slide through Grand Hotel back to "Shine on Brightly" days.

The other tunes, notably on side one, though typically Procol Harum, individually strong are somehow unable to throw up any real standout tracks except perhaps "The Unguent Ails" - two of the band's finest. Mick Grabham a chance to cut some souring guitar lines in and out of B.J. Wilson's "slag" and "cowbell" drumming.

Still, Procol Harum are very definitely a band that create albums where things ease some subtle and consistently memorable songs from the initially apparent blandness. Although "Procol's Ninth" is not a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, pleasing tunes, it is a collection of nice, Please allow me to correct and complete the sentence: "It's not easy to live up to a single that made it painfully obvious that Abbe..."
He arrived a day late and rather angry at the treatment he had had at Heathrow airport. When he found he would be landed with a huge tax bill if he moved out of the VIP lounge, he made a scene, and they went wrong in style.

**SOLUTION**
ACROSS
1 He gets a request from the Carpenters (2,5)  
7 Girl on wheels (5)  
8 The skirt, we hear, for Miss Riperton (6)  
9 Rogue member of a one-time band? (8)  
10 Does Mike's name suggest Scottish clothes? (8)  
12 They were guilty hit-makers (6)  
15 Too early, Lady wants sent in (8)  
18 A sign that it's a Jon Lord suite (6)  
19 Osmond sister... (5)  
20 ... and some morally good brothers (8)

DOWN
1 Manchester girl (7)  
2 A wizard at that? (7)  
3 What the song remains on Vinyl today (4)  
4 The disaster there was in New York in 1961 (6)  
5 She sings some of the music he requested (4)  
6 Shelley or Skelton, perhaps (5)  
11 He appears with Enrak on a Nilsson disc (7)  
14 Wowie (7)  
17 She and Sue made a track for Buddy Holly (5)  
18 Doing for the moon? (6)  
16 Rod starts giving us something to eat (4)  
17 It's brown for the cowboys (4)  

**DISCWORD**
Six Albums To Win!
Send your entries to Discworld, 24/34 Meymott Street, London, SE1 9LU to arrive by first post Monday morning.
MEANWHILE, BACK WITH *BATTY 80IC5 FROM FRESCO-LE-RAYE - LOOKING FOR THEIR QUICKLY! WE MUST GET YOU ON AND THE GIZZARD SINCE I LEFT THEM TO BECOME NARRATOR IN FINDING OUT WHAT HAS HAPPENED TO IZZY V'DERE. WITCH WHEY WORLD-FAMOUS ALL THIS BROODING EVENING MEAL!

TO ACHIEVE MY ALPHABET LEARNING POP SINGER. AMBITION OF

THE JOKES

ARE NORMALLY A LITTLE LONGER THAN THIS. I WANT TO BECOME A HUMAN BEING, BUT I'M NOT SURE OF WORDS" AS WE COUNT YOUR ENTRIES. THE MORE PEOPLE WHO SEND IN, THE BETTER ---

THE INSTANT GARBAGE COLUMN RETURNS NEXT WEEK. SEND ALL ENTRIES (OR LARGE SAE) -- Win THE CONTEST!

WITNESS THE DUO OF TERRY "PHIL" "BANSHEE" STUFLIN AND TERRY "HOME" CRISP. MAKING NO DIFFERENCE WHO THEY ARE; MEANT FOR SOMEONE ELSE BUT, THEY DO -- WE NEEDED A LEARNING PROGRESS THAT GIVES YOU THE CHANCE TO PROCEED WITH YOUR SCIENCE OF PERFECTION.

NOW. THE FIRST THING I NEED IS FULL OF MERRINGE PIE? WELL. YOU MAY NOT GET THAT FAR, BUT AT LEAST YOU'LL HAVE ANOTHER UNPOPULARITY POLL "ANSWER YES! HERE. ONCE AGAIN. IS IT LOOKS LIKE HE'S 'A CHANGE IS AS NICE AS A KISS'," ANSWER NO! HERE. "MY FRIEND IS THAT I HAVE NOW BEEN TRANSFORMED INTO THE SON OF A WITCH. AS A REWARD FOR YOUR TRUST IN ME, PUBLIC KNEE.CAP AND PROFESSIONAL GYMNASTICS, PUBLICITY PHOTOGRAPH MUST BE INTERESTED IN BEING A HUMAN BEING.

THE MEANING OF WORDS"

'This week we publish the results of our third annual Unpopularity Poll. Readers have been asking us, "When is the next one going to come out?" Well, we've been working on it for months, and we're finally ready to announce the results.

1. Most Alfred Hitchcock
2. Most Over-Rated Singer
3. Most Over-Rated Television Personality
4. Most Overtaxed Group
5. Most Overtaxed Singer
6. Most Overtaxed Film

We've already received over 50,000 entries, and we're confident that the results will be just as interesting as the previous two polls. So, if you haven't already sent in your vote, be sure to do so soon.

DISC is published by IPC Specialist and Professional Press Ltd, Sunbury House, 1 Thayer Way, Sutton, Surrey, SM1 4QQ. It is sent to subscribers at the above address, and is available for purchase at 25p per copy. Subscribers should write to the editorial offices for details of how to order any back issues. Students' discounts apply to all issues. The content of DISC is protected by copyright. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the publisher. DISC reserves the right to refuse any subscription.

Next week: Will izzy Ryder change into a duck? Will he get up at the quack of dawn?
The 'Action' group discuss their return to favour — and the latest batch of accusations from the critics who hate them.

**Judge Dread**

Here come de Judge — and we ask is he the naughtiest man in pop?

**The Sweet:**

The 'Action' group discuss their return to favour — and the latest batch of accusations from the critics who hate them.

**The King Singers:**

The band who do Bowie — but hadn't heard his song before they recorded it!

---

**Frankie Valli** and the Four Seasons had a hit back in 1962 with the song *Sherry*. An evergreen 'summary' number it has been re-recorded and released by an unknown artist called Adrian Baker. Slim, tall and dark he is the classic "good looker". Talking he appears shy and unsure of himself.

"With *Sherry* I did a three part harmony and the lead voice. Every verse is tracked separately in the studio. To record it you start with the basic drums and then you add everything from there. I did everything myself for a special recording we had to do for "Top Of The Pops", the only instrument I didn't play was the drums. We made that tour in three hours and I did the mixing as well, we were working like mad." To go from relative obscurity to "TOTP" is quite a jump. Was there any point where Adrian felt he had made the break?"It just happened I think. *Sherry* was done on the spur of the moment — it is just a vehicle to get into the charts." "I've got to get recognition first," continued Adrian. "Then I can start doing my own style of music. Possibly after the next one or two singles,"...