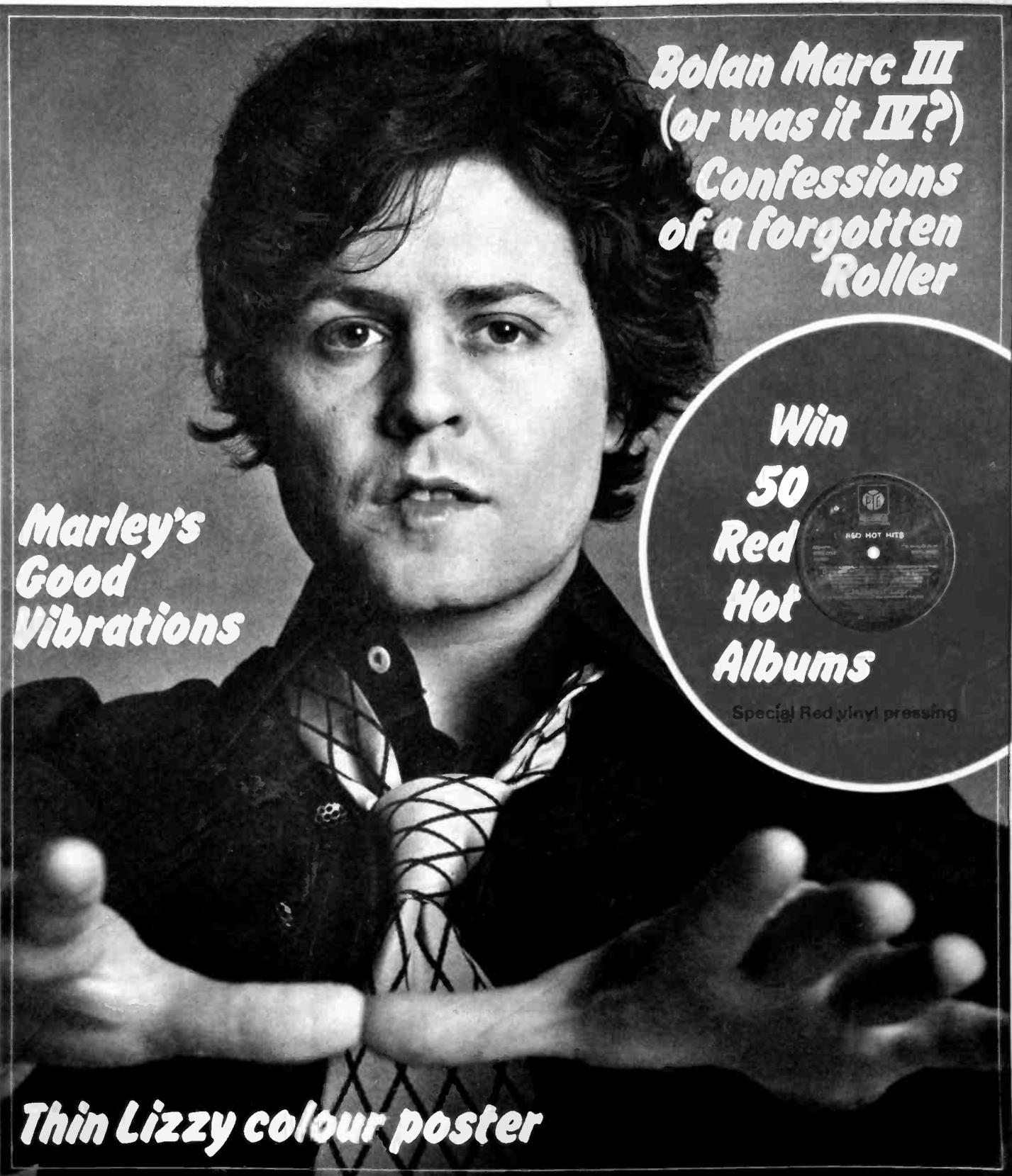


RECORD MIRROR

26 June 1976 12p

3 DISC



*Bolan Marc III
(or was it IV?)
Confessions
of a forgotten
Roller*

*Marley's
Good
Vibrations*

*Win
50
Red
Hot
Albums*



Special Red vinyl pressing

Thin Lizzy colour poster

British Top 50 Singles

1	2	YOU TO ME ARE EVERYTHING, Real Thing	Pye
2	1	COMBINE HARVESTER, Wurzels	EMI
3	3	SILLY LOVE SONGS, Wings	EMI
4	4	YOU JUST MIGHT SEE ME CRY, Our Kid	Polydor
5	8	TONIGHT'S THE NIGHT, Rod Stewart	River
6	19	YOUNG HEARTS RUN FREE, Candi Staton	Warner Brothers
7	20	LET'S STICK TOGETHER, Bryan Ferry	Island
8	6	HEART ON MY SLEEVE, Gallagher & Lyle	A&M
9	7	JOLENE, Dolly Parton	RCA
10	17	THE BOYS ARE BACK IN TOWN, Thin Lizzy	Vertigo
11	21	LEADER OF THE PACK, Shagr1 Las	Charley & Contempo
12	10	SHOW ME THE WAY, Peter Frampton	A&M
13	22	SOUL CITY WALK, Archie Bell & The Drells	Philadelphia
14	5	NO CHARGE, JJ Barrie	Power Exchange
15	23	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
16	25	THE WANDERER, Dion	Phillips
17	14	THIS IS IT, Melba Moore	Buddah
18	43	KISS AND SAY GOODBYE, Manhattans	CBS
19	11	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
20	24	THE CONTINENTAL, Maureen McGovern	20th Century
21	45	THE BOSTON TEA PARTY, Sensational Alex Harvey Band	Mountain
22	44	I LOVE TO BOOGIE, T. Rex	EMI
23	9	MY RESISTANCE IS LOW, Robin Sarestedt	Decca
24	28	THE FLASHER, Mistura/Lloyd Michels	Route
25	18	FERNANDO, Abba	Epic
26	31	WHAT A WONDERFUL WORLD, Johnny Nash	Epic
27	-	ROUSSOS PHENOMENON, Demis Roussos	Phillips
28	16	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	Buddah
29	13	SHAKE IT DOWN, Mud	Private Stock
30	12	FOOL TO CRY, Rolling Stones	Rolling Stones
31	34	DANCE THE BODY MUSIC, Outbase	Bronze
32	26	LOVE HANGOVER, Diana Ross	Tamla
33	15	DEVIL WOMAN, Cliff Richard	EMI
34	42	I RECALL A GYPSY WOMAN, Don Williams	ABC
35	47	MISTY BLUE, Dorothy Moore	Contempo
36	33	REQUIEM, Silk	Bell
37	29	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
38	30	DAWN, Filntlock	Pinnacle
39	32	I'M YOUR PUPPET, James & Bobby Purify	Mercury
40	37	DON'T WANNA PLAY HOUSE, Tammy Wynette	Epic
41	46	MY SWEET ROSALIE, Brotherhood of Man	Pye
42	-	A LITTLE BIT MORE, Dr. Hook	Capitol
43	-	YOU ARE MY LOVE, Liverpool Express	Warner Bros
44	40	COULD IT BE MAGIC, Donna Summer	GTO
45	36	SOLD MY SOUL FOR ROCK 'N' ROLL, Linda & The Funky Boys	Spark
46	48	TIGER BABY/NO NO JOE, Silver Convention	Magnet
47	-	MAN TO MAN, Hot Chocolate	RAK
48	-	IT ONLY TAKES A MINUTE, 100 Ton & A Feather	UK
49	50	TUBULAR BELLS, Champs Boys	Phillips
50	-	ME AND BABY BROTHER, War	Island

* BECAUSE the Shagr1 Las have their single 'Leader Of The Pack' out on two different labels, it has been decided by the British Market Research Bureau that the sales should be combined for the purposes of the chart placing.

Star Breakers

1	ONE PIECE AT A TIME, Johnny Cash	CBS
2	GOOD VIBRATIONS, Beach Boys	Capitol
3	SUNDAY, Buster	RCA
4	YOUNG GIFTED AND BLACK, Bob & Marcia	Trojan
5	A FIFTH OF BEETHOVEN, Walter Murphy	Private Stock
6	C'MON MARRIANNE, Donny Osmond	Polydor
7	ALL SUMMER LONG, The Tones	Magnet
8	OVERNIGHT SENSATION, Raspberries	Capitol
9	THE MORE I SEE YOU, Peter Allen	A&M
10	KANGAROO ROCK, Hank Mizell	Charly

Yesterday Charts

5 YEARS AGO

1	1	CHIRPY CHIRPY CHEEP CHEEP,	Middle of The Road
2	8	I DID WHAT I DID FOR MARIA,	Tony Christie
3	4	THE BANNER MAN,	Blue Mink
4	5	I'M GONNA RUN AWAY FROM YOU,	Tammi Lynn
5	6	LADY ROSE,	Mungo Jerry
6	7	HE'S GONNA STEP ON YOU AGAIN,	John Kongas
7	2	KNOCK THREE TIMES,	Dawn
8	-	DON'T LET IT DIE,	Hurricane Smith
9	-	CO CO,	The Sweet
10	9	I AM... I SAID,	Neil Diamond

10 YEARS AGO

1	2	PAPERBACK WRITER,	The Beatles
2	1	STRANGERS IN THE NIGHT,	Frank Sinatra
3	5	MONDAY, MONDAY,	The Mamas & Papas
4	5	WHEN A MAN LOVES A WOMAN,	Percy Sledge
5	-	SUNNY AFTERNOON,	The Kinks
6	7	DON'T BRING ME DOWN,	The Animals
7	-	DON'T ANSWER ME,	Cilla Black
8	-	RIVER DEEP, MOUNTAIN HIGH	Ike & Tina Turner
9	4	SORROW,	The Merseys
10	10	UNDER OVER SIDEWAYS DOWN,	The Yardbirds

15 YEARS AGO

1	1	SURRENDER,	Elvis Presley
2	2	RUNAWAY,	Del Shannon
3	-	TEMPTATION,	The Everly Brothers
4	7	PASADENA,	The Temperance Seven
5	3	THE FRIGHTENED CITY,	The Shadows
6	4	HELLO MARYLOU/TRAVELLIN' MAN,	Ricky Nelson
7	6	YOU'LL NEVER KNOW,	Shirley Bassey
8	5	BUT I DO,	Clarence Frogman Henry
9	-	POP GOES THE WEASEL,	Anthony Newley
10	10	HALFWAY TO PARADISE,	Billy Fury

UK Soul Top 20

1	1	YOUNG HEARTS RUN FREE,	Candi Staton
2	2	YOU TO ME ARE EVERYTHING,	The Real Thing
3	5	MISTY BLUE,	Dorothy Moore
4	-	KISS AND SAY GOODBYE,	The Manhattans
5	8	TURN THE BEAT AROUND,	Vicky Sue Robinson
6	3	SOUL CITY WALK,	Archie Bell & The Drells
7	7	A FIFTH OF BEETHOVEN,	Walter Murphy
8	4	THIS IS IT,	Melba Moore
9	-	ME AND BABY BROTHER,	War
10	11	THE FLASHER,	Mistura
11	5	MIDNIGHT TRAIN TO GEORGIA,	Gladys Knight & The Pips
12	20	TUBULAR BELLS,	The Champs Boys Orchestra
13	-	FOXY LADY,	The Crown Heights Affair
14	9	LET'S MAKE A BABY,	Billy Paul
15	12	YOU'RE MY EVERYTHING,	Lee Garrett
16	-	I'LL BE GOOD TO YOU,	The Brothers Johnson
17	-	TEAR THE ROOF OFF THE SUCKER,	Parliament
18	-	TIGER BABY,	Silver Convention
19	-	WONDERFUL WORLD,	Johnny Nash
20	13	NINE TIMES,	The Moments

US Soul Top 20

1	2	SOMETHING HE CAN FEEL	Aretha Franklin
2	1	SOPHISTICATED LADY	Natalie Cole
3	3	WHO LOVES YOU BETTER, (Part 1)	Isley Brothers
4	4	KISS AND SAY GOODBYE	Manhattans
5	8	TEAR THE ROOF OFF THE SUCKER	Parliament
6	9	HEAVEN MUST BE MISSING AN ANGEL (Part 1)	Tavares
7	6	YOUNG HEARTS RUN FREE	Candi Staton
8	12	YOU'LL NEVER FIND ANOTHER LOVE	Lou Rawls
9	18	THIS MASQUERADE	George Benson
10	-	SOMEBODY'S GETTIN' IT	Johnnie Taylor
11	15	SO GOOD (To Be Home With You)	Tyrone Davis
12	18	THE LONELY ONE	Special Delivery
13	14	STROKIN' (Pt. II)	Leon Haywood
14	8	I WANT YOU	Marvin Gaye
15	19	LOVE	Graham Central Station
16	-	CANT STOP GROOVIN' NOW	B. T. Express
17	17	FOXY LADY	Crown Heights Affair
18	11	YES, YES, YES	Bill Crosby
19	-	HEAR THE WORDS, FEEL THE FEELING	Margie Joseph
20	-	CAUGHT IN THE ACT (Of Gettin' It On)	Facts Of Life

British Top 50 Albums

1	1	GREATEST HITS, Abba	Epic
2	2	LIVE IN LONDON, John Denver	RCA
3	3	CHANGESONBOWIE, David Bowie	RCA
4	4	WINGS AT THE SPEED OF SOUND, Wings	EMI
5	5	INSTRUMENTAL GOLD, Various	Warwick
6	8	FRAMPTON COMES ALIVE, Peter Frampton	A&M
7	6	THE BEST OF GLADYS KNIGHT & THE PIPS,	Buddah
8	9	I'M NEARLY FAMOUS, Cliff Richard	EMI
9	12	HIT MACHINE, Various	K-Tel
10	7	BLACK AND BLUE, The Rolling Stones	Rolling Stones
11	-	HAPPY TO BE, Demis Roussos	Phillips
12	10	BREAKAWAY, Gallagher & Lyle	A&M
13	18	RAINBOW RISING, Ritchie Blackmore's Rainbow	Polydor
14	13	THEIR GREATEST HITS, 1971-76, The Eagles	Asylum
15	14	DIANA ROSS, Diane Ross	Tamla Motown
16	-	FOREVER AND EVER, Demis Roussos	Phillips
17	15	HAMILTON'S HOT SHOTS, Various	Warwick
18	45	MUSIC OF AMERICA,	Honco
19	11	FLY LIKE AN EAGLE, Steve Miller	Mercury
20	22	THE BEST OF JOHN DENVER, John Denver	Victor
21	27	JUKE BOX JIVE, Various	K-Tel
22	30	JAIL BREAK, Thin Lizzy	Vertigo
23	20	ROYAL SCAM, Steely Den	ABC
24	21	FABULOUS, The Stylistics	Avco
25	-	ROCK 'N' ROLL MUSIC, The Beatles	Parlophone
26	16	A TOUCH OF COUNTRY, Original Artists	Topaz
27	26	ROLLED GOLD, The Rolling Stones	Decca
28	29	RED CARD, Streetwalkers	Vertigo
29	36	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE	RCA
30	24	ROCK FOLLIES,	Island
31	23	SIMON AND GARFUNKEL'S GREATEST HITS,	CBS
32	17	SOME OF MY POEMS AND SONGS, Pam Ayres	Galaxy
33	28	PRESENCE, Led Zeppelin	Swan Song
34	37	A TRICK OF THE TAIL, Genesis	Charisma
35	35	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
36	32	BELLAMY BROTHERS,	Warner Bros
37	31	HOW DARE YOU, 10cc	Mercury
38	-	A LITTLE BIT MORE, Doctor Hook	Capitol
39	40	DESIRE, Bob Dylan	CBS
40	-	BAND ON THE RUN, Paul McCartney & Wings	Parlophone
41	-	WISH YOU WERE HERE, Pink Floyd	Harvest
42	19	WHO LOVES YOU, The Four Seasons	Warner Bros
43	-	GREATEST HITS, Barry White	20th Century
44	-	NO EARTHLY CONNECTION, Rick Wakeman	A&M
45	-	CRY TOUGH, Nils Lofgren	A&M
46	25	TONY MONOPOLY, Tony Monopoly	BUK
47	-	A NIGHT AT THE OPERA, Queen	EMI
48	38	DESTROYER, Kiss	Casablanca
49	-	ALIVE, Kiss	Casablanca
50	47	THE VERY BEST OF ROGER WHITTAKER	Columbia

US Top 50 Singles

1	1	SILLY LOVE SONGS, Wings	Capitol
2	2	GET UP AND BOOGIE, Silver Convention	Midland International
3	3	MISTY BLUE, Dorothy Moore	Melaco
4	5	SARA SMILE, Daryl Hall & John Oates	RCA
5	7	SHOP AROUND, Captain & Tennille	A&M
6	8	MORE, MORE, MORE (Part 1), Andrea True Connection	Buddah
7	9	AFTERNOON DELIGHT, Starland Vocal Band	Windong
8	4	LOVE HANGOVER, Diana Ross	Motown
9	10	I'LL BE GOOD TO YOU, Brothers Johnson	A&M
10	12	KISS AND SAY GOODBYE, Manhattans	Columbia
11	13	LOVE IS ALIVE, Gary Wright	Warner Bros
12	17	NEVER GONNA FALL IN LOVE AGAIN, Eric Carmen	Arista
13	14	TAKIN' IT TO THE STREETS, Double Brothers	Warner Bros
14	15	MOVIN', Brass Construction	United Artists
15	16	I WANT YOU, Marvin Gaye	Tamla
16	18	MIDNIGHT FEELS RIGHT, Starback	Private Stock
17	19	TAKE THE MONEY AND RUN, Steve Miller Band	Capitol
18	29	GOT-YO GET YOU INTO MY LIFE, The Beatles	Capitol
19	40	ROCK AND ROLL MUSIC, Beach Boys	Warner / Reprise / Brother
20	22	THE BOYS ARE BACK IN TOWN, Thin Lizzy	Mercury
21	6	SHANNON, Henry Gross	Lifesign
22	26	GET CLOSER, Seals & Crofts	Warner Bros
23	27	YOU'RE MY BEST FRIEND, Queen	Elektra
24	-	IF YOU KNOW WHAT I MEAN, Neil Diamond	Columbia
25	30	TODAY'S THE DAY, America	Warner Bros
26	31	LET HER IN, John Travolta	Midland International
27	28	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Arista
28	32	MAKING OUR DREAMS COME TRUE, Cyndi Greco	Private Stock
29	33	TEAR THE ROOF OFF THE SUCKER, Parliament	Casablanca
30	38	TURN THE BEAT AROUND, Vicky Sue Robinson	RCA
31	35	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
32	11	HAPPY DAYS (From The Paramount TV Series), Pratt & McCain	Warner / Reprise
33	37	I'M EASY, Keith Carradine	ABC
34	42	LAST CHILD, Aerosmith	Columbia
35	39	MAMMA MIA, Abba	Arista
36	41	SOMEBODY'S GETTIN' IT, Johnnie Taylor	Columbia
37	20	BARBIE'S THEME (Keep Your Eye On The Sparrow), Rhythm Heritage	ABC
38	50	GOOD VIBRATIONS, Todd Rundgren	Beasville
39	43	SOPHISTICATED LADY (She's A Different Lady), Natalie Cole	Capitol
40	44	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros
41	45	I NEED TO BE IN LOVE, Carpenters	A&M
42	23	RHIANON (Will You Ever Win), Fleetwood Mac	Warner / Reprise
43	49	A FIFTH OF BEETHOVEN, Walter Murphy & The Big Apple Band	Private Stock
44	24	WELCOME BACK, John Sebastian	Warner / Reprise
45	-	SILVER STAR, Four Seasons	Warner Bros
46	-	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE, Lou Rawls	Philadelphia International
47	47	WHO LOVES YOU BETTER, Part 1, Isley Brothers	T-Nack
48	-	FOOL FOR THE CITY, Foghat	Beasville
49	28	BOOGIE FEVER, Sylvester	Capitol
50	-	LVIN' AIN'T LVIN', First All	Arista

UK Disco Top 20

1	1	THIS IS IT, Melba Moore	Buddah
2	2	YOU TO ME ARE EVERYTHING, Real Thing	Pye
3	15	LET'S STICK TOGETHER, Bryan Ferry	Island
4	6	SILLY LOVE SONGS, Paul McCartney & Wings	EMI
5	8	SOUL CITY WALKING, Archie Bell and the Drells	Philadelphia
6	5	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros
7	7	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
8	3	MORE MORE MORE, Andrea True Connection	Pye
9	3	GET UP AND BOOGIE, Silver Convention	Magnet
10	9	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
11	14	THE WANDERER, Dion	Phillips
12	-	HOW'S YOUR LOVE LIFE, Lee Eldred	Mercury
13	18	A FIFTH OF BEETHOVEN, Walter Murphy	Private Stock
14	-	IT ONLY TAKES A MINUTE, Hundred Ton & A Feather	UK
15	-	SHOW ME THE WAY, Peter Frampton	A&M
16	10	THE FLASHER, Mistura with Lloyd Michels	Route
17	13	LOVE ME LIKE A LOVER, Tina Charles	CBS
18	20	LETS MAKE A BABY, Billy Paul	Philadelphia
19	12	COMBINE HARVESTER, The Wurzels	EMI
20	-	BOYS ARE BACK IN TOWN, Thin Lizzy	Vertigo

US Disco Top 20

1	1	WHERE THE HAPPY PEOPLE GO, The Trammps	Arista
2	2	TEN PER CENT, Double Exposure	Salsoul
3	3	NICE & SLOW, Jesse Green	Scepter
4	4	I'M GONNA LET MY HEART DO THE WALKING, The Supremes	Motown
5	5	LOVE TRILOGY, Donna Summer	Oasis
6	6	LOVE CHANT, Et's Second Coming	Silver Blue Records
7	7	TAKE A LITTLE, Liquid Pleasure	Midland Int'l
8	8	HEAVEN MUST BE MISSING AN ANGEL, Tavares	Capitol
9	9	GIVE A BROKEN HEART A BREAK / HAPPY MAN, Damon Harris	ATCO
10	10	TROUBLE MAKER / LOVER POWER, Roberta Kelly	Oasis
11	11	LOVE HANGOVER, Diana Ross	Motown
12	12	DESPERATELY, Barrabas	Atco
13	13	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy & The Vagabonds	Pye
14	14	ALWAYS THERE, Side Effects	Fantasy
15	15	ONE FOR THE MONEY, Whispers	Soul Train
16	16	MOVING IN ALL DIRECTIONS, People's Choice	TSOP
17	17	HOWS YOUR LOVE LIFE, Lead Eldridge	Mercury
18	18	NEW YORK CITY, Miroslav Vitios	Warner Bros
19	19	CATHEDRALS, D. C. Larue	Pyramid
20	20	PRETTY MAID, Pretty Maid Vo	American Arista

Record Mirror/ BBC Chart

Supplied by British Market Research Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

ALICE BACK IN ACTION

ALICE COOPER has formed a new band and has a new single and album released in July. The new band is called The Hollywood Vampire Orchestra and is made up of session musicians and people from the 'Nightmare' tour. The producer will be Bob Ezrin, who was involved in Alice's biggest hits.

The single, titled 'I Never Cry', is out on July 9. It is from the album, out on July 2, titled 'Alice Cooper Goes To Hell'. Alice describes the new album as an extension of the 'Welcome To My Nightmare' album.

Alice will tour with the new band through the Summer, in Canada and the States. He plans a British visit in late July, but only for promotion. No live dates are planned.



ALICE COOPER: new single, album and band

REAL THING SPECIAL

LIVERPOOL GROUP The Real Thing, currently in the charts, are to headline a special concert at Liverpool Stadium on July 17. They will be supported by Disco Tex. The show will also be presented at Cardiff Capitol Theatre on July 19.

A couple of changes have been made in the band's current British

tour. An addition is Great Yarmouth Tiffany's Ballroom on July 15. The concert at Warrington Lion Hotel has been brought forward from July 18 and July 11, and the show at Sunderland Annabelle's on July 18 has been cancelled.

After the tour the group go to America for a 10 day promotional visit.

GARY: ROMANCE OFF — TOUR ON?

GARY GLITTER'S romance with hair-dresser Mary Medalee is off. Gary gave up his career earlier this year, saying he wanted to give his life with Mary a chance. His previous marriage had broken down and his former wife has now remarried.

Meanwhile, offers have been pouring in from all over the world for Gary to come back to tour. Ray Brown, head of Ram and a personal friend to Gary, has already said that he would like Gary to come back to the music business.

Record Mirror understands that dates may be set up for Gary before the end of the year if he agrees to return.

Good time

Guys 'n' Dolls

TONY MACAULEY, song-writer and producer, is to produce Guys 'N' Dolls. His first record with the group comes out on July 9. Written by MacAuley, it's called 'If Only For The Good Times'.

At the end of August the group will star in their own hour long TV special and in October they start their first major British tour.



GARY GLITTER: in happier days with Mary Medalee

Essex stage comeback

DAVID ESSEX is to star in the rock version of 'War Of The Worlds'. It will be produced by Jeff Wayne. The musical — news of which was first announced in Record Mirror at the end of last year — will first appear on a double album in the late Summer. Wayne has already produced three albums for Essex.

Richard Burton is also expected to take a part in the musical. On record, he plays the part of 'The Warrior'. Essex will play the Artillery Man.

This marks a return for Essex to the theatre — he previously appeared in 'Godspell'. The album was recorded in Los Angeles.

Connolly's chance with Elton

BILLY CONNOLLY leaves for the States later this month to join Elton John on all but three dates there. The tour

finishes at Madison Square Gardens. Connolly has just released a new single 'No Chance (No Charge)'.



DAVID ESSEX

EXTRA G BAND

THE G BAND have added an extra concert to their tour at Norwich Theatre Royal on June 27.

The band had two of their guitars stolen from a dressing room at the New Theatre in Hull a few weeks ago. A 1965 white Fender Precision, registration L 32287, and a cherry red Gibson SG, No 898933. If you can help with their return, contact Bell Records on 01-491 3870.

ROSKO NOT QUITTING FOR GOOD

CONTRARY TO previous reports DJ Emperor Rosko is not quitting Britain for good. He plans to return to America in October or November for a few months to be with his sick father, Hollywood film producer, Joe Pasternak. However, he intends to return to Britain during the early part of next year.

Meanwhile, Rosko continues with his nationwide road show. Dates are: Bournemouth Cardinal Club (June 24), Birmingham University (25), Cirencester Corn Hall (26), Northampton Franklin Gardens (July 1), London River Plate House (2), Nuneaton Brancar Barracks (3), Ryde (Isle Of Wight) Carousel Club (8), Hastings Pier Pavilion (9), Blackburn Mecca (10), East Grinstead Felbridge Hotel (15) and Guildford Mecca (16).

Reading:

New names

MANFRED MANN'S Earth Band are among the new names announced for this year's Reading Festival on August Bank Holiday weekend. Also booked are Camel, Sutherland Brothers and Quiver, Colosseum II and Brand X. Other groups who were previously announced include Gong, Supercharge and Black Oak Arkansas.

Advance weekend tickets are now on sale at £5.95, a saving of one pound on the weekend admission price. Applications must be by post only before July 7 when further names will be added to the bill.

The tickets, which include VAT, camping and car parking, are available from the National Jazz Festival Ltd, Special Ticket Offer, PO Box 45Q, London W1A 4SQ. Only cheques and postal orders can be accepted and they should be crossed and made payable to the National Jazz Festival Ltd. A stamped addressed envelope should also be included.

She's a winner ...

CISSY STONE

and her breathtaking new single

Gone but not forgotten



F1364b



... a New Faces winner, destined for the top!

Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

Wurzels reap reward



THE WURZELS' single *Combine Harvester* finally reaps in the rewards of success. The band were invited to attend the Bath and West Show in Shepton Mallet recently, to present a cup to the winning tug o' war team. Girls from the Coates' clder stand presented bottles of scrumpy to the Wurzels.

Electric Laser ban

ELO HAD an unexpected change of programme at the weekend when they appeared at the London New Victoria. The Greater London Council banned them from using the laser beam as part of the lights during their show, saying that the lights were dangerous. ELO, who have used the lights throughout their British tour and on 68 dates in America, had to go without them.

Bolan boogies with six dates



MARC BOLAN: six London concerts

HOT CHOCOLATE WHIP IT UP

Nationwide Tour — 25 towns

HOT CHOCOLATE whose current single is 'Man To Man' are to headline a nationwide tour covering 25 towns in the Autumn. The tour starts on September 22 at Croydon Fairfield Hall.

Further dates are: Wolverhampton Civic Hall (23), Manchester Palace Theatre (24), Great Yarmouth ABC (26), Ipswich Gaumont (28), Hanley Victoria Hall (27), Hull, City Hall (28), Portsmouth Guildhall (29), Leicester De Montfort Hall (30).

They continue at: Aberdeen Capitol Theatre (October 2), Glasgow Apollo (3), Carlisle Market Hall (4), Birmingham Hippodrome (5), Bournemouth Winter Gardens (8), Cardiff Capitol Theatre (9), Taunton Odeon (10), Paington Festival Theatre (11), Bristol Colston Hall (12), Oxford New Theatre (13), Newcastle City Hall (14), Sheffield City Hall (15), Liverpool Empire (16),

Peterborough ABC (17), Brighton Dome (18) and Hammersmith Odeon (20).

Chart Buster's big concert

BUSTER ARE to play their first big concert since they went into the charts with their single 'Sunday', at the Merseyside New Brighton Floral Pavilion on July 2. The band — Pete Leahy (17), Rob Fennah (17), Kevin Roberts (18) and Les Britans (18) — is currently working on it's first album. The single is about to be released in the States.



JOHN ROSSALL

Ex G Band solo single

EX G BAND member John Rossall has signed to 20th Century records and has a new single released. Rossall, who brought out a solo single with Bell after his split from the band, wrote several of their big hits including 'Angel Face' and 'Just For You'.

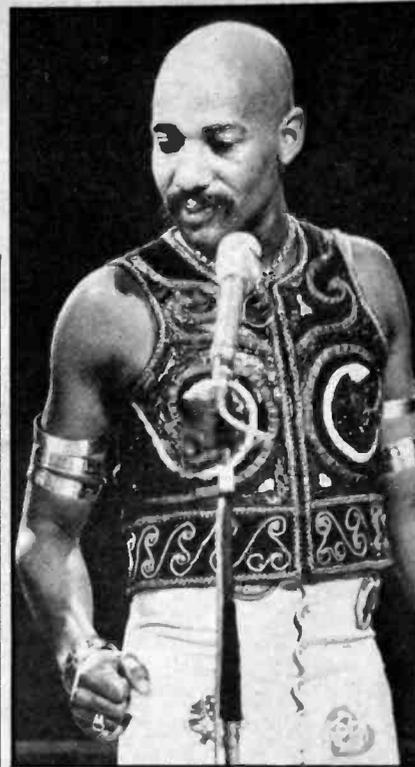
His new single with 20th Century is titled 'It's No Use You Telling Me No' and will be out in a couple of weeks' time. He is also getting a new band together under the working title of Rossall.

Lizzy cancel US tour

THIN LIZZY have been forced to cancel the last six dates of their American tour as bass player, Phil Lynott has been struck by sudden illness.

Phil was taken ill in Columbus, Ohio with a mystery infection, and was rushed home to Britain to hospital in Manchester where he is expected to remain for 10 days.

However he is expected to be fit in time to play in a one-off concert at Hammersmith Odeon on July 11.



HOT CHOCOLATE: headliners

MARC BOLAN, currently in the charts with his single, 'I Love To Boogie', has announced plans to play a short series of concerts in London.

However, it seems that his dream of playing 'four or five nights at the New Victoria' will not happen within the next six weeks as planned. It is unlikely he will do any shows in the immediate future.

Quo: Kings of the Castle

STATUS QUO are to headline the bill of this year's concert at Cardiff Castle on July 24.

The first concert of its kind was held last year, when 10cc and Steeleye Span appeared. Profits from the event will go towards the upkeep of the castle.

Tickets will be available as from next Monday, price £3.50. They can be bought in all Virgin shops and other selected record stores in Wales. Or by post, send a stamped,

addressed envelope to Cardiff Castle, Box 10, Cardiff.

Other names for the show will be announced next week.

American Parliament for Britain

US BAND Parliament, in the American charts with their single 'Tear The Roof Off The Sucker', are due in to Britain later this year. Plans are going ahead for the band to appear live, either at the end of this year or the beginning of next.

Parliament, led by George Clinton, are reputed to be one of the hottest black acts in the States at the moment. Their album, 'Mothership Connection' is in the US charts and is also out in this country on the Casablanca label.



GEORGE CLINTON: of Parliament



STATUS QUO: headliners at Cardiff Castle

News in brief

The Rubette's new album 'Sign Of The Times', was released last Friday, ahead of schedule. The album is the first which the band have written and produced. The Martin Ford Orchestra, who have played with the Rolling Stones, are currently working with Elton John on his new album. The Sensational Alex Harvey Band are to co-headline with Chuck Berry at the Turku festival in Finland on August 2.

Harpo, whose last single, 'Movie Star' reached the Top 20, has a new single released on July 2, called 'Hiroscope'. The Isley Brothers' album, 'Harvest For The World', has gone Gold in the States. Twiggy's first single release has been brought forward a week. 'Here I Go Again' will now be out on July 9. Elton John's live album, 'Here And There' has gone Silver in Britain. Electric Light Orchestra's concert at the New

Victoria Theatre of June 20 was filmed by Mike Mansfield for London Weekend Television. The 60 minute special will be shown on July 30 and will be broadcast simultaneously by Capital Radio in stereo. Cliff Richard has been signed to Elton John's Rocket label in America. Cliff leaves for the States in July to promote his album, 'I'm Nearly Famous', and the single, 'Devil Woman'. Marmalade have three remaining dates for this month, at: Bury St Edmunds Corp Exchange (June 29), Leeds University (29) and Hertford College Park College (29).

RECORD MIRROR

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DIVORCE FOR DIANA

DIANA ROSS has filed for divorce from husband Robert Silberstein. The couple have been married for three years and have three daughters.

Diana's manager said the couple are still "friendly." The children will remain with Diana, who is currently performing at the Palace Theatre in New York City.

Stones cancel mini tour

THE ROLLING STONES' visas and work permits for their US tour are waiting at the American Embassy in Paris but they won't be needed. The group has cancelled their proposed mini-tour of the States because of exhaustion following their European tour. The American trip was to have included outdoor performances in

major cities, including a bicentennial affair in Los Angeles on July 4. The Stones now plan to tour America in the Autumn, and will include shows in Mexico and South America, marking their Latin American debut.

★★★

HELEN REDDY is the latest addition to the



DIANA ROSS

planned five-day musical festival at the Capitol Centre, located in Landover, Maryland, a few miles from Washington. Other acts already signed to perform are Neil Sedaka, Roberta Flack, War, Ray Charles, Jerry Reid, Tom T. Hall and Melanie. Bill Cosby will MC part of the show, and the producers are hoping to sign other major acts. The Centre has a capacity of 20,000.

★★★

NEIL DIAMOND has rented a stage at Paramount Studios in Hollywood to rehearse his upcoming Las Vegas show. Ticket demand has been so great, two more shows have been added for late July 4 and July 5. The same prices prevail: twenty dollars and thirty dollars, making it the most expensive concert in memory. Diamond's new album, 'Beautiful Noise',

will be made into a Broadway play for the 1977-78 season.

★★★

BARRY MANILOW'S three female back-up singers, known as Lady Flash, have signed a recording contract with RSO Records. They will be produced by Manilow and Ron Dante (lead singer on The Archies' 'Sugar Sugar'). The trio will be the opening act for Manilow's upcoming 60-city tour of the States, and will guest on his television special this Autumn.

★★★

THE SUPREMES (Mary Wilson, Scherrie Payne and Susaye Green) are already in the studio recording the follow-up LP to 'High Energy'. They just completed a five-day stand at Magic Mountain, an amusement park 20 miles North of Los Angeles.

FRED BRONSON

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BOLAN MARC FOUR

MARC BOLAN is back. The Bopping Elf (or whatever he's nicknamed) is once more universal. He's no longer just a London boy. No, now it's a wider message that Marc, of all things, loves to boogie.

THE self-confessed originator of punk rock has looked around, quietly gazed the charts and decided to strike hard.

This time he's run for home with what looks like being his biggest success since the hey-day. And if you want to know why, it's because Bolan's got back to being raw.

'I Love To Boogie' sees another change for Marc Bolan even if some tired cynics do think it's a reversal to the third incarnation (or was it fourth).

One thing's for sure; the guy who walks into Studio B of a London photographer wears pin-stripe trousers and has had his hair cut.

Even with the make-up out the window, a dose of food poisoning and a hangover, he's still on top form immediately ordering two bottles of cold wine.

Just when you think you may have cracked the mystery of what really happened to the teenage dream the fabulous Gloria Jones walks down the stairs wearing a silver paper jumpsuit.

Wow! The scene is set; the film's in the camera and the shutter's clicking furiously.

"They've made me a socialite and I've only been to two parties in the last five years", he confides.

Anyway when you get down to it the glam and glit have gone because Marc now reckons it's all in the eyes, all in the psyche.

"I don't need props anymore. I've changed from a leopard to a tiger, a leopard can't change his spots so I've gone to a tiger which musically

means I've got back to my basic Rock 'n' Roll."

Slipping the Chablis and getting more factual he continues: "I spent so much time working on Gloria's stuff I'd forgotten about T Rex so when we got back to play together again it was very basic. Musically we did two days of jams just to get the fingers working."

"Then I went out and bought nine rockabilly albums 'cos that's what I started out as. 'Ride A

White Swan' was nicked from Ricky Nelson", he says in all honesty. "It's a James Burton guitar lick."

But Marc won't admit to being on the wrong track with 'London Boys' and blames the radio for not playing it. "It should have been Top Five. I think it was great but maybe it was wrong for that time."

Nor does he admit that 'Boogie' is a return to his old style as a way of



Mike Pollard

Four faces of Bolan from 1973 to 1976



Barry Plummer



Robert Ellis



Mike Pittard



making a sure-fire hit and getting a bit of money. "In reality I'm not as commercially conscious as everyone thinks. I'm not a business man. 'I Love To Boogie' was written in 10 minutes in the studio after putting together those nine rockabilly albums in my head. 'Hot Love' I did the same. The middle eight's from 'Heartbreak Hotel'.

"If I was as shrewd as everyone says I am I would have made 'I Love To Boogie' years ago.

"I do what I think is right and the only record I regret putting out is 'Zip Gun Boogie' which was a contractual com-

mitment. I hated it." And as for mixing well Marc doesn't bother with that anymore.

"This album will be so raw even I don't believe it", he laughs. "I'm reconsidering it because it's so raw. It sounds like 'Electric Warrior' but it has so much more energy and lyrically it's very suggestive in every way — politically and mentally."

Now the most colourful and certainly the only real superstar still based in Britain (sorry Paul) is getting into his stride.

His musical contemporaries and good friends are David Bowie and Cat

Stevens. At one time they approached Decca to make a record together but were turned down. Imagine if they hadn't been.

He's in the unique position of having been both a rock innovator ('Deborah') and a teeny-bop idol ('Hot Love'). France has just released a double album of his greatest hits.

"I'm last generation Rock 'n' Roll", is how Marc Bolan describes himself. "And I'm in the position now where the Stones were in 1970."

He has a point when he says it's a sad state of affairs that no great British star has emerged since himself and Bowie.

and then France and generally keeping out of the limelight.

"If I hadn't gone away for two years I'd have got caught in the death throes of glam rock. To be a creative productive artiste and last as long as I have and David (Bowie) you have to be on the ball all the time."

"Guitarists I can get you a million. There are ones outside that can wipe out Jimi Hendrix just like that", he says clicking his fingers. "They're all dynamite, fantastic, but you get me one that can write a song like 'Changes' or 'New York City'. It's easy to play but to create is much harder."

The last major piece of creativity came with 'Futuristic Dragon' which Marc says cost him £70,000 to make and although it only got to No 30 in the charts sold as many as his first album 'My People Were Fair', which hit the No 2 spot.

"There are quite a few things on that album that I like very much. I'm especially proud of 'All Alone' but I wasn't fashionable at the time."

"I've been fashionable and unfashionable seven times but it doesn't bother me because I'm still here. I'm fashionable now because I'm making an effort to communicate which I haven't made over the last two years."

The lack of communication stems from his breakaway from producer Tony Visconti and his subsequent full production jobs with lots of overdubs. He acknowledges that towards the end with Visconti he was going down but it was Marc's own fault because he had run out of energy.

Things got better and he had a bigger hit with the level production of 'New York City'. Now the production has gone really sparse.

But before Marc can comment Gloria (who has been parking the Mini)

rushes into the room and announces: "Someone's stolen our gas cap."

"Not my hub cap diamond star halo", says Marc in mock alarm.

"No your gas cap."

Everybody cracks up and the conversation moves on.

Although he sees his British fans as the most important, Marc was booked to play on the West coast of America late last year where his following is still fairly underground. He's affectionately remembered there for the days with Tyrannosaurus Rex.

Unfortunately he had to blow it out. Bolan explains:

"We filled the Long Beach Arena which holds 17,000 people and had Blue Oyster Cult supporting and it's the only time in my life I couldn't sing a note."

"Randy Newman's old man's doctor, and has just been treating Rod's throat. He told me if I sang, I'd never be able to sing again. My throat was bleeding. But the

point is we drew 17,000 people so the American scene is OK.

"I've been considering going back over there but my British audience is the most important because they stuck by me from 'Deborah' onwards and that's important to me."

"I'd go back to playing folk clubs if I had to because success to me is not that important. Don't make the mistake of thinking I've gone over the edge because I've come up through the abyss in the middle and I'm on the other side."

"I've just got into Lou Reed for the first time."

But back to America. The fashionable music in the New World at the moment with the Ramones and the Runaways is classic punk rock. It sounds like the time is right for Marc to really break there.

"Listen I was the originator of punk rock", he says. "We had a big sign on the Strip that read: 'The Cosmic Punk Comes' and no one got it."

"But if I release 'I Love

To Boogie' in the States it'll be Top Five. I haven't been able to release records there for the last two years because of what's known as 'contractual problems'.

I've only had two singles out in the States and they were both hits.

"If we go over there we'll clean up", he says confidently.

And it's confidence that marks the new Bolan who's back in no uncertain way. He loves to boogie all right, as he munches through Peking Duck in a King's Road restaurant before dashing off for another interview.

"Hey would you like my tie", he says taking the Italian silk from round his neck. Good isn't it? It's got a lyre on the front. You can have it.

"By the way, guess who's my favourite group in the world?" he continues.

"T Rex?"

"No, The Flamin' Groovies."



Ian Dickson

by David Hancock

TOP OF THE BIG TOPS



DAVID HANCOCK reports from the Circus Krone, Munich, where The Heavy Metal Kids are currently touring

THE HEAVY Metal Kids are about to be 're-valued', 'discovered' — call it what you will. The Kids are signed to pop chart maestro and producer Mickie Most and their first single for him, 'She's No Angel', hit 57. They have another out July 2 called 'From Heaven To Hell And Back Again'.

But the real proof happened with a powerhouse set of rock at Munich's Circus Krone. The charismatic punk was on top form. The band are currently supporting Uriah Heep on a European tour and they're storming it. Front man Gary Holton spent most of his life in showbusiness having started as what he calls 'a snotty child actor' at the age of 11.

confides later they had to cut 40 minutes for Germany you can't tell.

The set seems to be going so fast you wonder who'll be the first to spin off the edge as Holton changes into a black leather jacket for 'She's No Angel', with its higher than high energy and almost Booker T. type organ from John Sinclair.

It's topped only by their famous 'The Opps Are Coming' with its shades of Seventies Gothic rock letting everyone solo without getting self-indulgent.

Punk

Holton is the star even wearing a long raincoat. The arrogance his stage presence emits makes Gary one of the most communicative singers around. There is no doubt this boy is on his way to the top.

Backstage he's pleased, the sound was good. He's also pleased about the set up with Most and says their new album is nearing completion.

"It's the best thing he's done since his work with Jeff Beck," announces the confident Holton. "Mickie Most doesn't need us," adds the generous Gary, "he's a millionaire. But he wants to make a reputation as a producer instead of just being associated with people like Suzi Quatro."

Holton has nothing but praise after the show. He rates Most as having the best 'ear' in the business. This heavy metal punk reckons the boom for teenybop groups is over. "You've just got to go straight out there and whack them right between the eyes."

Splits

'Holiday Inn' (an ironic title 'cos that's the hotel they're staying in) has Holton running, jumping, shaking and drinking beer he spits out on the stage. This is vibrant tongue-wagging rock. The control is captured as Gary goes into his first of many clothing changes. This time it's a white shirt with billowing arms and the black bow tie round his bare neck.

The Heavy Metal Kids' show is break-neck pace — and though Holton

Roger Morton

Moulding a Brotherhood

SHEPHERD'S BUSH seems hardly the place for a pop star to honeymoon. But that's what it came to this week when Nicky Stevens from Brotherhood Of Man got hitched.

And it's the price you have to pay for having two singles in the chart at the same time.

As soon as they saw their British million seller 'Save Your Kisses For Me' moving down, the group thought they could take it easy. Of course they were wrong.

The similar-sounding 'My Sweet Rosalie' is an immediate hit and there's the inevitable 'Top Of The Pops' appearance filmed, at the television centre in, you guessed it, Shepherd's Bush.

"But we are definitely getting a break just as soon as we've finished recording our spot on this show," says Nicky in her lilting Welsh accent.

It'll mean a week in Switzerland for Nicky, Ibiza for Lee Sheridan, Greece for Martin Lee and Malta for Sandra Stevens.

Not that foreign travel is in anyway new to this Euro-quartet. Even before they won the fabled song contest they were seasoned travellers.

They had a million seller all over Europe with 'Kiss Me Kiss You

Baby' which was released before 'Save Your Kisses'. So by the time they took the stage at The Hague, their faces were already very well known.

"I think that did help us a lot," confirms Martin Lee. "People knew exactly who we were and they'd heard of us, but of course it can't sway anybody if the song's no good."

"But at the same time the other artists like the Les Humphries singers are even bigger abroad," continues Sandra.

"There's a whole big world out there and people tend to forget it," restates Martin.

But Brotherhood Of Man haven't forgotten it, having hit the Number One spot in eight countries and sold more



BROTHERHOOD OF MAN: "If the public put 'Rosalie' at Number One for four weeks then we'll know what they want."

than five million copies of 'Save Your Kisses' worldwide.

They're hoping to do it again with 'My Sweet Rosalie' which sounds like a cross between 'The Yellow Ribbon' and their last release — and what's more they own up to the similarity.

"I'd like to think we've established a Brotherhood Of Man type sound. The people have told us exactly where our bag is and what they want to hear," says the mustachioed Martin.

"They want to hear a very easy listening type music and there's room for everything. Easy listening has sold us over a million in this country, which is unbelievable, and we moulded the follow-up in respect to that. We just hope we haven't let people down too much."

"We'll change as we need to. If the public put 'Rosalie' at Number One for four weeks then we'll know what they want — something different again but in the same mould."

And the British will be able to see Brotherhood Of Man when they play at Douglas Isle Of Man after their short holiday. But then comes the

inevitable round of European dates in East Germany, France, Norway and Finland.

If you thought that was enough to keep anyone exhausted, look out 'cos here comes America. 'Save Your Kisses' is zooming up those Yankee charts.

But if success has turned Brotherhood Of Man into a global attraction it has also endeared them to an ever-widening age group as well. And that's brought about a problem.

While their middle-aged fans can see them in nightclubs, what's happening to the younger ones who are under age?

"We're trying to get over that," explains Martin, "by holding Sunday concerts which the ABC organisation has just started. We did two sell-out shows in Blackpool recently. It's quite something appealing to such a diverse age group and we love it."

So they should. The idea of the "brotherhood of man" is to bring all people together, and these days their music seems to be doing it more positively than anyone else.



You're the best friend
That I ever had
I've been with you such a long time
You're my sunshine
And I want you to know
That my feelings are true
I really love you
You're my best friend..

Queen

YOU'RE MY BEST FRIEND

Due to continuous airplay and public demand, QUEEN release their new single "You're my best friend" b/w "39" on June 18th.





The Lone Roller Rides again!

IF THE name Nobby Clark doesn't ring a bell for you, then you probably weren't in love with the Bay City Rollers in the early Seventies.

Nobby used to be lead singer with the tartan loverboys long before Les McKeown started gyrating his svelte pelvis up front.

But he quit the band in 1974 and now, two years on, he's hoping to hit the top with a self-composed summertime sound (on which he plays acoustic guitar) 'Steady Love', released by CBS this week.

Before meeting Nobby, the vivid picture in my mind's eye was that of a well-groomed Bonnie Prince Charming figure — teeth a-gleaming, hair neatly cut and layered, a dash of patriotic tartan sewn to his backside.

But no, (thank goodness), Nobby wasn't like that at all. He comes to the interview nicely scruffy to light faded Levis and a skinny sweater; his chin marking unshaven days with a 7 o'clock shadow.

The new single, 'Steady Love' is Nobby's first since he split with the Rollers.



NOBBY & ALAN: too commercial so

by Jan Iles

"It's the first thing I've worked on and written myself since I split from the band," he explains, "I'm really knocked out with it, it's really good. Now I'm hoping we'll get an album together shortly."

When he says "we" does he mean he has a newly formed band?

"No, I don't have an actual band, just some guys, musicians who enjoy working with me."

The single was born from another single. Let Nobby explain: "I was actually in the middle of writing another song along with the one which is now on the B side. When I got into the studio I had this idea for 'Steady Love' which I thought was gonna work out well. So I put it down in the studio and eventually re-did it again as a demo."

Nobby used to write songs in his Roller days but, he explains: "The songs I wrote for the Rollers weren't in their style so they couldn't actually use them as singles. I think they were too involved for the Rollers. The things they were doing when I was with them were out and out commercial."

Lost

He, along with brother Derek and Alan Longmuir were the founders of the Rollers. While still at school the threesome formed a band called The Saxons, which later became the Bay City Rollers when the line-up expanded.

Says Nobby emphatically: "Thing is, I no longer look upon the Rollers as the band they were meant to be. There's only one original member left (Derek) and when they started as a group, the guys — Alan, Derek and myself — had ideas, big ideas."

"But the direction we saw the group going was completely lost amongst all the confusion. At one time they had a lot of great ideas, a lot of energy, which isn't there today."

The last thing Nobby did with the Rollers was 'Remember' (remember?) some two years ago. He left the band just as the record was breezing up the hit parade.

Rumours circulated that Nobby got kicked out, but he says, a trifle indignantly: "All those rumours were untrue. I've heard many of them but I don't know where they originate. I didn't get flung out that's for sure and I don't want any one ever to say that."

"I wrote some things for the Rollers which they didn't use. They were tied up in the record company and production. My songs weren't even being heard! Nobby was giving me the chance to put my ideas to the test."

"It got so bad that I just couldn't take any more — I was almost breaking up."

After the exodus, Nobby started writing songs. He also did a couple of recordings for RCA — none of which saw the light of day.

However, Nobby soon wanted out because he felt the company didn't offer him what he had in mind. The last thing he wanted was the 'Lone Roller' image.

"During this time I was scared of being... (he searches for the right word) abused. I didn't want to be put on a pedestal, dressed up to the nines, and that whole bit."

So how does he seem himself nowadays?

"I would like to have a fan following who are gonna like the songs as well as anything else they wanna take from me."

Nobby has no intention of doing live appearances ("I can't afford it") but when he does start touring, he'll be playing piano and acoustic guitar on stage (the latter instrument he played on 'Steady Love') as well as taking lead vocals.

"It's not that I have any reservations about playing. But right now isn't the right time. I've just done a single and I haven't a clue how it'll go."

"I mean there's no way I could do any concerts right now because I wouldn't sell a ticket. And I couldn't go on stage and sing the new single 12 times!"

Nobby wants to do a Right Right?

"I want to put on a first class show so the audience can enjoy themselves y'know. If you're young and inexperienced it's simple to be taken in. People come up and tell you this or that would be the best thing to do. But if you have the courage to say 'up yours' — I'm gonna do that — great. You've got no problems."

NOBBY (far right) before the split

'I no longer look upon the Rollers as the band they were meant to be'

NOBBY CLARK: not thrown out ROLLERS: with new man Ian



Paul McCartney in New York

Mick Jagger in Paris

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reviewed by Rosalind Russell

Singles

Hits...

PAIR OF ACES

ELTON JOHN & KIKI DEE 'Don't Go Breaking My Heart' (Rocket ROKN 512)
 Bound to be a hit... but not the stunner I'd expected from two ace singers. I think they could have chosen a better song (it's not written by Elton). It's mid tempo, with the title line repeated much too often. That's the way to make it stick in the mind, but you can go over the top. However, that aside, the arrangements (strings and things) were good and the two voices go well together. It would be interesting to hear them try a soulful ballad.

THE ISLEY BROTHERS: 'Harvest For The World' (Epic S EPC 4369).
 This single already has a buzz going in the discos, so it shouldn't take long for it to build up to chart dimensions. It's got all the lazy smoothness of 'Summer Breeze' but is more up tempo in arrangement with the combination of acoustic guitar and piano weaving round the vocals. And a touch of the Hot Chocs too. A smasheroo.

BARBARA DICKSON: 'Out Of Love With Love' (RSO 2090 194)
 Barbara is going to be a stayer in terms of musical talent and can only grow after the success of her first single 'Answer Me'. This new one starts in a similar way but is slightly faster. There's still a good catch line for the people who go out of the door in the morning humming the last sound they hear on the radio, but apart from that, the quality of her voice is the thing that's going to keep her at the top.

NEW SEEKERS: It's So Nice (To Have You Home) CBS
 Action replay with the New Seekers (we all knew they didn't really want to give up all that success, fame and money...). Back with a swinger, not unlike the

sort of record football clubs bring out for the supporters to sway to on a Saturday afternoon. Clean cut, loyal, all that sort of thing. I'll be surprised if it misses.

THE BEACH BOYS: 'Rock And Roll Music' (Brother K 14440)
 Everybody's getting in on re-releasing BB singles, what with this hot Summer and all. It's great live, but on record, the flat vocals come through rather too painfully. The sun and sand could swing it for them, 'cos in the silly season, anything goes.



KIKI DEE AND ELTON JOHN: two voices go well together.

CARPENTERS: 1 Need To Be In Love' (A&M AMS7238)
 Perfect. Thrills down the spine for the young men listening to the velvety voice (all in love with Karen); and agreement from all the young ladies. Her presentation is superb, as always. The Carpenters always choose songs wide enough to appeal to everyone, but always make sure the quality doesn't suffer in doing so. Can't fail.

BOB MARLEY & THE WAILERS: 'Roots, Rock, Reggae' (Island WIP 6309)
 Well timed to coincide with Bob's British dates, this single should do well even if it is only a minority taste. Radio tends to fall on the side of UK style reggae, but for once, the real McCoy should win hands down. It's typical of the Wailers, easy and slow, but not too obscure. Steam up a little action at the disco with this.

Maybes...

Valli of chance

FRANKIE VALLI: 'Life And Breath' (Mowest MW 3034)
 The emotional Mr Valli seems to pop up on a variety of labels, but his soul-searing songs don't change much. This track is from an album and frankly, it would have been better staying there. It doesn't have the impact of his previous singles and is very short. Taking into account his track record of hits, it stands a chance.

SOUND 9418: 'The Lonely Bull Meets La Bamba And Lives' (UK 140)
 Aptly titled. Jonathan King strikes again — at the holidaymakers coming back from Spain (as they did last year humming 'Viva Espana') with straw hats on their heads and sand in their socks. Will he get lucky again? It's possible — depends on the sort of memories you brought back from your holidays.

GARY BENSON: 'Let Her In' (State STAT 24)
 A beautiful song and unfortunately the type that sometimes slips through the net of the playlist. It really shouldn't, if anyone up at the Beeb has an ear for a soft, delicate ballad. It's simple, straightforward but cleverly handled. Given a bit of a push it could do exceptionally well.

KRISTINE: 'Late Night Movies' (Power Exchange PX 221)
 This is JJ Barrie's wife, with a song she wrote herself. Looks as if the happy couple could make it a family affair in the charts. The catchline is repeated so often you'd have to be partially deaf not to have it insinuate itself within half a minute. It's light and easy, not something you'd have to concentrate on or think about in the bath. But there's not a lot to it — that's why it's a maybe and not a hit.

LEA NICHOLSON: 'Lazy Afternoon' (Virgin VS 149)
 Lea Nicholson could join the ranks of Steeleye Span in getting folk music into the charts if this single got some airplay. It's not exactly folk, but that's the base of the song.

VAN MCCOY: 'Jet Setting' (H&L 6105 053)
 It beats me why some of the instrumentals that float into the charts with ease sell so well. Here's another, from the Disco Prince. To be truthful though there are a couple of words in it — the two words in the title — but they are over so fast it's like subliminal advertising. Sorry, but it sounds like a bad re-make of theme music the 'Big Country'.

Misses..

King's on the wrong track

JONATHAN KING: 'Lazy Bones' (UK 142)
 If you think you've heard this before, it's because it also came out in 1971. But JK is not one to give up on a project easily, so another time round for this one. Maybe it's

because of Summer he's hoping for big things this time. Sorry, JK, I think you're on the wrong track.

STREETWALKERS: 'Daddy Rolling Stone' (Vertigo 6059 144)
 Roger Chapman has a great voice for albums. It's a driving number (recorded in mono to suit the style of the song), but doesn't have the immediate appeal the singles' chart needs.

SCREEMER: 'Interplanetary Twist' (Bell 1483)
 OK. Will the real rip off rocker stand up? It starts off as a dead ringer for Bowie. In fact, this singer could make a good living as a Bowie stand in (if he looks the part). Then he rips straight into a sound alike version of Sweet, with vocals and effects not a million miles removed from 'Ballroom Blitz'. You'd think he couldn't fail — being uncannily close to two successful acts. But that very reason could be Screemer's downfall.

JIMMY WINSTON: 'Sun In The Morning' (Nems NES 012)
 Oh, no, I don't think so. Perhaps if it was Jim on his own, but all those strident lady vocalists at the back make the overall sound much too harsh.



NEW SEEKERS: back with a swinger.

50

RED HOT RECORDS TO BE WON



HAS YOUR record collection been lookin' a bit black lately? Here's your chance to win a new album hot from the presses — on bright red vinyl! 'Red Hot Hits' is a brand new compilation album and Record Mirror is giving away 50 to the first readers to send in the correct answers to our questions.

The album contains all brand new hits — including tracks by Melba Moore, Trammps, Sheer Elegance, Evelyn Thomas, Sweet Sensation, The Real Thing, Andrea True and Gladys Knight.

1. What is the name of the new lead singer in Sweet Sensation?

.....

2. What was the hit Gladys Knight had with the David Gates' song?

.....

3. Where do The Real Thing come from?

.....

TIE BREAKER: I'd like a bright red album in my collection because (not more than 12 words)

.....

.....

NAME:

ADDRESS:

AGE:

The best 50 correct entries will win an album. Send your entries to: Red Hot RM Competition, Record Mirror, PO Box 195, London N7 7BB. The final date for entries is Wednesday, July 7. The competition will be judged by the Editor whose decision is final.

NOT SO very long ago it looked as though nothing was going to happen for The Real Thing but now it's all systems go.

The astronomical rise to fame has come with the rapid success of their single 'You To Me Are Everything' finally establishing the four-piece outfit in their own right.

After six years' hard work their labours are bearing fruit and while they have had definite lean periods in the past it is now all systems go.

Take a fairly typical Real Thing day. Thursday night they played at Northampton, left the stage at midnight, got to bed at four am. Six hours later they are having breakfast in the office of manager Tony Hall.

Then it's time to rehearse a song they haven't done before and work out the harmonies. They should be recording at London's Chalk Farm studios, but the machine has gone wrong. While the gremlins are chased out of the works, string arrangements are completed in the studio. A car then whisks the lads off for a Saturday Scene recording spot, which

Real Thing Kop the lot

by David Brown

could take up to three hours. They are hoping to do it in an hour so they can return to the studios.

They have until 8.30 am to record the vocals then it's back in the car and up to Peterborough for a Friday night gig.

"It just don't stop," comments member Dave Smith. But they seem to be thriving on it. And all those six years waiting for success haven't been wasted.

"With the success of the single we have achieved one ambition," added Ray Lake. "Now we want to go on and achieve some more."

"Yeah. It is as important for us to make good albums as well as singles," said Chris.

Six years is a long time for a band to go before making an LP and Tony

Hall explained that while they have been eager to make one not everyone has had faith in them. Now the tide is turning fast and they not only have the first album planned but ideas for the second are well advanced.

'We know exactly what we want to do and how to do it'

The Real Thing have always stuck to their guns and don't see the success of the single changing their musical attitudes.

"We needed the single," admitted Ray. "We've still got to depend on it giving us a push."

They have managed to shake off the Americanisms from their show and have become an important voice for British home-grown pop and soul.

"We're proud to be British," they said.

"When we first changed to doing our own material we would perhaps only work two nights a week," said Chris. "But we were satisfied with what we were doing. Though we had to pay a lot of wages to keep the musicians we

wanted with us."

The group admit that they were encouraged by David Essex when they worked with him.

"At that time we were doing mainly other people's numbers," explained Chris. "People were excited by what we were doing and David told us that while people would always clap, we had to get into ourselves and do our own material rather than just imitate."

"He gave us the encouragement that made us push further for what we wanted to achieve."

David Essex also helped give them the exposure they needed to get noticed and supported their ideas which hopefully will appear in their ambitious second album.

They see this as a "story" album based around their area of Liverpool, and showing that while they know where they're going, they also know where they came from too.

"Eddie and I wrote it about our experiences in the area of Liverpool 8," said Chris. "It's like no other area in the whole city."

"I mean this was the area where the Beatles would go to hear the music that inspired them — early Motown, Chuck Berry. The story we are working on is about life in the ghetto. It should appeal to everyone."

There is a possibility of the album and stage show developing into a film, possibly for television.

"I'd want to get me face on the film," laughed Chris.





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"Interplanetary Twist"

SCREAMER



Single produced by PHIL WAINMAN

Silver road to Britain

ANYONE WHO thought the Common Market was just something to do with mountains of beef, lakes of unwanted wine and bumper to bumper Mercedes blocking the M1, must be thinking again.

Thinking about Common Market music, that is.

Britain and America have been sewing up the charts pretty tightly in the last decade or so, but Europe has been moving fast in recent months. Germany in particular has been making determined inroads to the British and American charts.

Silver Convention, the three girl singing group, have been doing especially well.

They started out 15 months ago with their first hit 'Save Me' and have been producing ideal disco dance music ever since.

The don't even try to write anything themselves, but leave it all to their Hungarian songwriter.

The new single, a double A-side 'Tiger Baby / No, No Joe' is their latest in the hit machine. But even though the girls are doing so well, they don't have any immediate plans to let us see them perform live.

"I don't think we are ready to do British concerts yet," said Linda Thompson. "First we have to go to Paris and Spain to do television. Perhaps after that we will do TV in Britain, but no concerts. The success came to us very

quickly and we are not ready."

The girls also have problems of transport for the 20 or so people that have to accompany them in the band and entourage.

Besides, they are waiting for their designer to come up with new ideas for stage costumes. They have eight different dresses each, but they've been working so hard, the dresses are almost worn out. The girls make every effort to look as glamorous as possible. Did they think they had as much sex appeal as they had music appeal?

"Oh no," giggled Linda. "People don't come to see us because we're good looking. Well... perhaps it's 50-50."

The Germans love Silver Convention, because their type of music is the one that's hitting all the discos in a big

way. Germany isn't too keen on soul music as yet — that's taking a long time to get off the ground. And the girls have no intention of changing their style in the slightest.

However, they can't even show off their new single for a couple of weeks as Ramona Wulf (the dark haired singer) is hospital.

"Romana will be away for 14 days," explained Linda. "And she may have to go back later in the year — that's why I am at home and not working. We can't work until she is better, but that's not as important as her health."

With third member Penny McLean, the girls hope to visit the States in the Spring to consolidate their chart position there too.

Although Linda has made an attempt at a solo career, she is much happier in the new set up: "We all knew each other before the group began," said Linda. "We met each other in the studios and became really good friends. I like to be in a group — it's much nicer than being on my own. There are many problems in working alone. Sometimes I felt really lonely, so I like having people around me now."

Linda, 26 and unmarried, has been singing for nine years, so she's glad that now she's found a group that are not only her best friends, but who have established themselves as hit artists too.

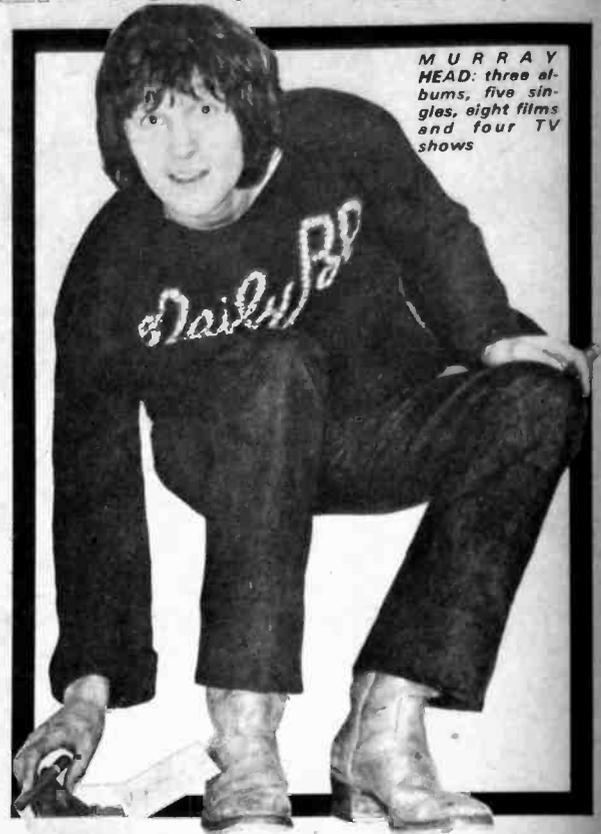
'Success came to us very quickly'



SILVER CONVENTION: hoping for some success in America

by Rosalind Russell

Track Down



MURRAY HEAD: three albums, five singles, eight films and four TV shows

Head of light entertainment

MURRAY HEAD had to pay £10,000 to get on the Elton John tour: "Of course they don't call it key money but that's what it amounts to," he explains as he props up a bar at the BBC studios.

Nevertheless it seems to have paid off for Murray, an actor/singer who has been in show business since he started doing radio drama parts at the age of 12.

Now his single 'Someone's Rocking My Dreamboat' looks like becoming the biggest pub jukebox smash of the year.

But it'll be a hit at a price because in order to raise the £10,000 that got him so much exposure Murray had to sell his song publishing company which he had nurtured for the past nine years.

"And if that's not enough," he explains. "The record is only one off the album that I didn't write. Mind you I got the B-side," he says resignedly.

You may remember Murray as the guy who recorded the 'Jesus Christ Superstar' single as well as appearing in the London production of 'Hair' and the Schlessinger film 'Sunday Bloody Sunday'.

But now his dual career is fixed firmly as a recording artiste: "With records it's hard to be involved in films at the same time and now the emphasis is for longer record contracts. In fact they're longer than film contracts."

"Mind you, when there's no pressure to do live work I could pop off and make a movie," he says with a chuckle.

Murray secretly enjoys juggling with the two careers. "I have to in order to retain a certain amount of employment," he continues matter-of-factly like a showbusiness professional.

His amount of employment so far totals three albums, five singles, eight films and four TV shows. A talented man.

The biggest break was obviously the recent Elton tour and Murray respects Captain Fantastic. "He has an enviable quality and is a real star."

The next tour our multi-media hero



MURRAY (right): with Elton John.

could be on is likely to be his own and he says he would like to tour British Universities.

Mind you, if he has his way he would probably prefer to appear in a multi-media project called 'Atlantis' which he's been trying to get produced on and off for the last eight years.

The show contains 30 songs and eight of them make up the majority of tracks on his latest album, 'Say It Ain't So'.

"Atlantis is a state of mind, a Utopian state," he explains. "It's not down under the sea but it's the New Jerusalem, a way of looking at things. It's an island that existed and it's on a parallel line."

Pretty heady stuff eh! "People might get an idea of what I'm getting at from one track on the album, 'Boats Away!' The whole show incorporates ballet and mime as well as songs."

"I tried hawking it around in the days of flower power but no one wanted to know. Four years later an impresario rang me up and said they were probably ready for it then, but they weren't. The whole thing is changing all the time. But I'm glad someone is interested every four years," he laughs.

With Murray Head now hovering on the brink of a pop smash the odds are it won't be that long before the "phone rings again".

by David Hancock

In harmony with Marley

BOB MARLEY lounges on a sofa in his South Kensington hotel apartment looking frail. Yet, just two nights ago, this very man was leaping about at the Hammersmith Odeon like a live wire, singing his heart out and mesmerising thousands of ardent followers.

In a few short years he has become a legendary figure, writing songs, playing music purely to preach the message of Jah (God); to redeem his people, and to urge black, white and all races to live together in harmony.

Suffice to say he is also responsible for making reggae a respectable art-form.

Commercial

Certain types of reggae (Marley's included) are becoming popular enough to be termed commercial (his powerful 'No Woman No Cry' got high into the singles hit parade), a fact which marks a lot of reggae purists some of whom are criticising Marley for heavily contributing to its being 'fashionable'.

However, Bob maintains that he's making music because Jah is telling him so to do. By the same token Bob reckons that when Jah tells him to stop making music, he'll call it a day (fingers crossed Jah will keep zip-lipped for some time to come!).

Bob begins talking about the Hammersmith concerts: "Last night was a little better from the

first night. The first night sound was a little bit confusing to me up on stage there, I couldn't get time to breathe for a second."

He says he could feel the audience's vibes, but not all the time as: "I was trying to get the feel of the music."

Last year Bob and the Wailers played London's Lyceum — which is seemingly more suited to a reggae concert because audiences can live along to the pulsating rhythms.

Bob doesn't agree: "This year is a little more cool ya know. People listen more this time to the music. When we come down to 'Lively Up Yourself', everyone gets lively and start dancin', but when I say something they cool down and listen. It's good." Anyway Bob reckons: "I don't really like all this get up, stand up music."

He prefers the audience to listen to his lyrics — for that's why he's up there doing his thing in the first place.

Bob Marley was born at Rhoden Hall in the Jamaican parish of St. Ann in 1945. His father was a British Army captain, his mother an African-born, Jamaican

by
Jan
Iles

bred lady who wrote spirituals and sang in the church choir.

On leaving school he worked at welding but in 1961 began his long involvement with music.

Today, although a rich man, Bob lives rather modestly as superstars go. He has a rambling house in Kingston which is an ever open door for friends and hangers-on. He and his lady Rita own a record shop called Tuff Gong (selling only records made by Rastus).

Bob's only true self-indulgent luxury is a BMW car (bought because the initials stand for Bob Marley And The Wailers).

Rasta

His involvement with Ras Tafarianism is absolute. He explains what it actually means.

"Rasta means head creator and the Rastaman sing positive vibration to all people God can solve the problems of mankind, but some people don't want to solve the problems. Until a colour of a man's skin is of no more significance than the colour of his eyes then there will be human rights equally and guaranteed to harm none of God's race.

"If you believe all these things you Rasta man."

Obviously there are some Jamaicans who profess to be Rastas because they feel it's the trendy thing to be.

Bob dismisses such poseurs with a wave of his hand.

"Yeah, some are wolf in



BOB MARLEY: with the Wailers (top). The overlord of reggae

sheep clothing. Little these you know. But these guys might not pretend for long because God don't sleep and if anyone did anythin' wrong they suffer fate."

"I'm doin' it for our children. If we don't grow the children the right way they gonna suffer, and be foolish and frightened."

Which is why he welcomes embraces reggae cover versions of his own songs. His philoso-

phy is: "Yeah, nice. Makes more people listen to what I have to say."

I ask him how he feels about being compared with artists like Bob Dylan, half knowing already what the answer will be.

"I'm not Dylan, Dylan's Dylan, Jagger is Jagger, Nesta is Nesta (Bob's middle name). To me roots are the most important thing to me.

"Reggae is roots. It's a

simple music with a good rhythm, reggae is funky, but a lot simpler. Not so confusin'."

The overlord of reggae gets a lot of souls. He receives an abundance of fan mail from a cross-section of people; most of them telling him to keep up the good work, others seeking advice, and some begging for a few bucks.

Even among the musical elite he is some kind of demi-god. George Harri-

son graced his show in Germany, Eric Clapton attended one of the London shows, while across the Atlantic John Lennon caught one of his American concerts.

But with all that said, the diminutive man on the sofa seems totally unaffected by it all.

The one thing that does make his eyes flash is talk about playing in Africa.

I ask how he visualises the Great Land?

"Green land and people who don't think about the government. A free people."

Which sounds pretty close to the Marley dream.



'I don't really like all this get up-stand up music'

Superstars

GEMINI

(May 22 to June 21)
Try not to show the tears and the fears, put on a brave face and say 'nuts' to the world. It only rains if it pours so you dear Gem are in for a thorough soaking. Dry days — Sat and Sun.

CANCER

(June 22 to July 22)
During the beginning of the week you will feel narked with yourself for letting someone sip from your paws. More chatting less living would have done the trick. So why stay on your feet when you can use your head?

LEO

(July 23 to Aug 23)
A fantasy week. You'll be dreaming seven days (twice nightly) but the slap of reality will hit you square in the eyes come Sunday. Don't expect too much. You'll never get it.

VIRGO

(Aug 24 to Sept 23)
Last week we told you be charming (and a cheat) so what's happening? You could have made it big, made it bad, but you bungled it all. And we thought you reeked of finesse!

LIBRA

(Sept 24 to Oct 23)
Love is the only thing we can see on ze cards, but it won't be all treacle pie nibbling. Expect to bite into something as hard as iron (but don't worry about your teeth)

SCORPIO

(Oct 24 to Nov 23)
Bumping and grinding like a street nickleodeon ain't gonna get you further than the top of the street. If you're travelling on the number 9 bus then at least you'll get away from the nosey neighbours.

SAGITTARIUS

(Nov 24 to Dec 21)
Sizzling, silly, Saturday singalongs are all very well over the barbecue, but if you really want a roasting it's better to hire a sex kitten for the day. Don't worry tight fists, you'll get your money back after use.

CAPRICORN

(Dec 22 to Jan 21)
Mmmm. We are gazing and circling around your horoscope and it is not bright. You have a lot of things to cope with in the next week and it isn't going to be easy. So freak out please.

AQUARIUS

(Jan 22 to Feb 17)
HUG TUG SQUEEZE SIGH. These are the words coming up on the crystal ball. We don't know what they mean quite frankly, but if we have a guess we assume that you're either trying to get out of a very tight piece of clothing or someone is treating you very well!

PISCES

(Feb 18 to Mar 20)
Yawn. Nothing to report. But if this is any consolation wait 'till next week.

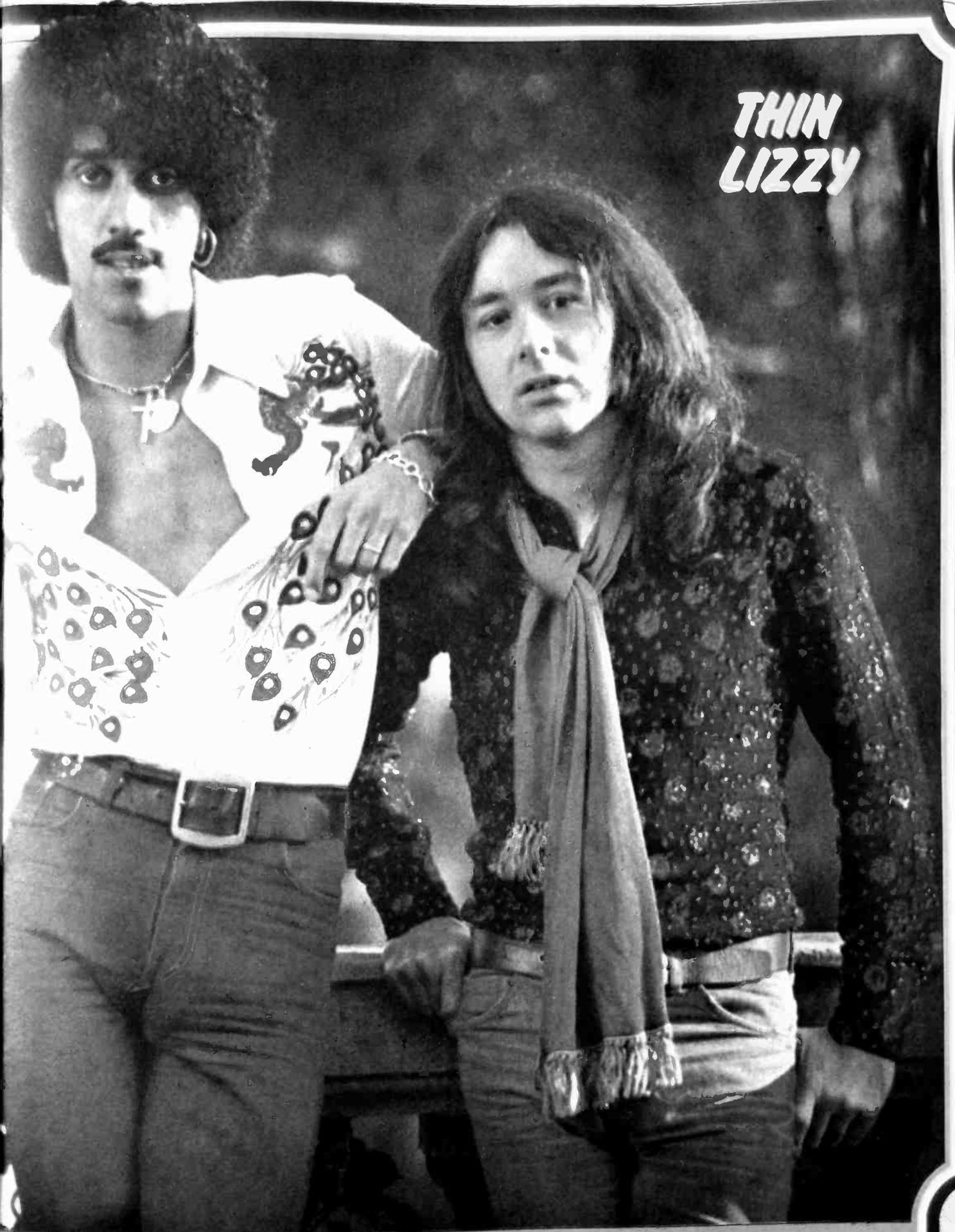
ARIES

(Mar 21 to April 20)
Don't be fooled by creeping Casanovas or metallic cowboys who are obviously trying to sell you the ace when you only want the heart. Some may think you are after the diamond. But you are far too rich in other things.

TAURUS

(April 22 to May 21)
If a Virgoan is getting on your whatsits, just tell them to get off — sharpish! You don't want your good name ruined by a bunch of villains and what's more their price ain't too high.

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EMI TRY DISCO LAUNCH

EMI RECORDS are trying a brave experiment by servicing disco dee-jays with a record that radio stations have yet to receive.

Jeff Chegwinn, who handles disco promotion for the EMI label, has sent out over six hundred copies of Silver Convention singer PENNY McLEAN's '1-2-3-4 Fire' (EMI 2479), a current German hit, to coincide with a big advertising campaign in the music press next week. Starting this Monday, June 28, it will be a featured play in over two hundred discotheques, including twenty in Birmingham alone.

All this is in an attempt to prove that disco DJs have as much power as radio when it comes to breaking a record. Unfortunately this particular record—a frothy bouncy beater with exaggerated stereo effects and trite if happy lyrics—is not necessarily the sort of thing that radio stations would jump on in the first place.



PENNY McLEAN: experiment



THE WURZELS

James' Top Ten

- 1 COMBINE HARVESTER, Wurzels (EMI)
 - 2 SEA SIDE SHUFFLE, Terry Dactyl (UK)
 - 3 LET'S STICK TOGETHER, Bryan Ferry (Island)
 - 4 FOREVER AND EVER, Demis Roussos (Philips)
 - 5 AT THE HOP, Danny & The Juniors (ABC)
 - 6 THE CONTINENTAL, Maureen McGovern (20th Century)
 - 7 MY RESISTANCE IS LOW, Robin Sarstedt (Decca)
 - 8 SHE'LL BE COMING ROUND THE MOUNTAIN, Yetties (Decca)
 - 9 THE LONELY BULL MEETS LA BAMBA AND LIVES, sound 9418 (UK)
 - 10 SILLY LOVE SONGS, Wings (Capitol)
- BREAKERS**
- 1 YOU TO ME ARE EVERYTHING, Real Thing (Pye)
 - 2 SOMEONE'S ROCKING MY DREAMBOAT, Murray Head (Island)
 - 3 AS TIME GOES BY, Bryan Marshall (Pye)

VAN MCCOY: 'Jet Setting' (HAL 6105053). His strongest since 'The Hustle', Van's UK-only newie is another similar but more sprightly instrumental, and is out here at the insistence of Liverpool jocks.

DEMIS ROUSSOS: 'The Roussos Phenomenon' (Philips DEMIS 001). There's no holding this Greek, the EP makes a cheap way of getting such usable smoochers as 'Forever And Ever', 'So Dreamy' and 'My Friend The Wind'.

THE BEATLES: 'Twist And Shout' (Parlophone R 0016). Their cover of the Isleys' '62 classic remains a punchy party pleaser, while the 'Back In The USSR' A-side is a faster fave of less lasting value.

SOUND 9418: 'The Lonely Bull Meets La Bamba And Lives' (UK 140). A must for MoR jocks and fun for all, this zany blending of Herb Alpert's first hit with the Mexican knees-up which inspired 'Twist And Shout' is pure party music at its best. Ole!

CRAZY CAVAN 'N' THE RHYTHM ROCKERS: 'Knock! Knock!' (Charly CS 1010). Britain's best Rockabilly group are already People's choice



VAN MCCOY: sprightly

New Spins 'Pool set the style

on London's Capital Radio, as was 'Jungle Rock' before them. Ivor (sic) play their brand new pounding rhythm bopper or they'll smash your face!

QUEEN: 'You're My Best Friend' (EMI). At last, a Queen hit with danceable beat and no mucking about!

STREETWALKERS: 'daddy Rolling Stone' (Vertigo 0059144). An ex-Mod, Roger Chapman gives a raucously raunchy new rock appeal to Dereke Martin's mid-'60's soul theme.

Too hot to handle

LP TRAX



B.T. EXPRESS: bigger and better

B.T. EXPRESS: 'Energy To Burn' (EMI INA 1502). Not out here for another two weeks or so, the BT's newie is too hot to hold! Reflecting the success of stable-mates Brass Construction, they're in a bigger and better leaping funky bag on the kilowatt killer 'Can't Stop Groovin' Now, Wanna Do It Some More', while other leading lights are 'Depend On Yourself', 'Energy To Burn' and 'Energy Level'. Energy's the word... phew!

Band. Prime cuts are 'Under The Skin', 'Last Chance To Dance', 'Brothers Theme' and 'Make Love'.

THE MEMPHIS HORNS: 'High On Music' (RCAs 1058). The Mar-Keys are still alive, and being produced by Booker T! Highlights of this instrumental album are the funky hustling title track, with plenty of Booker T organ, the Brass Construction-like 'Move Your Feet', and the brassily bouncing '80 Proof Red'. Unexpectedly good.

eddy good. LONNIE LISTON SMITH & The Cosmic Echoes: 'Reflections Of A Golden Dream' (RCA RS 1053). Though Lonnie's lovely album is mainly full of atmospheric instrumental slowies, the lead track is a bubblingly frantic funky hustler called 'Get Down Everybody (It's Time For World Peace)', with charmed vocals and multo disco appeal.

VICKI SUE ROBINSON: 'Never Gonna Let You Go' (RCA RS 1051). Featuring the full 5:35 version of 'Turn The Beat Around', which is followed on side one by 'Common Thief' and the title track, disco hits all.

Star Tip

LAST WEEK'S tip about using jigs and reels created such interest that here is Part Two. I only hope that my immediate rivals are not reading this, as I'm about to reveal one of my most successful patented party segues, a sure-fire rabble-rouser for rowdy occasions!

Announcing "And now for something completely different," go straight into BAND OF THE GRENADIER GUARDS 'The Liberty Bell (Monty Python Theme)' (Decca F13107). Once it's established, cut (skipping intro) into MRS MILLS 'Knees Up Mother Brown' (Glad's Party', Parlophone R5748), or miss that and go on into the next, which is DIMITRI DOURAKINE 'Casabachok' (Columbia DB 8524). I also often come into this out of a medley of polkas, and it works just as well either before or after your 'Y Viva Espana' spot. Two copies of 'Casabachok' are useful to prolong the fun.

As it ends, segue straight into BOBBY MACLEOD 'Swingalong Reels' ('This is Scotland' LP, RCA LSA 3098), during the course of which you can ask if anyone wants an Eight-some Reel. If yes, JIMMY SHAND 'Dance With Jimmy Shand' EP

THE CISCO KID: 'The Girl From Roxbury' (Electric WOT 5, via Decca). Gently pulsating subtle alry prettiness from Patrick Campbell-Lyons.

STUART JAMES: 'I'm In The Mood For Love' (Bradleys BRAD 7614). Originally by Frances Langford in 1936's 'Every Night At Eight', this dreamy smoocher is one of the better Sarstedt copyists.

BRYAN MARSHALL: 'As Time Goes By' (Pye 7N 45603). The tune played again by Sam (Dooley Wilson) in 1945's 'Casablanca' now has an unnecessarily brisk tempo but remains evocatively lovely MoR.

BING CROSSBY: 'Where The Morning Glories Grow' (London HLU 10532). Happy-go-lucky little rinky-dinky ragtime, amusingly twice as MoR.

KRISTINE: 'Late Night Movies' (Power Exchange PX 21). Mrs J.J. Barrie, nee Sparkle, on a New Seekers-type swayer that'll be good MoR if it hits.

The only difficulty you'll find is that most of these records have been deleted for years. Still, this shows that there are more oldies to look for than just Motown and rockers!

Re-issues

REVIVED 45s this week include FREDDY CANNON'S ever-exciting 1962 hit 'Palhades Park' (Philips 8000200) and an early Blddu 1972 near-miss by JIMMY JAMES, the perennial Northern fave 'A M Man Like Me' (EMI INT 510), both of which could click again now. Useful in silly situations is SHIRLEY TEMPLE 'On The Good Ship Lollipop' (Pye 7N 25864), JIMMY BOWEN'S bopping 'I'm Suckin' With You' (slipped by JOE JONES' great 'You Talk Too Much' (Pye 7N 25711), and finally there's KEVIN AYERS' summery 'Caribbean Moon' (Harvest HAR 5109).

DJ Hotline

DANNY & THE JUNIORS 'At The Hop' (ABO) makes it a rocking summer for Roy Gould (Treasure's Disco, Northampton), Fred Stevenson (Strand, Glasgow), and Terry Emm (Mr M Disco, Dunstable). Terry joins Les Aron (Life Disco, Bognor Regis) and Arthur Dyke (Midnight Hour Disco, Exeter) for **EDDIE Cochran 'I'm Everybody' (UA)**, while Mike Clark (Windmill, Copford) and Steve Lloyd (SL Disco, Llanelli) use **HANK MIZELL 'Bang-a-Rock' (Charly)**.

100 TON & A FEATHER 'It Only Takes A Minute' (UK) shaping up as a smash for Mark Rymann (South Wales clubs), Ashley Eady (Ashley's Disco, Ferryside), Mike McLean (Strathdisco, Glasgow), Dougal DJ (Kirkcubbin), Tom Russell (Kirkcubbin), Doug Forbes (Klounds, Warwick), Doctor John Wick (Disco-Tech, Stafford), Colin King (Tiffanys, Manchester), Tony Hadland (Audio Systems, Quadrodisco, Reading), and more.

DISCO TEX 'Dancin' Kid (Chelsea) is breaking for Tricky Dicky Scanes, who celebrates five years as London's top DJ at Tiffanys, Ilford, on July 1. Tony Barnfield's holding another Disco New-Spin at South Harrow Circles on July 5, with cheaper tickets than before - details from 01-863 9679 or 01-422 9770 - it took time, but now **MAUREEN MCGOVERN 'The Continental' (20th)** is big for Theo Loyla (Bridge Country Club, Canterbury), Mike Thomas (Port Talbot), Colin McLean (Acas Club, Hamilton), Willy Cash (Untouchables Discos, Appleby), Tom Lafford (Cardiff M Discos) and more. Tom also joins Les Spaine

(Timepiece, Liverpool), Steve Day (Chingford) and John DeSade (Reverberation Discos, Maldstone) for **OHIO PLAYERS 'Who'd She Ooo?' (Mercury)**. **DOLLY PARTON 'Jolene' (RCA)** gets disco action also for Steve Ingram (Weybridge), Powerful Pierre Dunn (Coppercoins, Haverrfordwest), Johnny Diamond (William Tell, Brighton) and Dave 'Jingle King' Porter (Oscar, Liverpool). Dave was first out to **VAN MCCOY 'Jet Setting' (HAL)**, now joined by David Brooks (Birdsnest, Muswell Hill), who tips **MICHEL POLNAREFF 'Lipstick' (Adantic)** with Jon Devany (Gemini, Hartepool), Billy The

NEXT WEEK: WIN A SET OF DISCO ALBUMS

CROWN HEIGHTS AFFAIR 'Foxy Lady' (Polydor) picks up Jay Jay Sowers (Hotel De Croft, Dalry), Capuchino Berigilano (Bromley), Dave Watkins (Shacksounds Discos, Cardiff). **didja know** that **CANDI STATON'S** backed by the **ATLANTA DISCO BAND?** ones to watch include **BARBARA 'Shack Up' (UA)**, **JOHN SEBASTIAN 'Welcome Back' (Reprise)**, **TREX 'I Love To Boogie' (EMI)**, **PENNY McLEAN '1-2-3-4 Fire' (EMI)**, **BABE RUTH 'Elastic' (Capitol)** - yes, still - and **gulp!** **OUR KID 'You Just Might See Me Cry' (Polydor)**.

Quiz

YOUNG, GIFTED AND BLACK

FOR BLACK music enthusiasts everywhere here's a chance to prove that you're top of the form in all things black (and very tan). Try your hand at answering these questions about the Young, Gifted and Black.



1. This is a two-part question: A) What's the name of this bwana who's in Osibisa; B) What was Osibisa's last hit (before 'Dance The Body Music').
2. Marley, rastafarian, messiah of reggae music. Name his latest album.
3. These bunch of bare-bosomed black skinned brown-eyed boys called The Real Thing last year supported a famous white teen-dream star on his British tour. Who is the 'star' in question?
4. Our own Linda Lewis who certainly ain't a little girl anymore. Judging by her dark creamy good looks she could come from exotic places like Jamaica or Ghana. But she doesn't. Where in fact was she born?
5. Mac and Kattie Kissoon are related. Are they man and wife? cousins? or brother and sister?
6. Don't let the spades fool ya, they ain't undertakers. Name the band.

- ANSWERS
 1 (a) Teddy (b) 'Sunshine Boy'
 2. 'Rastaman Vibration'
 3. David Ruffalo
 4. London's East End
 5. Brother and Sister
 6. Spades



Changin'

The exciting new disco hit single from the chart success album

ONSTRUCTION



UP 36134

PETER FRAMPTON comes on the phone in a state of euphoria, obviously ecstatic about the monster success in the States with the live set, *Frampton Comes Alive*, which topped the American charts and is still in the comfy position of Top Five.

It appears that his newly-found US fame hasn't quite sunk in ("I just can't believe it," he repeats), and is maybe circulating his senses waiting for it to be fully absorbed.

There's no denying; this Cloud Number Nine passenger really has had all his hopes and wishes come true.

1976 has been Frampton's brightest year to date. After being on the borderline of desolation row he has managed to rise above those empty days and emerge as the superstar of the rock circuit.

The Mr. Nice Guy has finally gotten what he deserves.

Obviously Frampton dreamed of success during those leaner times when he slaved on those perennial American tours playing second fiddle to bigger names and living in one-star hotels.

I ask if success in reality was just as well as his dreams of success.

"Oh sure! Everyone seems to recognise me in the street, from the young kids to the doormen of hotels. It seems ol' Frampton has become a household name over

here," he jibes, still sounding very English.

"Of course I knew what it was like to be successful (remember when Peter was teen dream of 1968) but when I was with the Herd in 1968 it was the wrong kind of success. Today I'm more

by
Jan
Iles

ALL THE WAY WITH FRAMPTON

Coping with success second time around

prepared, I know how to cope. People around me are more concerned with longevity rather than making a fast buck."

He is fully aware that overkill could rear its pesky head. But all the pitfalls are being covered so that nobody stumbles.

"I'm getting a real buzz out of all this but I don't want to become over-exposed. People think I'm mad to have turned down some of the offers I've recently received. But it's easy to say, 'Yeah, let's do this and make some money' but that's not the way to do it."

"We're planning ahead - not looking back at yesterday. For several years I've been working with people who've given me confidence and I'm fully aware that I'm not gonna let things get out of hand."

It's been four years since he waved goodbye to Humble Pie. Thereafter he began to mould a name for himself independently. Four solo albums (*Wind Of Change*, *Frampton's Camel*, *Something's Happening* and *Frampton*) removed him from the "Just a pretty face"

syndrome and into the league of the serious artist.

Peter, tumbling over his words with ultra enthusiasm, says: "When I left Humble Pie I thought it must be the worst decision I'd ever made as their album had just gone gold. I figured, 'O-oh, this is my first big bloomer, but at the same time I was determined to prove to myself that I could make it on my own.'"

Then the trump card arrived with *Frampton Comes Alive*, two records culled from a series of his concerts; a range of powerful live material both acoustic and electric.

"I knew it would be successful," Peter admits, "because I had the same feeling when we mixed the Pie live album. I said to my manager Dee Anthony that now's the time to release my own live album. But I didn't realise then just how big it would be." The album was enormous, selling in the region of three million copies in the States and going triple platinum.

However, super-stardom to Peter was as unexpected as a Tornado in Wigan.

"Perhaps that's why it came?" Peter says simply. "I just wasn't expecting it."

By now the story of him constantly on the road like it was a second home is commonplace. Lesser mortals might have been wiped out like flies sniffing spray killer. But not Peter. He must have had the patience of a saint and robot-like constitution not to crack up.

For a travelling man he is supremely healthy. (His beauty has launched a million sighs).

He laughs at all this, being the down-to-earth Kent boy that he is: "Well, maybe I'm the sort of person who, when on the road doesn't party all night long. Obviously there was a lot of celebrating going on some evenings on the road, and if the ol' adrenalin was high I'd stay up all night."

"But usually I was far too exhausted after a gig, I'd go back to the hotel and just fake out. I was a rocker on the road more or less permanently so I had to take some care."

Now Britain wants its prodigal son to return. When will he grace our shores?

"I can't wait to get to England," Peter enthuses, "but I've got to get things sorted out this end. Like visas. Once all that's OK I'll be coming to England, but I can't see it happening before the end of the year as I've an album to do in September."

For a few minutes we jaw about the Old Country. Peter wants to know exactly where his single (*Show Me The Way*) and album stand in the British charts as well as the kind of fans he's attracting over here.

His only source of information regarding Britain is his parents



Mike Pollard

who do a grand job keeping him up to date on wax, fax and news. "We talk on the telephone," he says. "My mum tells me all that's happening. She told me that Stephen Ford (the Pressie's son) had said in one of the English papers that he was a fan of mine. Which knocked me out."

He remembers another cute story.

"I know, before I left England I bought my parents one of those radio clocks. For two days my father set it for 7.30 and each time they were woken up by 'Show Me The Way'. Then on Saturday he set it for 8.00 so he could have an extra half hour in bed and blow me came on again."

You can almost hear the Adam's apple getting stuck with emotion. But really it couldn't have happened to a nicer bloke, who before the success of *Frampton Comes Alive* was seriously considering going back to session work.

Now his ultimate ambition - of being hailed one of the best guitarists in the world - has been fulfilled (a far cry from the days when Peter would jam with Bowie between classes).

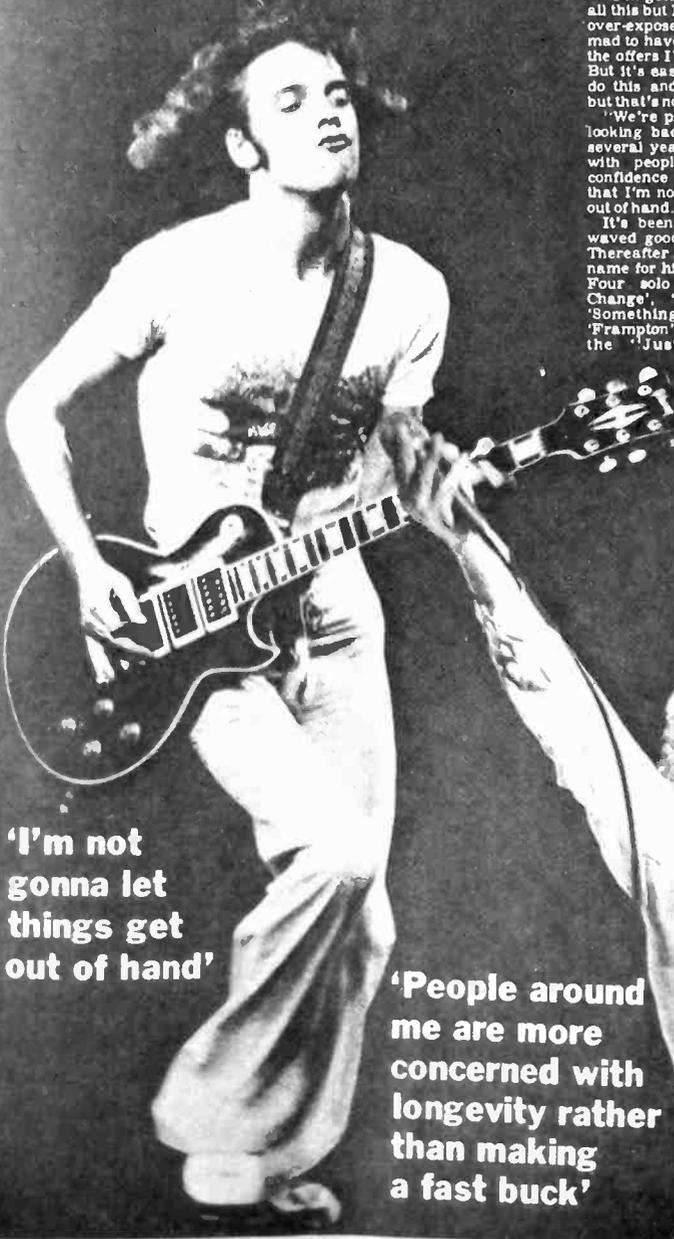
"I regard myself as a guitarist first and foremost but people who haven't seen me live and who've just bought my record think of me as a singer / songwriter. Well that's great. I'm much less inhibited about writing personal things these days. I don't mind so much putting my feelings on the line."

What gives him a kick more than anything is the fact that his almighty peers have been among the first to pat him on the back and say 'well done'.

"Ringo came to one of the shows and afterwards gave me a big hug and said how great it was. He was walking around backstage singing 'Show Me The Way' to himself. He says he keeps on singing it."

"When I phoned Ringo the other day Eric Clapton got on the phone and jokingly said: 'Hey I'm gettin' bloody bored stiff with hearing that song! Seriously it's about time it's happening.'"

"All that kind of praise gives you little thrills."



'I'm not gonna let things get out of hand'

'People around me are more concerned with longevity rather than making a fast buck'



Pin Costello

Albums Where's the Connection?

ANDREA TRUE CONNECTION: 'More, More, More' (Buddah BDLP 4041)

If Andrea True's music was anything other than disco dancing sounds, I think she'd have to go some to maintain any kind of credibility. In fact, the attraction of her music hasn't got much to do with her at all.

Her vocals only appear rarely and she doesn't seem to have much of a range. I'm sure she could sing a lot better - or sound better - if she wasn't completely swamped by the musicians.

It's not even as if she had any hand in the production. I get the feeling she's asked on the record at all just to provide the pretty packaging. While the single 'More More More' did very well as a disco single, I can't see a whole album of very similar music making a big smash. It gets terribly boring after 10 minutes or so. Especially since the second side is only two, exceptionally long, tracks. Unless you're a DJ intent on getting the crowd steamed up dancing, I wouldn't lay out the money.

Rosalind Russell

MIKE HARDING: 'One Man Show' (Philips 6625 022)

When Mike Harding says: "I'm going to sing you a song now about..."



ANDREA TRUE CONNECTION: swamped

watch out. Because chances are that about ten minutes later he'll start singing the song, by which time you've probably forgotten what he was going to do anyway. He is the Northern king of folk comedians with an expert timing that leaves all the others behind, and a quickfire gag-a-minute routine that will either have you in creases or leave you cold. Those that have acquired the

taste (and it is a growing audience since his chart hit 'Rochdale Cowboy'), will know what to expect from this double value set culled from his tour earlier this year. There are his marvellous monologues, witty introductions, and even the occasional song, all done very much his way. Every now and then there is a serious note, but usually it will be a mad tale of life among those dark satanic mills with the semi-detached pigeon lofts or a tale of young love read from the 'Perfumed Allotment'. If that's what makes you laugh it's reet gradely stuff.

David Brown

VARIOUS ARTISTS: 'Red Hot Hits' (PYE NSPL 28223)

The reaction to yet another compilation album is, oh no, not again. But this one is just a little different. For a start the record itself, or rather the vinyl. Yes, it's red. That's got it a few buyers, just for novelty value. Then there are the tracks themselves. 14 guaranteed disco dancers plus one, notable and somewhat strange exception. The Brotherhood Of Man seem to get in everywhere nowadays. However, 'Save Your Kisses For Me' is a good selling point for any album. Of the rest, only one track is older than six months, 'Sad Sweet Dreamer' by Sweet Sensation. Indeed five of the tracks are still in the current Top 50 including Melba Moore's 'This Is It' and 'You To Me Are Everything'. It would be hard to fault this album because although it's good, every track has been left untouched and the composition of each side makes for fluid listening. So, if you're a fan of good poppy soul and you haven't bought many



ALAN PARSONS: touch of horror

Shuddering sounds from Edgar & Alan

THE ALAN PARSONS PROJECT: Tales Of Mystery And Imagination: Edgar Allan Poe (Charisma GOS 4003)

Producer Alan Parsons has gathered a wealth of talent to create a concept album inspired by the mysterious author. It is an exciting interpretation of Poe, making the best of various techniques and artists' qualities to paint a sound picture. A touch of the unreal is presented by using a vocal decoder on the eerie 'The Raven', and Arthur Brown lends his immitable tortured growls on 'The Tell Tale Heart'. The powerful voice of

John Miles is put to good use with that of Terry Sylvester on 'The Cask Of Amontillado', and on the song about the asylum where you couldn't tell the patients from the wardens, 'The System Of Doctor Tarr and Professor Fether'. A convincing instrumental takes up most of side two, 'The Fall Of The House Of Usher', which would be a creditable score for any horror movie with its cracks of thunder and chilling winds. Play that loud in a darkened room and give yourself a little shudder.

David Brown

recent singles, this is the album for you.

Adam Cummings

PAT TRAVERS (Polydor 2383 395)

You may have seen this young Canadian guitarist's trio support Alex Harvey on their recent tour, and this, their first album, shows them to be worth close scrutiny. Pat doesn't miss a trick on that black Fender and he's in good company with Peter 'Clog' Cowling's solid bass and Roy Dyke's congruous drumming. Cowling fortunately has one of those adaptable rock voices which means he can cope with Chuck Berry's 'Mabelline' or the more

subtle tones of J J Cale's 'Magnolia', and a quick C&W excursion with 'Hot Rod Lincoln'. There are five Pat Travers numbers and they stand up well too. It's about time Robin Trower and Rory Gallagher had some competition, this could be the band to provide it.

David Brown

FOOLS GOLD: 'Fools Gold' (Arista ARTY 131) A few years ago there wasn't enough of this Colorado stuff, now there may be a surfeit resulting in overkill. This is from the Eagles / Joe Walsh stable with production jobs by Walsh, Glen Frey and Glyn Johns. Dan Fogelberg has written a

few of the songs. Impressive line-up eh! And the music ain't bad either with harmonies and steel guitar you'd expect. Unfortunately as good as they play it 'One By One' for example does sound like the Eagles and that could be their undoing. Excellent but not innovative enough resulting in comparisons which will lessen its appeal in the same way 'America' came in for it at the beginning (and since actually). But if you're a freak for this type of sound here's another to add to the collection.

David Hancock



KISS: basics

KISS: Alive and well

KISS: 'Alive' (Casablanca CBSP 401)

Well if you caught their recent British gigs here's a double-album memento. You know what to expect - heavy rock that has to be played loud to be believed. Minus all the theatrics they still manage to generate teen rock that's defiant and 'Hotter Than Hell'. Musically they've come in for a lot of bad stick and because they strip things down to basics for too long they probably deserve it. But the Kiss Army don't care judging by the excitement they manage to whip up on an outing which is ahead of their somewhat dire studio albums. If you rate yourself an arrogant punk this is for you.

David Hancock

LOU RAWLS: 'All Things In Time' (Philadelphia PIR 81368)

"Shine a light on Lou Rawls y'all." Well the light's been absent for some time but here he is with those Gamble and Huff people. 'Spose it's to his credit he's not completely bowled over by the 'cream cheese' sound but retains his own ballad phrasing style that made him unique in the mid-Sixties. Nevertheless the whole thing is too clean and MOR to appeal to any but the dedicated. Disappointing.

David Hancock

sounds

roars its way into summer speeds joining

ROD STEWART

in candid conversation

PAUL McCARTNEY

in America

STREETWALKERS

in Birmingham

YES

in Philadelphia

and the latest punk sensations

RAMONES

in New York City

SHIFT INTO GEAR WITH

SOUNDS



JOE COCKER: glit-tinctive

Cocker suits all tastes

JOE COCKER: 'Stingray' (A&M AMLH 64574)

Another of Joe's superstar albums including the likes of Eric Clapton, Albert Lee and Bonnie Bramlett, and it's a good 'un. The Sheffield gas fitter cruises through the Bob Dylan reggae of 'The Man In Me' but is shown in best light on the slower and more distinctive stuff. His own 'Born Thru Indifference' is a beaut. Only criticism against Cocker is that he sometimes uses unnecessary background vocals (probably a hangover from his 'Mad Dog' days) and as if as a tribute to that time there's a fairly definitive version of Russell's 'A Song For You'. However you like your Cocker this'll suit you. Know when he's coming back to Britain?

David Hancock

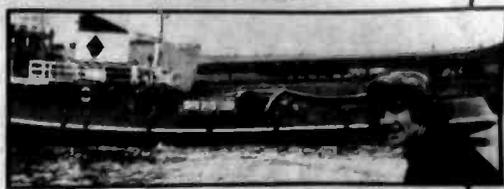
SUTHERLAND BROTHERS AND QUIVER: 'Salling' (Island ILPS 9358)

Not a new Sutherland Brothers and Quiver album but a collection of their material taken from their Island days. Ironically their success came this year with another company, though many of these earlier numbers have a lot to recommend them. The title is taken from a 1972 Gavin Sutherland's penned single which - again a note of irony creeps in - will be remembered for its hit version by Rod Stewart. Other tracks are taken from the albums 'The Sutherland Brothers Band' (1971), 'Lifeboat' (1972) - both without Quiver, and 'Beat Of The Street' and 'Dream Kid' (1974) - with Quiver. The odd track out is the 1973 single, 'I Don't Wanna Love You (but You Got Me Anyway)', well worth hearing. Needless to say, all the tracks are of the highest possible standard and this album offers a good chance for those who recently discovered the band's delights to do some catching up.

David Brown



Alex: insane



Photos: Steve Emberton

but outasight!

ALEX LIVES in a breezy, tree-lined part of town — quasi-sophisticated, but down-to-earth enough for wife Trudy to chat to the locals at the shops.

I arrive half an hour early. Alex isn't home. Trudy, his wife, entertains and we sip wine while listening to the birds whistling outside. All very Woman's Institute.

Coming in like a magical puff of smoke, Alex complains about the difficulty getting a cab, apologies for being late, relaxes in half a minute flat and on request gives a quick resume of the band's latest album (to be released in July).

"All the songs are quick, short and to the point and the band has taken much more of a hand in being involved this time."

Have they written more stuff?

"Yeah. There's a great song that the piano player, Hugh, wrote, called 'Sir Rocco' which is really romantic (laughs) y'know under the desert skies an' all that sorta stuff."

"Y'know I'm really pleased that the band's developed. There's another great track that Zal came up with which we've progressed and embellished, called 'The Dogs Of War', which was funny because afterwards we saw the headlines in the Daily Express about those mercenaries on trial in Angola. The song's pretty horrific — would've made a great soundtrack for the trial."

Alex maintains the new album is simpler than most SAHBlong players.

"I've always tried to be simple," he states. "Ya know it's very difficult to beat a 12 bar blues or a Hank Williams song."

The band are currently in the chart with their good-time single, 'Boston Tea Party' (which will also be included on the album). Alex is knocked

out that it's knocking-up sales, but as he says: "If I was intae selling records I'd do it in a different way entirely."

What did he think about the biz today? Had it changed much since, say the last two decades?

"I think the whole business, the way it's done is completely out of date. There's some amazing bands about, but it seems to me the whole structure is the same as 20 years ago."

Isn't it still wholesome fun?

"Not really," he reckons. "I would like to see some really young groups — 12 year olds, even eight year olds doing something."

He elaborates: "Y'see, kids have something that's fresh. Let's say that's how the whole Rock 'n Roll business machine starts."

Critics

"A young band kick off, they get two or three hit records, then the critics knock them and say they can't play. Well they never get the chance to learn. Like there's no sweaty places to learn the trade, as it were, and the next thing they know they're playing in a big concert hall and they've got a manufactured crowd, a whole manufactured business and show page ads everywhere. I think we'll lose a lot of potential talent because of that."

He continues: "You see I don't hear many mistakes. I would like to hear bad mistakes. Some of Elvis's first records glared with mistakes that were beautiful. But I don't get them now. It gets cleaned and as a result the sweat and the dirt under the finger nails gets lost."

Judging by the way Alex is talking I doubt whether he was manufactured. He started by "Kinda busking". I ask him to be more explicit, but to save words he shows me an ancient scrap book comprising happy snaps of the young rocker (circa 1953-60).

His very first combo innocently smiles up from the pages.

My eyes feast upon pretty boy Alex of maybe 18 years. He's wearing a brilliant Brylcreamed quiff, snarling lip, gangster pose and skin-tight jeans. Yeah, a dead ringer for today's spiv Johnny.

"See, this was the breeding ground," he explains. "We used to go camping with all our guitars an' stuff to get away from Glasgow.

We'd go to a hotel near Loch Lommond and bring out our guitars and it just began to develop from there."

Then Alex formed a jazz band with yours truly on trumpet. Hose-pipe jeans were swapped for zoot suits. Real ace smartness.

During this period Alex entered a talent contest and won. The incongruous headline in one press clipping gushes: "SCOTLAND'S TOMMY STEELE!"

Most of the pics in the album show Alex in various dance hall bands. Girls in hooped skirts and stilettoes, boys in boxy suits writhing and jiving.

"We played everywhere, four or five hours a night. We played everything from Muddy Waters tunes, Hank Williams tunes, pops of the day, to be-bop things."

Were you writing a lot in those days?

"Och," he remembers somewhat horrified. "It was murder. I love my baby and she loves me, one, two, three, oh can't you see" (he laughs). But people danced to it."

I ask if it would be as much fun for him if he were a flash, rude kid just starting up today?

"If I was starting up now I wouldn't do it at all — the way it's being done. Because of what it does, it turns boys into old men overnight. I know kids nowadays who are half my age and they're broken already."

We talk about several of the teenybopper bands who are currently in vogue, and SHOCK REVELATION! Alex confesses he likes the Rollers — no schlock.

"I like young bands. I like the Rollers, and people are surprised at

'I'm not a star. In fact I don't even wanna be a star'

by
Jan Iles

that. They think, well he's been around a lot of groovy musicians, which I have, but there's a strange thing sets in. Those kids have the enthusiasm, the warmth. Their music is not so much to impress but to circulate a feeling. I think they've got a couple stars in that band. I really do."

Moguls

But don't you think a lot of the teen dreams are manufactured? Pounds and pence signs in the eyes of the record moguls?

"Well look a' Elvis and the colonel! Poor Elvis. That's my idol. The time I saw his first photograph, heard his first record, I was in love with it. I thought man oh man what else can a young boy be?"

"He was mooch. But now he's become cut off, and by cutting yourself off you become what Elvis has become. Almost like a reflection of yourself. Something people expect you to be, instead of being

what you are. I'm not comparing myself with Elvis at all, and I'm not a star. In fact I don't wanna be a star."

Alex, definitely no Johnny come lately, has in fact been on the boards for some 23 years, and although very insane has a distinct streak of sanity which has enabled

him to survive. And he'll keep on keeping on.

"The way I look at it," he concludes, "is there's various entertainers in one street, and there's no hype. Everybody's got a stage and sees who can collect the biggest crowd. It's as simple as that."



Janet Maccocks

Steve Emberton

Round

Who, When & Where

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

Thursday

JUNE 24
BATLEY, Variety Club (475228), Del Shannon
BLACKBURN, Cavendish (662662), Sheer Elegance
BLACKBURN, Golden Palm (50101), Disco Tex
BOURNEMOUTH, Cardinal Club, Emperor Rosko Roadshow
EXETER, The University (77911), Bob Marley and the Walters/Gonzalez
HEREFORD, Crystal Rooms (67378), Guys 'n' Dolls
LEICESTER, Baileys (26462), Jimmy Helms
LONDON, Battersea Town Hall, Geno Washington/Rock Island Line
SHEFFIELD, City Hall (27074), J. J. Barrie
STEVENAGE, Arts Centre (66291), Frankie Miller Band/Diversions
STOKE, Baileys (23958), Jimmy James and the Vagabonds

CORBY, Nags Head, Real Thing
DUNDEE, Caird Hall (22399) Silk
GLASGOW, Apollo (041-332 6055), Electric Light Orchestra
GLOUCESTER, City College of Technology (35881), City Boy
GUILDFORD, Civic Hall (67314), AC/DC
HEREFORD, Crystal Rooms (67378), Guys and Dolls
ILFORD, Kings, Brother Lees
LEEDS, The University (39071), Bob Marley and the Walters/Gonzalez
LEICESTER, Baileys (26462), Jimmy Helms
LONDON, Rock Garden, Covent Garden (01-2403961), Scaffold
MALVERN, Three Counties Showground, G Band/Medeltine Head/J. J. Barrie
MALVERN, Marquee, Real Thing
MANCHESTER, Skindles (25115), Albertos Y Los Trios Paranolas
NORWICH, Cromwells Club, Edwards Street (621909), Geno Washington
SALFORD, St. Peter's College, Diversions
SKEGNESS, Sands Show Bar, Dana
SOUTHPORT, New Theatre (40404), Ohio Players
STOKE, Baileys (23948), Jimmy James and the Vagabonds

Friday

JUNE 25
AXMINSTER, Guild Hall, City Boy
BATLEY, Variety Club (475228), Del Shannon
BIRMINGHAM, Barbarellas (021-643 9413), Ohio Players
BIRMINGHAM, The University, Emperor Rosko Roadshow
BLACKBURN, Cavendish (662662), Sheer Elegance
BRADFORD, The University (34135), G Band
CARMARTHEN, Trinity College, Geno Washington
DARLINGTON, Incognitos, Exciters
FALMOUTH, Club Internations, Foundations
GILLINGHAM, New Community Centre, Real Thing
LEEDS, Town Hall (31301), J. J. Barrie
LONDON, Bedford College, Regents Park, Supercharge
NEWCASTLE, Mayfair (23109), Disco Tex
STOCKTON, Incognitos, Exciters
STOKE, Baileys (23958), Jimmy James and the Vagabonds

Sunday

JUNE 27
ABERDEEN, Capitol (23141), Silk
BIRMINGHAM, Mayfair Suite (021-643 2137), AC/DC
BRISTOL, Tiffanys (34057), Disco Tex
CHESTERFIELD, Aquarius (70188), Brother Lees
CREWE, Brunswick Hotel, Nantwich Road, Tony Rose
CROYDON, Fairfield Halls (01-688 9291), Ohio Players
CROYDON, Greyhound (01-886 0973), Eric Burdon Band
LEICESTER, Baileys, Exciters
LONDON, Victoria Palace (01-834 1317), Frankie Miller/Diversions
MANCHESTER, Belle Vue (061-223 2927), Bob Marley and the Walters/Gonzalez
NEWCASTLE, City Hall (20007), Electric Light Orchestra
NOTTINGHAM, Heart of the Midlands, Guys 'n' Dolls
RUGELEY, Leas Hall Club, Del Shannon
WAKEFIELD, Theatre Club (75021), New Seekers

Saturday

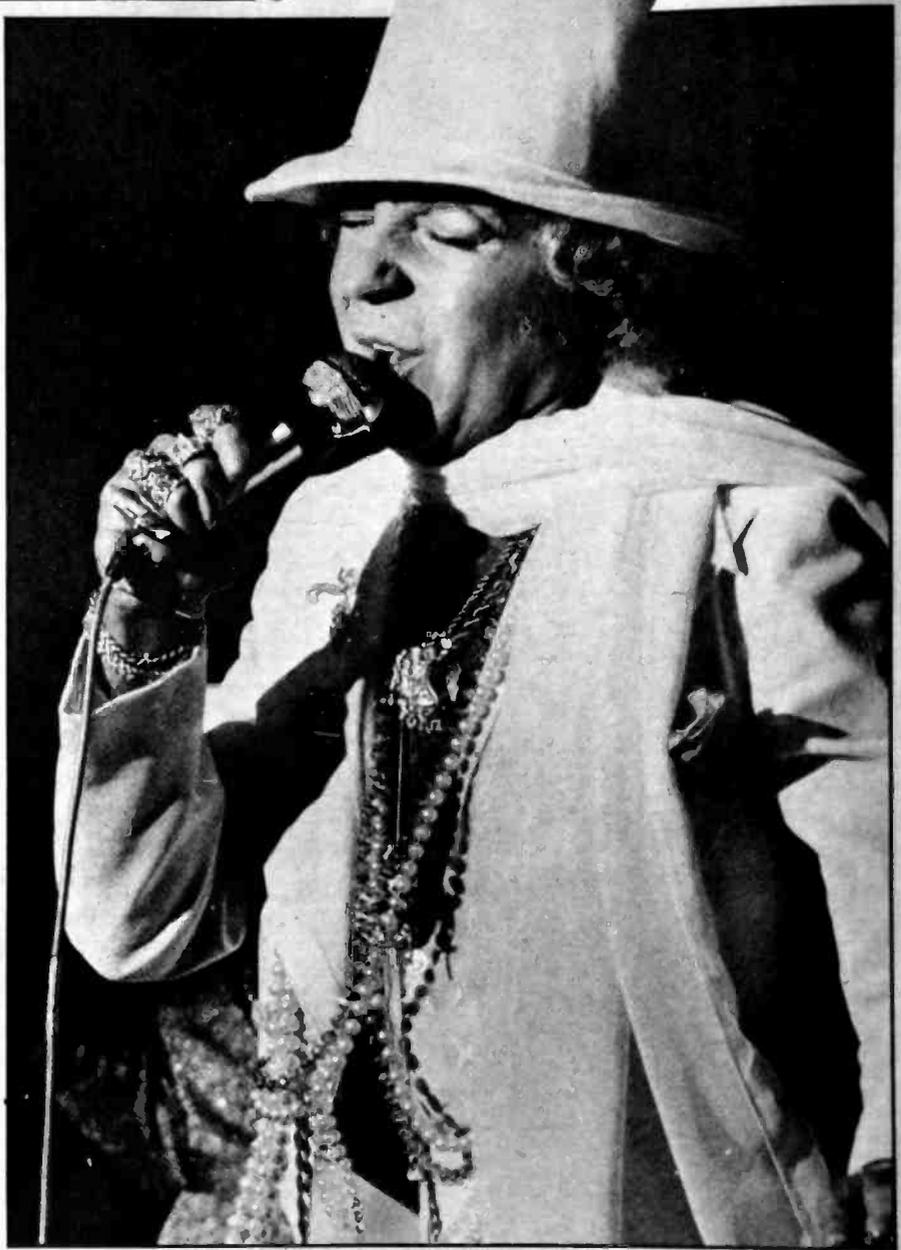
JUNE 26
ASHFORD, Stour Centre (21177), Showaddywaddy
BATLEY, Variety Club (475228), Del Shannon
BLACKBURN, Cavendish (662662), Sheer Elegance
CHRENCESTER, Corn Hall, Emperor Roskos Roadshow

Monday

JUNE 28
BATLEY, Variety Club (Leeds 475228), Labi Siffre
DONCASTER, Outlook Club, City Boy
LEICESTER, Baileys (26462), Exciters
LEICESTER, Phoenix, Kragash
LIVERPOOL, Empire (051-709 1555), Electric Light Orchestra
NOTTINGHAM, Heart of the Midlands, Guys 'n' Dolls
WAKEFIELD, Theatre Club (75021), New Seekers

Tuesday

JUNE 29
BATLEY, Variety Club (Leeds 475228), Labi Siffre
CHESTERFIELD, Aquarius (70188), Brother Lees
LEEDS, Cats Whiskers, Disco Tex
LEICESTER, Baileys (26462), Exciters
LONDON, Kings College, City Boy
MANCHESTER, Didsbury College, Wilmslow Road, Geno Washington
NOTTINGHAM, Heart of the Midlands, Guys 'n' Dolls
WAKEFIELD, Theatre Club (75021), New Seekers



DISCO TEX: back in Britain and doing the rounds, he can be seen at Newcastle (Mayfair) on Friday

Roadshows

Re-conditioned G Band

THE G BAND, / Imperial College, London.

IT MAY be an offence to drop litter, but the Gitter Band look as though they're going to get away with it. And that despite the loss of Gary, the tinsel and judging by this half-filled gig, a few fans.

It is a brave band that dispenses with all that made it famous, especially when that band fails to top up with new ideas, but those kids who turned up didn't seem too bothered by all the changes that have been going on.

The band's aim, as highlighted by the new name — G Band — is to leave behind all that went before. On stage the only links with the past, apart from the memories, are the old songs spliced here and there — 'Angel Face', 'Tears That I Cried'. Only Gerry Shepherd and Harvey Ellison showed any sign of costume



G BAND: memories

glitter, and the overall atmosphere of the set was more of an explosion than pop.

It's the old, old story. Pop band seeks some sort of musical credibility. That's not to say they're going ultra-heavy, but the

potboiler, as with all these stories, is will the fans be left behind or grow up with the band? Certainly at this gig anyway, the fans found some difficulty in making the transition. The screams and name-shrieks of traditional teeny pop adoration seemed strangely out of place accompanying the wailing guitar solo on 'Stay With Me Baby' or the Floyd bit of moog that tagged onto their new single 'Don't Make Promises'. Two years ago such indulgences would have been taboo for any pop band. Now they're acceptable — gradually introduced in an attempt to show some tangible form of maturity.

No doubt the kids will grow into it. The band has too strong a rapport with an audience for patience not to prevail. And who could forget the sight of those two flailing drummers working in unison? No, the new re-conditioned G Band should make it. Perhaps a few more stage ideas and a bit more imagination in the arrangements of songs, but that's about all.

They've dropped the litter. It now remains to be seen whether they will clean up afterwards.

MARTIN THORPE

MAKE A DATE WITH RECORD MIRROR EVERY WEEK

About

Roadshows

I say, these Showaddy fellows aren't bad, what?

SHOWADDYWADDY / Trinity College, Oxford
 I say there's something strange going on here," Smythe Jr. indicated his buddy Caruthers. "For starters what's the May Ball doing on June 18, and why aren't that bunch of bouncers wearing dinner jackets?"
 Before Caruthers could put his monocle to his eye the band of ruffians were on stage leaping about and playing some of that rowdy stuff they call Rock 'n' Roll.
 It was a strange combination, the draperoasts contrasted sharply with the formal clothes and the band were sharing a bill with Humphrey Sibleton and a belly dancer.
 But it was all part of the fun, with Showaddywaddy having the energy and raw power to break down any barriers and inhibitions.
 Their non-stop review soon had everyone jiving in the marquee, despite the fact it was the early hours of the morning, and it had cost a fortune to get in.
 Those numbers from the new 'Trocadero' album lived up to expectations and are fitting in well with the stage act.
 Even Caruthers had to admit that it was simply super. **DAVID BROWN**



SHOWADDYWADDY

Flintlock's unbeatable combination

FLINTLOCK / New Victoria, London
 FROM THE start it was clear that Flintlock's New Victoria concert on Saturday was going to be the sort of show that is best enjoyed by consenting young ladies. On offer were five youthful chaps, with svelt figures, boyish good looks, clean teeth and a regular TV show.
 It was an unbeatable combination which attracted an army of wild young women. As it turned out these were a hard core of loyal Flintlock fans, too few to fill the hall but certainly loud enough to drown a couple of Concordes.
 Dressed in outfits that looked surprisingly sober the lads opened up their set with a couple of their own compositions - one slow, one fast. Next on the menu came a confident version of Billy Swan's 'I Can Help', followed by an even better version of Bachman Turner Overdrive's 'shit, You Ain't Seen Nothing Yet'.
 Little attempt was made to excite the fans with gimmicky stage presentation, instead the band concentrated on their music.
 The first real surprise of the evening was provided by drummer Mike Holloway who half way through the act delivered a brutal drum solo. It started out as a military tattoo, accelerated and decelerated through a series of rhythmic bursts and finally faded out. Though at times a bit uncontrolled, it was never the less a gripping display.
 Back to full strength again the band had a brave bash at a couple of Beatles' hits. There was a fair rendition of 'Twist And Shout' after which they scuttled through 'Can't Buy Me Love', complete with three-part vocal harmony.
 It was a well mixed offering, with the emphasis all the time on musicianship rather than showmanship. There were solid performances from guitarists Jamey and John, while keyboard man Bill served up some startling rock and roll piano.
 In the end it was the hit single 'Dawn' that proved to be the climax of the show for the young fans. But even after that the band were able to keep the momentum going with a couple of Phil Spector and Showaddywaddy numbers for their encore.
BEVERLEY LEGGE

Natural born reggae

BOB MARLEY AND THE WAILERS / Hammersmith Odeon, London
 THE ETHIOPIAN (flag was lowered as Bob Marley and the Wailers stepped on to the stage. An abundance of red twinkling lights were beautifully in time with the pulsating rhythms of the lethal kick-off number, 'Trenchtown Rock'.
 Marley sang from the heart while his ten-piece band were chugged along gloriously.
 The opener was closed with a roaring 'Rastafari' from Bob, stirring his Brethrens' hearts.
 The show was filled with Marley specials - 'Dem Bellyfull (with a thumping sizzling bass solo from Aston Family Man Barrett) 'I Shot The Sheriff', 'Lively Up Yourself' and 'Positive Vibrations'.
 Never have I seen such a charismatic figure adorning Hammersmith's stage. Bob Marley doesn't act out being a star, he's a natural. More often than not he was dancing on stage, his dreadlocks reeling like live snakes as he twisted and twirled, skipped and stomped, seemingly defying the law of gravity.
 The encore, running a full half hour, included the poignant 'Rat Race', with too-true lines like 'Oh it's a disgrace to see the human race in the rat race'.
 This segued into 'War', a speech by Haile Selassie put to music. Finally the meaningful 'Get Up Stand Up', with Marley urging them to "stand up for your rights".
 Pictures of Marcus Garvey and Haile Selassie served as a backdrop remaining everyone that the concert wasn't pure frivolity. But I think most people got the message that night, as well as thoroughly enjoying themselves in the process.
JAN LILES

They went back through most of their past achievements and an all action finale was ensured by doing 'Roll Over Beethoven', which might have been aply written just for them.
 The number enabled them to pull out all the stops, with the string section battling against the rest. It was difficult to make out who won, but when someone hits you it's the punch that counts, not which fist delivers it.
 The Steve Gibbons Band reassured their promise in an accomplished opening set. The capabilities of both bands ensure an exciting evening's entertainment and a hot tour.
DAVID BROWN



MARLEY, natural

String along with ELO



ELO: all action
ELO / New Victoria, London
 THE EASY way for a group to add strings to their sound these days is to use a synthesiser. The hard way is to use two cello players and violinist.
 ELO have been doing it the hard way for years and it seems more satisfying (providing you can get the balance right), and especially when the cello player decides he is going to play it behind his head.
 As any music master will tell you, the cello is not meant for playing rock on, but Hugh McDowell broke all the rules knocking out a 12-bar riff, but saved himself from disgrace by neatly turning it into the 'Flight Of The Bumble Bee'.
 Jeff Lynne was in fine form, as was Bev Bevan, surrounded by all manner of percussion and unlike many drummers actually using them all.
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DAVID BROWN

TV

'So It Goes' - but what goes where?

'SO IT GOES' Granada TV's new late night rock magazine programme comes to the screens next month.
 It will feature live groups and singers in the studio, new albums, fresh talent and flashback spots.
 The first programme goes out on Saturday, July 3 at 10.45 pm ATV, 11.30 Granada, and 11.45 Yorkshire. It will not be shown on London Weekend, but they will show the second, and the rest of the nine part series.
 They are trying to make the programme as lively as possible - they see it as a sort of Seventies answer to the Sixties TV programme 'Ready Steady Go', but this tends to take music out of itself, making an untidy balance of music and humour.
 Judging by the first two programmes at least, the result is too arty, smurty and it is the music - which presumably the show has been modelled around - that loses out.
 Introducing the series is Tony Wilson, who seems in danger of becoming one of the TV personalities you either rave about or can't stand to hear speak - but then the controversial sort seem to get the viewers.
 His script is quick and clever, but of a rather embarrassing sickly humour rather than off-the-cuff spontaneity. Of the show he says: "You'll find us in the record racks under 'illiterate rock show', which gives you some idea of our tensions, intentions and pretensions."
TONY WILSON: introduces 'So It Goes'



TONY WILSON: introduces 'So It Goes'

The first programme features American singer Tom Waits, Irish folk

group The Chieftains (are they the only Irish folk group TV companies?), and Sutherland Brothers And Quiver.
 Premier new talent exposed on the programme's Opportunity Rocks spots should have been Steve Gibbons Band, but there were apparently Musicians' Union problems with their film, so they used a two short extract from the Jess Roden Band.
 One of the regular features is a look at an album designer, the first one has unusual camera angle shots of Peter Blake talking about his ' Sgt Pepper' design, while the second has Roger Dean talking about beds and architecture.
 There are also irrelevant bits of film and Clive James doing his thing again.
 In their attempt to be relevant and clever they seemed to have missed the opportunity for a first class contemporary music programme that we have needed - and regrettably still need - on British TV. Still, at least they are trying, so it's a start in the right direction.
DAVID BROWN



SUTHERLAND BROTHERS AND QUIVER: featured on first programme

Look for

GUESTS on Cleo Laine's Show on BBC2, Thursday, 9.30 pm are Swingle II and Cy Grant, plus the John Dankworth Orchestra.

TOP OF THE Pops man in the hotseat this week is David Hamilton, BBC 1, 7.15 pm
 AT 10.15 pm on 'Omnibus' film's leading song and dance man Gene Kelly talks about his career, with those golden film

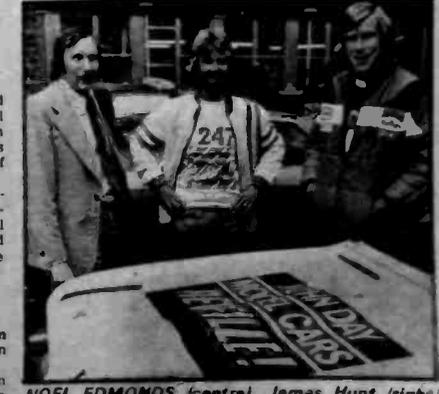
clips including the immortal 'Singing In The Rain'.
VERA LYNN'S guests on Friday at pm pm include Lynsey De Paul and Roger Whittaker, BBC 2.

Radio Noel joins race ace Hunt

RADIO ONE'S DJ and racing fanatic Noel Edmonds is to drive with British race ace James Hunt in the Texaco tour of Britain July 9-11.
 They will drive Vauxhalls sponsored by Revellie / John Day Model Cars, and are pictured (right) with Revellie editor Alan Garrott.
LISTEN FOR
RADIO ONE: Elton John Story part 5 at 1 pm on Saturday, June 26.
 In Concert at 8.30 pm features Rick Wakeman and the English Rock

Ensemble recorded at the Hammersmith Odeon.
 On Sunday, at 5 pm 'Insight' features Blue Eyed Soul.
RADIO CLYDE'S 'Tartan Thirty' is aired on Sunday afternoon at 5 pm, when Bill Smith introduces the week's

charts. On Saturday at 10.20 pm there is the second part of the Eric Carmen interview, followed at 11 pm by the Radio Clyde Roadshow.
 For Glasgow late night listeners, Clyde has Tom Ferrie's album Analysis on Friday at 11 pm.



NOEL EDMONDS (centre), James Hunt (right) and Alan Garrott

by Robin Katz

Soul Mirror

MAKING IMPACT

BACK IN the Sixties a Baltimore based quartet called The Vandels prided themselves on being the shadows at their hopes, The Temptations.

So good were the Vandels at moving and singing like the Tempts that somebody called their bluff. Four years ago one of the group was recruited to replace departing tenor Eddie Kendricks. The vandel we speak of is Damon Harris.

Harris stayed with the Tempts for four years. Then he went back to join his old Baltimore mates. The Vandels became Impact.

They signed with Atco (Atlantic), pulled MFSB's blue eyed soul brother Bobby Eli out of Philly to produce them, and have just released their debut album.

Donald Tilghman (whose glasses give him an almost David Ruffin look), went back to the group's beginnings: "We took the name Vandels originally because we were terrorising Baltimore in a very beneficial way.



IMPACT (left to right): Donald Tilghman, John Simms, Damon Harris, Charles Timmons (Right): their mascot



Trendy

"The people came to see us when they were hot and tense and frustrated and we destroyed their hang ups and replaced it with something good.

"This was 1968 and like most groups we were in love with The Temptations. They were the trendsetters and we were known locally for being a parallel to them onstage. Our overall 'sound' had their feel. And it worked for us. We got a recording contract with the Isley Brother's T Neck label when it first started.

"That was in 1970" noted the studious John Simms. "Their initial idea was to mould us even more towards the Temptations. We got as far as releasing a few singles as the Young Temptations before legal action brought the use of the name to a halt."

By the time Harris departed the Temptations, his old friends had matured and wanted to get back to making musical magic again. Only this time they would sound like themselves instead of emulating anyone else.

"It's a better marriage" says Harris confidently. "We have a liberated opportunity. This time round we have the freedom in the studio.

"The studio is a funny place" continued Harris. "There are a lot of performers who go into it and just get discouraged. But I think we were all surprised at how much feeling got unleashed in the studio. We cut the album in a month. And we like to listen to it. Some artists never listen to their own stuff. But it's bad if you put out an album you don't like. On the other hand, a true professional is never

completely satisfied with what he hears."

Impact won't be leaping on the road as the opening act for anyone just yet. Harris wants to steer the group through a steep climb of interviews and TV appearances before they try to capture the public's attention.

Eight years together as friends and all those

years of playing around Baltimore have taught Impact to wait for what they want.

Meanwhile their single 'Happy Man' is starting to simmer in the American charts and there is healthy interest in the import shops. The album will be released here within weeks. Damon Harris' presence alone I feel, should rouse plenty of interest.

Competition Winners

MIXED UP WEDDINGS

RECORD MIRROR readers rule! A great set of entries from you clever musical match-makers to our 'Silly Marriages' competition.

FIRST PRIZE (All Three of UA's 'many Sides of Rock and Roll') to Allison Cooper of Balsall Common, Coventry, for her entry: 'If Gloria Gaynor married Joe Loss she'd be Gloria Gaynor Loss.

SECOND PRIZE to R. Hawke of Plymouth for 'If Tina Charles married the Big Bopper would she be a Tina Bopper?'

THIRD PRIZE to Cindy Ward of Preston who wrote: 'If Francoise Hardy married Bobby Bloom she'd be Francoise Hardy Bloom' (Cindy also mentioned If the Plastic Ono Band merged with Fleetwood Mac, we'd have a Plastic Mac).

Ten soul stacks are also on their way to the Runners Up.

The response to this competition was so humorous, we couldn't resist publishing a selection of your entries:

Martin Millet of Bristol married Dolly Parton to Donny Osmond and got a Dolly Osmond. Malcolm Lowing of Surrey matched her with Tony Bird and produced a Dolly Bird. A Dolly Dylan was G. Staples' idea of a perfect marriage.

Minnie Ripperton became a Minnie Moon by marrying Keith Moon (from Philip Dudd, Cheshire). And when she married Mickey Mouse (Derek Falte, Airshire).

Jasper Carrott married Juice Lucy to become a Juice Carrott (Cindy Ward yet a gain). Dusty Springfield married Daryl and became a Dusty Hall (H. Snowden of Manchester) and also merged with Alvin Stardust to become Dusty Stardust (from Snowden again). Both D. Verdler of London and Pudsey's Peter Houscroft told us if

Andrea True married Barry Blue she'd be Andrea True Blue and M. Filat of Retford and Malcolm Lowing of Morden said if Linda Carr eloped with Bryan Ferry she'd be Linda Carr Ferry.

Betty Wright took vows with Budgie's Burke Shelley to become a Wright Burke (Rob Palmer of Manchester). Foxx wed Tommy Hunt she'd be Inez Foxx Hunt (Terry Law of Kent).

If Jimmy Ruffin hitched with Helen Reddy they'd be a 'Rough and Reddy' couple says John Rogers from Liverpool. And if Marvin Gaye ran off with Doris Day, it would be a Gay Day (A. Owen of Bolton). (Ronald Melhuish of Stockton-on-Tees).

And finally, a big kiss from the Assistant Editor to the brilliant Ted Neal of Cambridge for this one: If Lita Roza married Bob Lind you



DOLLY



OSMOND



MINNIE



MOON



DUSTY



STARDUST

Overworked competition regular Graham Betts (of Rickmansworth, Herts) went wild with entries. If Chaka Kahn married cricketer Alan Knott she'd be Chaka Khan Knott (cannot). If Little Eva married Cliff Richard she'd become Little Richard (Melvin a Wright Burke (Rob Palmer of Kent). If Inez Foxx wed Tommy Hunt she'd be Inez Foxx Hunt (Terry Law of Kent).

If Jimmy Ruffin hitched with Helen Reddy they'd be a 'Rough and Reddy' couple says John Rogers from Liverpool. And if Marvin Gaye ran off with Doris Day, it would be a Gay Day (A. Owen of Bolton). (Ronald Melhuish of Stockton-on-Tees).

And finally, a big kiss from the Assistant Editor to the brilliant Ted Neal of Cambridge for this one: If Lita Roza married Bob Lind you

would have Lita Roza Lind. Then if they divorced and Lita married Leon Russell... you guessed she'd be Roza Lind Russell.

WIN an album every week in SOUL MIRROR

Trivia Time

'Beach Boys Ode'

Surfing, swimming, sunbathing and chasing girls... you can't fool me. People in Neasden don't do that. But they can dream about it. Certainly much of the Beach Boys appeal is the fantasy of all those lazy hazy summer days. Write me a poem of 12-15 lines using Beach Boys song titles and you could win a Beach Boys album.

PRIZES: Like musical love letters, poetry is a creative art. So there will be three winners, all of whom will receive copies of the Beach Boys' 'Twenty Golden Hits' (to be released within a fortnight), 'Wild Honey' doubled up with 'Friends' and the historic 'Pet Sounds'.

Send your entries to 'All Summer Long', Soul Mirror, Spotlight House, 1 Benwell Rd, London N7 7AX. Poems must be in by Wednesday, June 30.



BEACH BOYS' Mike Love



ROZA LIND RUSSELL

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Mailman

Face the music

DEAR MAILMAN,

I would like to write to point out something that bugs me. It has occurred to me that people don't care about music anymore, they just care about images. For example Cliff Richard's 'Devil Woman' is a very good record, but some people won't say so because it's a Cliff Richard record and their friends may say, "you don't like HIM, do you?" So instead of saying yes, they pretend they don't, just to save face. I think it's time everybody felt free enough to say they liked a Cliff Richard record as well as a Led Zeppelin record.

● I like Lena Zavaroni but don't tell anyone.

G. Crow,
London S. W. 2.

Rock 'n' Soul

DEAR MAILMAN,
I am a rock fan, but I do think that other types of music have their parts to play. Discos wouldn't be the same without soul records. An occasional 'freak' to a heavy track is great, but have you ever got romantic to a Status Quo record? I can't understand other rock fans who despise soul music. May Rock and Soul play their own roles forever.

Mark Skett,
Sutton Coldfield,
West Midlands.

Rock On! Holly swoon

DEAR MAILMAN,
Great! Fantastic! Please thank Jan lies for her great interview with Terry Sylvester of the Hollies. How's about Jan doing an interview with all the group in the near future and bring someone else into the spotlight?

A Hollies fan,
Lancashire.

● She's still getting over (swoon) the first one.



SWEET: loyal fans

Great compilations

DEAR MAILMAN,
I'd like to congratulate the record companies that are bringing out those great compilation albums. It's a big saving getting all my favourite singles on one album — and not even the full price. I wish we could have more of them, perhaps including some golden oldies too (like Marvin Gaye's 'Heard It Through The Grapevine' — my copy's worn out!).

Rosemary Howe,
Birmingham.

● Cheap at twice the price, eh? If you can think of 12 tracks you'd like to see on a compilation album, we'll give a record taken to the reader who presents the most bal-

anced selection of tracks (eg. including soul, disco, rock etc).

Sweet 'n' sound

DEAR MAILMAN,
This is just to reply to all 'ex-Sweet fans'. There are still a lot of loyal fans around who will follow them to the end of the road. When they return from the States, they will still be as brilliant as they were when they left.

Sweet fanatic,
Hereford.

● Judging by our mail, you could well be right.

Who 'Loves Ya' Neil?

DEAR MAILMAN,
Why wasn't 'Love In



CLIFF RICHARD: a question of images

The Shadows' by Neil Sedaka a hit in Britain? When I first heard it, I thought it was a Top Five record. Neil Sedaka rules OK!

Alan Zile,
Wakefield,
W. Yorkshire.

● Enough people didn't buy it, OK!

Shout all about it!

DEAR MAILMAN,
Mott are back. All of you who thought that the departure of the brilliant Ian Hunter was the end, think again. Mott are superb. Anyone who

doesn't believe it should get a copy of their new album, 'Shouting And Pointing'. It's rock at its very best. By the way, how about a poster?

Billy Birkenhead,
Memeyside.

● Is someone paying you for this?

Country crop

DEAR MAILMAN,
I must agree with someone's remark in a recent issue of Record Mirror. They said the British taste of music is

disgusting, well they're right. How degrading that a silly record like 'Combine Harvester' can get to Number One. What is this country coming to? G. Hewett, Romford, Essex.

● Our agricultural correspondent has one word to say to you. 'Rhubarb!'

Poster pains

DEAR MAILMAN,
I am sickened by the people who write in and ask for posters on artists. If you can't be satisfied with the band's music, it's a pity!

Nell Bogg,
Hull.

● We're sickened by people who write into say they're sickened.

Liberty practice

DEAR MAILMAN,
There is a growing trend not only to include A sides of singles with album tracks but B sides as well. This is a liberty and it's about time the record buying public made a stand against these sort of practices. Then we could hopefully hear more new material from artists, instead of the Greatest Hits albums and live recordings of already over exposed songs.

Michael Trotter,
Penge,
London SE20.

● The soap box is in the next mail!

Impossible

DEAR MAILMAN,
How dare Earl Slick say that David Bowie was almost impossible to work with. He even said that Bowie wanted to take over the world. David said a few weeks ago that he was only kidding. Bowie does not need Slick! By the way, how's Mick Ronson getting on nowadays?

Jim Smith,
Buckhurst Hill,
Essex.

Very nicely, thank you.

Talent spotting

DEAR MAILMAN,
I hope you're all watching the Donny and Marie shows on TV. If not, you're missing some great talent.

Sue,
W. Yorkshire.

You win some, you lose some!

Follies failure

DEAR MAILMAN,
Your singles reviewer was quite right when he said that Rock Follies' latest single 'Doesn't quite make it'. I thought it was badly produced. The material was as brilliant for the LP but it wasn't put over in the best technical manner. It sounded better on TV in plain mono.

S. F. Palmer,
Sculthorpe,
Norfolk.

● Your letter has been passed on to the producer, who will be round to see you soon.

Feedback

Send your questions to: Feedback, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX

John's gone

PLEASE COULD you tell me where I can get a copy of the Elton John LP '17-11-70'?

Elton John fan
Wales

● And to the reader who asked for Elton's albums before 'Friends' — they were: 'Empty Sky' (DJLPS 403), 'Elton John' (DJLPS 406), 'Turnbowed Connection' (DJLPS 410)

and '17-11-70' (DJL 414). Unfortunately the album '17-11-70', recorded at a New York radio station, has been deleted but you can get it as a cassette.

Fats Fiver

THERE'S A five pound bet between my son and I regarding the song, 'Blueberry Hill' by Fats Domino. Can you let us know the first line of the song?

Mrs V. McClellan
Brighton,
Sussex.

● The first line goes 'I found my thrill on Blueberry Hill'.

Off the Hook

COULD YOU please tell me all the albums Dr Hook have recorded, also the address of their fan club and finally is it true that guitarist George Cummings has left the group?

Michael Walsh
Ballyfermot,
Dublin 10

● Their first four albums were on CBS. They are: 'Dr Hook', 'Sloppy Seconds', 'Belly Up' and 'Ballad Of Lucy Jordan'. The band then moved to Capitol

records for whom they have recorded two albums, 'Bankrupt' and 'A Little Bit More'. You can write to the band c/o Capitol at 20 Manchester Sq, London, W1. George Cummings left the band at the end of 1975.

Real McCoy

PLEASE CAN you tell me if The Real Thing have a fan club?

Real Thing fan
Aberdeen.

● Yes they do. It's run by Angie Booth and you can write to her at 30 Dale St, WOLVERHAMPTON, Staffs.

Hooper's hopped

WHY DID Tony Hooper leave the Strawbs and what has happened to him since?

Andy Smith
Crosspool,
Sheffield.

● Tony left in the Autumn of 1972 after the 'Grave New World' album. He did some producing for a while but it is not known what he is currently doing.



ELTON JOHN

Follies' Future

AFTER THE success of Rock Follies' with their LP and the TV series, but the failure of their single, what do they have planned for the future?

S. F. Palmer
Fakenham,
Norfolk.

● Another series featuring 'the little ladies' is due to be recorded in the Autumn and another album is likely to be released.

All out

COULD YOU tell me the singles that Alex Harvey has released and also the singles and albums that 10cc have released?

Paul Landrey
Sollihull.

● Alex Harvey had eight singles. They are: 'Big Louie', 'Jungle Jenny', 'Sergeant Fury', 'Anthem', 'Bellah', 'Gambling Bar Room Blues', 'Runaway' and his current hit 'Boston Tea Party'.

10cc have had five albums released, '10cc', 'Sheet Music' and 'Greatest Hits' which were on UK records and 'Original Soundtrack', 'How Dare You' on Mercury. Their singles are 'Donna', 'Johnny Don't Do It', 'Rubber Bullets', 'The Dean And I', 'The Worst Band In The World', 'Wall Street Shuffle', 'Silly Love' and 'Waterfall' (originally the 'B' side of 'Rubber Bullets'). 'Life Is A Minestrone', 'I'm Not In Love', 'Art For Art's Sake' and 'I'm Mandy, Fly Me'.

April shower

I AM a great fan of the Shadows, can you please tell me how high their single 'Let Me Be The One' got in the charts?

Patrick Keeman
Belfast 12.

It reached Number 12 in April of last year.

Sweet Summer

COULD YOU tell me of any albums or singles planned for release by Sweet in the near future?

Brian Copley
Liverpool.



ALEX HARVEY

COULD YOU please tell me if Sweet are going to do a British tour this year?

Alek Reynolds,
Kilnock Rannoch,
Scotland.

● There are plans for the band to play a few concerts in Britain during the Summer. They will also be going into the studio shortly to record a new album and single.

Geordie tour

ARE GEORDIE still together? If so, have they an album or single to be released soon?

Four Geordie Fans
East Kent.

● Geordie are still together. They have an

album due for release early July called 'Have The World'.

Chocolate men

HAVE HOT Chocolate released any other singles apart from: 'I Believe In Love', 'You'll Always Be A Friend', 'Emma', 'A Brother Louis', 'A Child's Prayer', 'Disco Queen', 'You Sexy Thing', 'Don't Stop It Now', and 'Heaven Is In The Back Seat Of My Cadillac'?

P. Cartwright,
Nr Chesterfield,
Derbyshire

● Yes. You missed out 'You Could Have Been A Lady' and although 'Heaven Is In The Back Seat Of My Cadillac' was due to have been released as the new single on Friday June 11 it was changed to 'Man To Man'.

Supreme seven

COULD YOU please tell me the titles of all the albums the Supremes have made since the departure of Diana Ross.

P. W. Smith
Birkenhead, Mersey-side

'New Ways (But Love Stays)', 'Touch', 'Floy Joy', 'The Supremes Produced and Arranged by Jim Webb', 'Greatest Hits', 'Supremes' and their latest album called 'High Energy'.

DON'T MISS NEXT WEEK'S ISSUE

Ray of sunshine ?

WELL, SOME people will do just about anything, won't they? Take that Elizabeth Ray. You know, the Washington sex-scandal-kiss-and-run girl, or whatever she's called.

Anyway my dearest friend Sophist O'Kate told me Miss Ray will be coming back to Britain on August 29 with that hillbilly band, Black Oak Arkansas.

The truth is she's going to be appearing with them at the Reading Music Festival. Just what she'll be playing I'm not quite sure but I do hear the British Government are taking their Summer recess at the time.

NOW THEN, I had the most wonderful experience with Marc Bolan this week (no not like that you're making me blush). Marc, such a dear old friend in the same generous man he's always been.

First thing he said to me was: "I saw this really ugly woman outside. Her face was all twisted and contorted," he continued putting his fingers in his mouth and tugging the sides. "Like that."

"Screech," I replied. "So I gave her a pound," he said.

Aerodynamic Rubettes

EQUALLY GENEROUS, and I mean in pounds. Is



BLACK OAK'S Jim Dandy with some more of his lady friends that roly-poly 'heavy' of a manager Roy Farrant, who looks a bit of the delectable Rubettes.

Roy, who is a very good friend (my mother used to say: 'Darling when they're that big make friends with them, being enemies is too easy') is the strongest man in the pop business.

On a recent trip to France Mr Farrant actually pushed an aeroplane single handed. Incredible but true as the French around me were saying I agree.

And equally in-croixable is the other picture we present of

Rubette Alan Williams asking Mr Farrant for the monthly pay check.



NOW THEN have you heard the latest? Well, you know Gregg Allman married Cher. Now the band's lead guitarist Dickie Betts has gone and done it (unfortunate phrase) with Cher's secretary Paulette Eghazarian.

Fortunately for Richard the similarity ends there. Reports suggest

that the couple have now been married for more than a month without either walking out.

Rod on the lookout

AND THIS is definitely the last of Mr Roderick Stewart which less accurate music papers are referring to as Rodney these days (what

are they trying to tell us?) The point is that Rod was recently down in the hellish heat of London's famous Marquee Club.

What was he doing there you ask? Well apart from going for a bit of bounty by being ever on the lookout for my friend Lucky Luciano. It was rumoured he was searching out a guitarist for his new band.

And the group playing. None other than Coliseum. So there you go, eh!

And finally it seems the Beeb are playing Rod's single 'Tonight's The Night' after refusing to in the beginning. It's a strange world when you're caught out isn't it?

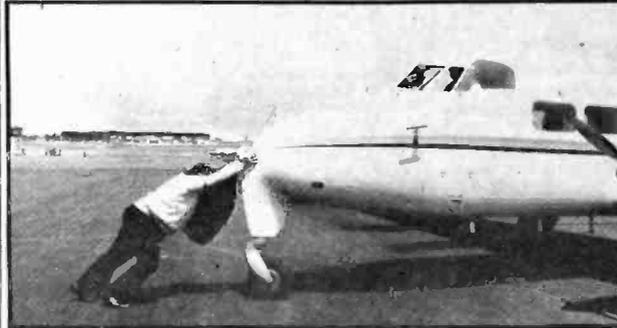
ALSO CAUGHT out these days is that 'star' Miss Diana Ross. Remember her recent visit to Britain when the young lady couldn't stop talking about her family and how much it meant to her and her baby and, oh all that homely girl stuff? Yes dear, of course you

Star of the show

TALKING of which it seems Michelle Phillips of Mamas and Paps fame have refused her eight year old daughter the chance of being auditioned on an American TV show.

Michelle is reported to have said: "There's only one star in this family and that's me."

When was the last time you heard of Michelle Phillips? Toadie-oo



... what a time to run out of petrol



... you didn't run out - I drank it!

J. Edward Oliver

'Carting is such sweet sorrow'

J. EDWARD OLIVER'S Instant Garbage COLUMN

MEANWHILE, OUR LEARNING HERO, IZZY RYDER (GUIDED BY FATHER O'GANN) IS JOURNEYING THROUGH TRANSMANIA TO CLAIM THE CASTLE THAT HE HAS INHERITED FROM HIS LONG-LOST UNCLE, COUNT DRACULA.

YEARS AGO, A GROUP OF FAIRIES WERE PLAYING A FOOTBALL MATCH IN A PART OF COUNTRY KNOWN AS FIRST HALLS. THERE WERE TWO DISPUTED GOALS.

REMEMBER BAMBLES' SHINY SHARVES!

DESELED TO SO MANY ARGUMENTS DAT FINALLY DE TOO TEAMS AGREED TO CHANCES DE SCORE AN' START AGAIN AN IT WUZ THIS DAT INSPIRED DE FAMOUS EASTER HYMN...

"FAIRIES AGREE NIL... FAR AWAY"

PLEASE, I'M TIRED IS IT MUCH FURTHER?

REGORAM, 'TIS QUITE A WAYS YET STILL, THERE'S NO NEED FOR US TO WALK ILL WANG US A CART

I CAN'T SEE HOW BUILDING A CART IS GOING TO HELP WE HAVEN'T GOT ANYTHING TO PULL IT

OH, WE DON'T NEED ANYTHIN' I'VE BUILT DE BACK WHEELS LARGES DAN DE FRONT SO DAT IT WILL ALWAYS BE GOIN' DOWNHILL

THESE IRISHMEN MAN NOT BE AS STUPID AS WE'VE BEEN LED TO BELIEVE.

LOOK, I JUST ASKED YOU NOT TO KEEP USIN' ALL DEM LONG WORDS I CAN'T UNDERSTAND

BEDEAD! DE PATH THROUGH D'IS FOREST IS TOO NARROW FOR DE CART. WE'LL HAVE TO TRAVEL DE REST OF DE WAY ON FOOT.

GOOD THING WE HAPPENED TO BRING ONE WITH US

ANOTHER THREE HOURS HAVE NOW ELAPSED SURELY WE MUST BE NEARING THE PLUMPTREY OF THE ENVIRONS OF THE DOMICILE?

WOULD YOU MIND NOT USIN' ALL DEM LONG WORDS CAN'T UNDERSTAND?

O.K.

"I THINK I TAKE YOU HOME LITTLE GABLE?"

WE'VE REACHED DE PART OF DE FOREST DAT I READ DE MOST 'TIS INHABITED BY DE UNDEAD-- STRANGE, WEIRD BEINGS WMO CAN TRANSFORM DEMSELVES INTO BATS

MAN! THAT'S SUPERSTITIOUS NONSENSE! I DON'T BELIEVE ANYONE HAS THE ABILITY TO CHANGE INTO A BAT!

EXCUSE ME, YOU HAVEN'T SEEN A BOY WONDER ROUND HERE, HAVE YOU?

"I'VE SEEN HIM IN THE MOONLIGHT"

FRESCO-LE-RAYE

I DON'T KNOW WHY I KEEP PLAYING THESE LEONARD COHEN RECORDS

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- 2 SO DAYS TO LEAVE YOUR LOVER - RICHARD BURTON
- 3 HOLY ROLLER - MILDA OGDEN
- 4 IT TAKES TWO - RAQUEL WELCH
- 5 THE LAST PARADELL - ELIZABETH TAYLOR
- 6 MY RESISTANCE IS LOW - LINDA LONCELOT
- 7 NO CHARGE - 5,000 VOLTS
- 8 KING FU FIGHTING - BRUISED LEE
- 9 WE SWEET LOVER - GENERAL AMIN
- 10 FACE ODDITY - DAVID BOWIE
- 11 MY ASSISTANCE IS LOW - RONNIE HARRER

COMPILED BY (1-8) JILLIAN HOLLAND (HEAD LINE BELONGS) (10-11) PAUL GIBLIN (FRONT PAGE COLUMN) AND (10-11) ALAN LITTON

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THE INVISIBLE MAN

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