

RECORD MIRROR

May 29 1976 12p

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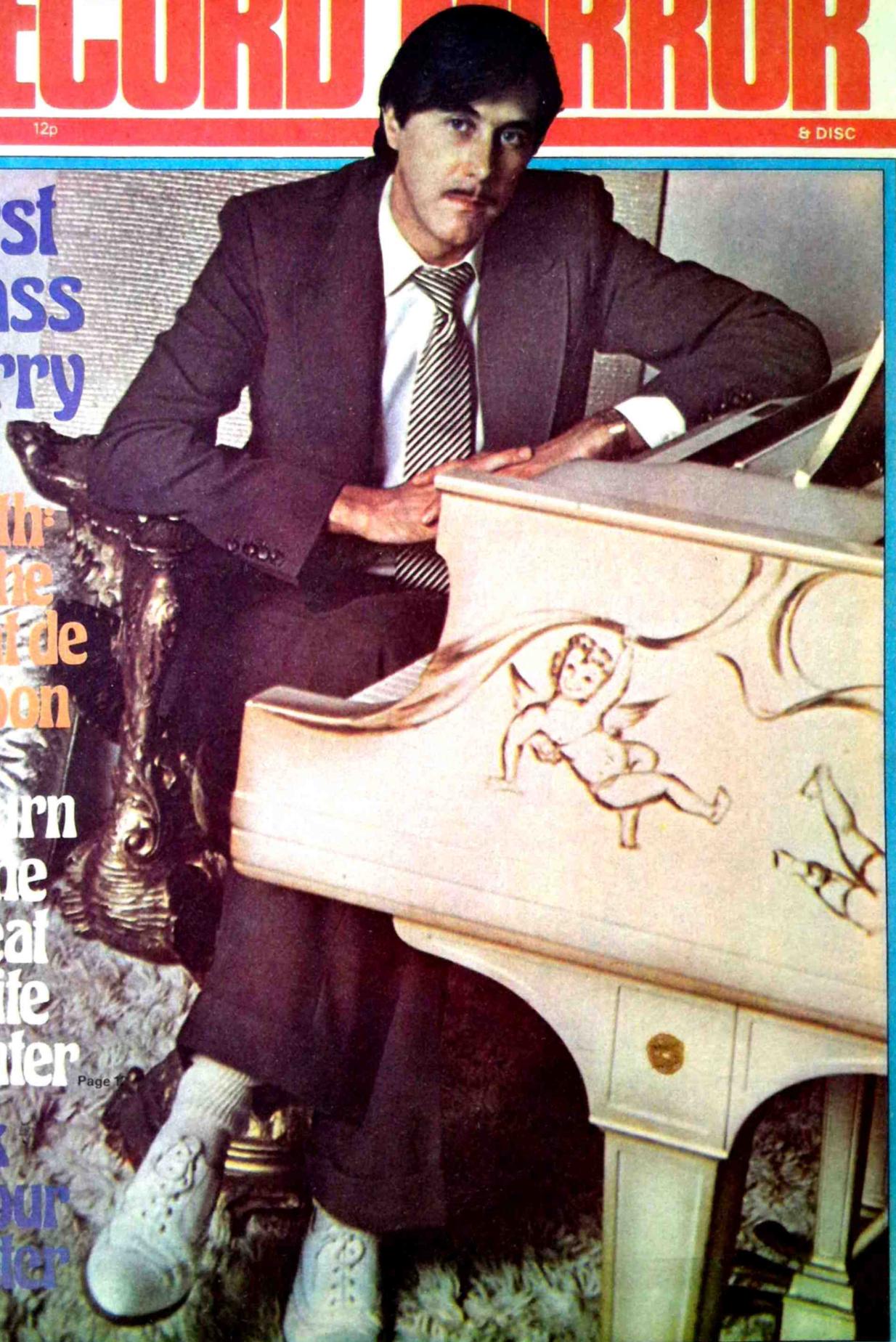
Pages 6-7

Keith
by the
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la loon

Return
of the
Great
White
Hunter

Page 17

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poster



RECORD MIRROR

British Top 50 Singles

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

Star Breakers

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

Yesterday Charts

5 YEARS AGO

1	1	KNOCK THREE TIMES,	Dawn
2	2	BROWN SUGAR,	The Rolling Stones
3	3	INDIANA WANTS ME,	R. Dean Taylor
4	-	MY BROTHER JACK,	Free
5	9	MALT AND BARLEY BLUES,	McGuinness Flint
6	8	HEAVEN MUST HAVE SENT YOU,	The Elgins
7	7	JIG A JIG,	East of Eden
8	4	IT DON'T COME EASY,	Ringo Starr
9	-	UN BANG, UN ARBRE, UNE RUE,	Severine
10	5	DOUBLE BARREL,	Dave and Ansil Collins

10 YEARS AGO

1	5	PAINT IT BLACK,	The Rolling Stones
2	4	WILD THING,	The Troggs
3	-	STRANGERS IN THE NIGHT,	Frank Sinatra
4	1	PRETTY FLAMINGO,	Manfred Mann
5	9	SORROW,	The Merseys
6	2	SLOOP JOHN B.,	The Beach Boys
7	6	SHOTGUN WEDDING,	Roy C
8	-	MONDAY MONDAY,	The Mamas And The Papas
9	10	RAINY DAY WOMEN,	Bob Dylan
10	-	HEY GIRL,	The Small Faces

15 YEARS AGO

1	-	SURRENDER,	Elvis Presley
2	3	RUNAWAY,	Del Shannon
3	1	BLUE MOON,	The Marceles
4	4	THE FRIGHTENED CITY,	The Shadows
5	5	ON THE REBOUND,	Floyd Cramer
6	6	MORE THAN I CAN SAY,	Bobby Vee
7	8	DON'T TREAT ME LIKE A CHILD,	Helen Shapiro
8	2	YOU'RE DRIVING ME CRAZY,	The Temperence Seven
9	-	YOU'LL NEVER KNOW,	Shirley Bassey
10	-	BUT I DO CLARENCE,	Frogman Henry

UK Soul Top 20

1	1	LOVE HANGOVER,	Diana Ross
2	2	DISCO LADY,	Johnnie Taylor
3	3	THIS IS IT,	Melba Moore
4	7	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	
5	8	LET'S MAKE A BABY,	Billy Paul
6	14	NINE TIMES,	The Moments
7	4	I'M YOUR PUPPET,	James & Bobby Purify
8	9	MORE, MORE, MORE,	Andrea True Connection
9	13	SOUL CITY WALK,	Archie Bell & The Drells
10	6	LIVING FOR THE WEEKEND,	The O'Jays
11	3	DISCO CONNECTION,	Isaac Hayes Movement
12	-	THE FLASHER,	Mistura
13	12	YOUNG HEARTS RUN FREE,	Candi Staton
14	15	I'LL GO WHERE YOUR MUSIC TAKES ME,	Jimmy James
15	10	DO WHAT YOU FEEL,	The Rimshots
16	11	GET UP AND BOOGIE,	Silver Convention
17	17	CAN'T HELP FALLING IN LOVE,	The Stylistics
18	20	YOU'RE MY EVERYTHING,	Lee Garrett
19	-	PARTY TIME,	Fatback Band
20	-	COULD IT BE MAGIC,	Donna Summer

US Soul Top 20

1	2	I WANT YOU	Marvin Gaye
2	3	YOUNG HEARTS RUN FREE	Candi Staton
3	4	I'LL BE GOOD TO YOU	Brothers Johnson
4	1	KISS AND SAY GOODBYE	Manhattans
5	5	DANCE WITH ME	Rufus featuring Chaka Khan
6	6	LOVE HANGOVER	Diana Ross
7	10	SOPHISTICATED LADY	Natalie Cole
8	9	BORN TO GET DOWN	Muscle Shoals Horns
9	7	GET UP AND BOOGIE	Silver Convention
10	18	TEAR THE ROOF OFF THE SUCKER	Parliament
11	8	MOVIN'	Brass Construction
12	17	OPEN	Smokey Robinson
13	16	THAT'S WHERE THE HAPPY PEOPLE GO	Trammps
14	-	WHO LOVES YOU BETTER	Isley Brothers
15	11	DISCO LADY	Johnnie Taylor
16	-	MARRIED BUT NOT TO EACH OTHER	Denise LaSalle
17	21	FRIEND OF MINE	Little Milton
18	20	THIS IS IT	Melba Moore
19	12	IT'S COOL	Tymes
20	-	LET IT SHINE	Al Green

British Top 50 Albums

1	1	GREATEST HITS, Abba	Epic
2	9	LIVE IN LONDON, John Denver	RCA
3	3	INSTRUMENTAL GOLD, Instrumental Gold	Warwick
4	7	HIT MACHINE, Various	K-Tel
5	4	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
6	2	BLACK AND BLUE, Rolling Stones	Rolling Stones
7	12	JUKE BOX JIVE, Various	K-Tel
8	19	A TOUCH OF COUNTRY, Original Artists	Topaze
9	14	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
10	5	ROCK FOLLIES, Rock Follies	Island
11	11	ROYAL SCAM, Steely Dan	ABC
12	18	WHO LOVES YOU, Four Seasons	Warner Bros
13	8	PRESENCE, Led Zeppelin	Swan Song
14	16	DIANA ROSS, Diana Ross	Tamla Motown
15	17	HOW DARE YOU, 10cc	Mercury
16	15	SOME OF ME POEMS AND SONGS, Pam Ayres	Galaxy
17	13	LOVE LIFE AND FEELINGS, Shirley Bassey	United Artists
18	24	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
19	6	HERE & THERE, LIVE IN LONDON AND NEW YORK, Elton John	DJM
20	10	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
21	21	NO EARTHLY CONNECTION, Rick Wakeman	A&M
22	38	PAT BOONE ORIGINALS, Pat Boone	ABC
23	25	BREAKAWAY, Gallagher and Lyle	A&M
24	-	I'M NEARLY FAMOUS, Cliff Richard	EMI
25	29	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE, Jethro Tull	Chrysalis
26	36	REACH FOR THE SKY, Sutherland Brothers and Quiver	CBS
27	30	A TRICK OF THE TAIL, Genesis	Charisma
28	35	TUBULAR BELLS, Mike Oldfield	Virgin
29	23	DESIRE, Bob Dylan	CBS
30	26	RASTAMAN VIBRATION, Bob Marley and the Wailers	Island
31	-	FRAMPTON COMES ALIVE, Peter Frampton	A&M
32	40	I WANT YOU, Marvin Gaye	Tamla Motown
33	20	LOVE AND KISSES FROM BROTHERHOOD OF MAN,	Pye
34	27	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	EMI
35	39	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
36	42	24 ORIGINAL HITS, The Drifters	Atlantic
37	-	DESTROYER, Kiss	Casablanca
38	-	BLUE FOR YOU, Status Quo	Vertigo
39	33	AMIGOS, Santana	CBS
40	37	CRY TOUGH, Nils Lofgren	A&M
41	-	TROCADERO, Showaddywaddy	Bell
42	22	DOUBLY DEVINE, Sydney Devine	Philips
43	48	ROLLED GOLD, Rolling Stones	Decca
44	-	BRASS CONSTRUCTION, Brass Construction	United Artists
45	28	THE BEST OF JOHN DENVER, John Denver	Victor
46	-	JAIL BREAK, Thin Lizzy	Vertigo
47	-	ALL AMERICAN ALIEN BOY, Ian Hunter	CBS
48	-	STATION TO STATION, David Bowie	RCA
49	-	GREAT ITALIAN LOVE SONGS, Various	K-Tel
50	-	COME ON OVER, Olivia Newton John	EMI

US Top 50 Singles

1	2	LOVE HANGOVER, Diana Ross	Motown
2	1	SILLY LOVE SONGS, Wings	Capitol
3	3	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
4	5	GET UP AND BOOGIE, Silver Convention	Midland International
5	8	MISTY BLUE, Dorothy Moore	Melaco
6	7	HAPPY DAYS (from the Paramount TV Series), Pratt and McClain	Warner
7	6	WELCOME BACK, John Sebastian	Lifesign
8	9	SHANNON, Henry Cross	Lifesign
9	11	SARA SMILE, Daryl Hall and John Oates	RCA
10	10	TRYIN TO GET THE FEELING AGAIN, Barry Manilow	Arista
11	12	FOOL TO CRY, Rolling Stones	Rolling Stones
12	13	RHIANNON, (Willie You Ever Win), Fleetwood Mac	Warner/Reprise
13	4	BOOGIE FEVER, Sylvers	Capitol
14	17	SHOP AROUND, Captain and Tennille	A & M
15	15	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	United Artists
16	18	LOVE IN THE SHADOWS, Neil Sedaka	Rocket
17	2	MORE, MORE, MORE, MORE, (Part), Andrea True Connection	Buddah
18	14	STRANGE MAGIC, Electric Light Orchestra	United Artists
19	16	SHOW ME THE WAY, Peter Frampton	A & M
20	20	YOUNG BLOOD, Bad Company	Swan Song
21	25	MOVIN', Brass Construction	United Artists
22	22	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
23	28	I WANT YOU, Marvin Gaye	Motown
24	24	UNION MAN, Cate Brothers	Asylum
25	32	TAKIN' IT TO THE STREETS, Doobie Brothers	Warner Bros
26	34	LOVE IS ALIVE, Gary Wright	Warner Bros
27	31	BARETTA'S THEME (Keep Your Eye On The Sparrow), Rhythm Heritage	ABC
28	30	HURT / FOR THE HEART, Elvis Presley	RCA
29	33	ONE PIECE AT A TIME, Johnny Cash	Columbia
30	38	I'LL BE GOOD TO YOU, Brothers Johnson	A & M
31	26	DISCO LADY, Johnnie Taylor	Columbia
32	40	NEVER GONNA FALL IN LOVE AGAIN, Eric Carmen	Arista
33	37	ROCK AND ROLL LOVE LETTER, Bay City Rollers	Arista
34	44	MOONLIGHT FEELS RIGHT, Starbuck	Private Stock
35	35	L.O.U., Jimmy Dean	Casino
36	41	KISS AND SAY GOODBYE, Manhattans	Columbia
37	43	CRAZY ON YOU, Heart	Mushroom
38	39	IT'S OVER, Box Scaggs	Columbia
39	27	BOHEMIAN RHAPSODY, Queen	Elektra
40	45	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
41	48	GET CLOSER, Seals and Crofts	Warner Bros
42	-	TAKE THE MONEY AND RUN, Slave Miller Band	Capitol
43	-	DANCE WITH ME, Rufus featuring Chaka Khan	ABC
44	-	AFTERNOON DELIGHT, Starland Vocal Band	Windson
45	19	HAPPY MUSIC, Blackbyrds	Fantasy
46	-	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Arista
47	47	DON'T PULL YOUR LOVE / THEN YOU CAN TELL ME GOODBYE, Glen Campbell	Capitol
48	23	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
49	-	THINKING OF YOU, Paul Davis	Bans
50	-	THE BOYS ARE BACK IN TOWN, Thin Lizzy	Phonogram

UK Disco Top 20

1	2	MORE, MORE, MORE, Andrea True Connection	Pye
2	1	GET UP & BOOGIE, Silver Convention	Magnet
3	5	CAN'T HELP FALLING IN LOVE, Stylistics	AVCO
4	7	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
5	6	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
6	3	JUNGLE ROCK, Hank Mizell	Charly
7	8	LOVE HANGOVER, Diana Ross	Tamla Motown
8	9	DISCO LADY, Johnnie Taylor	CBS
9	4	S-S-S-SINGLE BED, Fox	GTO
10	-	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
11	10	LOVE ME LIKE A LOVER, Tina Charles	CBS
12	15	ARMS OF MARY, Sutherland Bros & Quiver	Philadelphia
13	-	LETS MAKE A BABY, Billy Paul	Private Stock
14	-	SHAKE IT DOWN, Mud	Private Stock
15	-	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros
16	19	MOVIE STAR, Harpo	DJM
17	13	FEEL THE RHYTHM, Pioneers	Mercury
18	-	DEVIL WOMAN, Cliff Richard	EMI
19	-	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
20	12	THIS IS IT, Melba Moore	Buddah

US Top 50 Albums

1	2	WINGS AT THE SPEED OF SOUND, Wings	Capitol
2	1	BLACK AND BLUE, Rolling Stones	Rolling Stones
3	4	PRESENCE, Led Zeppelin	Swan Song
4	3	FRAMPTON COMES ALIVE, Peter Frampton	A & M
5	5	I WANT YOU, Marvin Gaye	Tamla
6	9	HERE AND THERE, Elton John	MCA
7	7	FLEETWOOD MAC, Fleetwood Mac	Warner Bros
8	10	DIANA ROSS, Diana Ross	Motown
9	8	TAKIN' IT TO THE STREETS, Doobie Brothers	Warner Bros
10	11	LOOK OUT FOR, Brothers Johnson	A & M
11	12	BRASS CONSTRUCTION, Brass Construction	United Artists
12	13	AMIGOS, Santana	Columbia
13	15	HIDEAWAY, America	Warner Bros
14	6	THEIR GREATEST HITS 1971-1975, The Eagles	Asylum
15	17	MOTHERSHIP CONNECTION, Parliament	Casablanca
16	14	A NIGHT AT THE OPERA, Queen	Elektra
17	21	SILK DEGREES, Box Scaggs	Columbia
18	18	STRUTTIN' MY STUFF, Elvin Bishop	Capricorn
19	30	BREEZIN', George Benson	Warner Bros
20	22	YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh	ABC
21	23	SILVER CONVENTION, Silver Convention	Midland International
22	26	LOVE TRILOGY, Donna Summer	Oasis
23	29	RASTAMAN VIBRATION, Bob Marley And The Wailers	Island
24	24	CLOSE ENOUGH FOR ROCK 'N' ROLL, Nazareth	A & M
25	-	ROCKS, Aerosmith	Columbia
26	16	CITY LIFE, Blackbyrds	Fantasy
27	19	COME ON OVER, Olivia Newton John	MCA
28	20	DESTROYER, Kiss	Casablanca
29	33	STEPPIN' OUT, Neil Sedaka	Rocket
30	37	DARYL HALL AND JOHN OATES, Daryl Hall and John Oates	RCA
31	35	WINGS OF LOVE, Temptations	Gordy
32	25	EARGASM, Johnnie Taylor	Columbia
33	27	SONG OF JOY, The Captain and Tennille	A & M
34	38	CRY TOUGH, Nils Lofgren	A & M
35	39	ROMANTIC WARRIOR, Return to Forever	Columbia
36	28	THE DREAM WEAVER, Gary Wright	Warner Bros
37	11	A TRICK OF THE TAIL, Genesis	A & M
38	-	THE ROYAL SCAM, Steely Dan	ABC
39	41	GET CLOSER, Seals and Crofts	A & M
40	32	RUN WITH THE PACK, Bad Company	Swan Song
41	36	LADY IN WAITING, Outlaws	Arista
42	44	BLACK MARKET, Weather Report	Columbia
43	-	NATALIE, Natalie Cole	Capitol
44	34	ON THE ROAD, Jesse Colin Young	Warner Bros
45	43	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
46	40	LIVE, Robin Trower	Chrysalis
47	47	FOOL FOR THE CITY, F.	

Newsdesk

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NEWS EDITOR: ROSALIND RUSSELL

Gary gets back ?

GARY GLITTER'S return to the music business may be imminent. Since he left the stage at the London New Victoria on March 13, his office has been besieged with petitions and letters pleading for him to make a comeback.



He said that part of his reason for retiring was to take the pressure off as he intended to marry his girlfriend, a hairdresser called Mary.

The Glitter Band in the meantime, have changed their name to the G Band, so all connections with Gary have been effectively severed and he would be free to find another backing band which would serve as just that.

Ray Brown, Chairman of the Ram company, to which Gary was signed, has expressed his wish

that Gary should return.

He told Record Mirror this week: "It's never been my wish that Gary has been out of the business. I've never made any secret about my views and that I didn't agree with his decision. I haven't talked to him about it for a week or so—he's in France enjoying himself, so it's quite difficult. I remind him of the fan mail and the petitions protesting about his retirement."

SLIK CRASH OUT

THE SLIK tour has been postponed, following a car accident in which lead guitarist Midge Ure injured his arm. Midge has his right arm in plaster and has been advised not to play guitar.

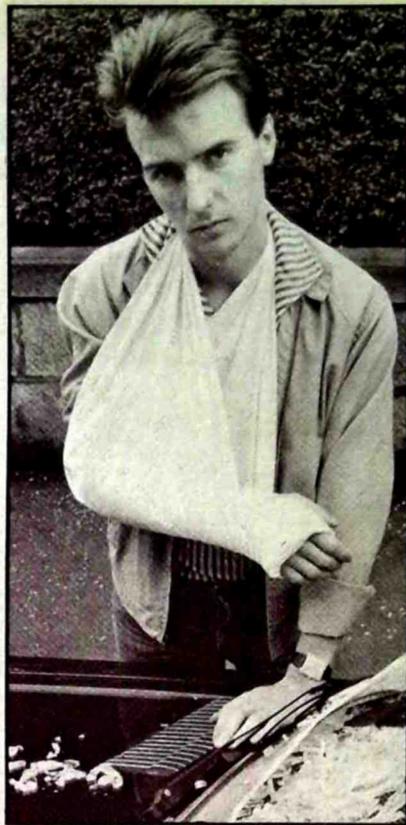
He was travelling in a car in Glasgow with manager Max Landon, when the windscreen shattered. Midge put up his right arm and sustained torn tendons. At this stage it is not yet known if his arm is fractured. Midge said that his injuries would have been more severe had he not been wearing a seat belt.

The accident means the postponement of the British tour, which the promoter is trying to re-schedule for later in the year.

FIFTEEN GREAT BIG BOYS

THE BEACH Boys have a new album out on June 25. It is titled 'Fifteen Big Ones', containing, naturally enough, 15 tracks. It was produced by Brian Wilson and features new material and old rock standards.

Among the tracks are included 'Chapel Of Love' and 'Blueberry Hill'. A single will be released on June 4—the Chuck Berry song 'Rock And Roll Music'.



MIDGE URE: shattered

McKeown gets trial postponed

BAY CITY Roller Les McKeown has had his trial in Edinburgh postponed. It was due to have taken place this month. The band flies to America next month to record their next single and album. It is expected they will be produced by Eric Carmen's producer, Jim Jenner.



LES McKEOWN

Harvey's hampered

ALEX HARVEY'S keyboards player Hugh McKenna has been ordered to rest for two weeks by his doctor. The band have been on the road for 18 months without a break and McKenna is suffering from exhaustion. Tommy Eyre, who joined Nazareth on their last UK tour, will stand in for Hugh.

'Music' melodrama

JOHN MILES' drummer Barry Black was flown back from the tour in Barcelona on Thursday. He damaged a tendon and is unable to play. His place was taken for the remainder of the engagements by Jethro Tull's drummer Barry Barlow. Black should be fit by the time the UK tour begins on Sunday in Glasgow.

The night following Black's accident, the bass player Bob Marshall fell down

a flight of steps in Madrid and tore the ligaments in his leg, which is now in plaster.

Meanwhile, Miles has recruited the fit and healthy Dave Wellbeloved who has joined the band as rhythm guitarist.

The band is recording a TV special for Mike Mansfield on Friday. The show, titled 'Music' will be shown later in the year.

Harding's 'one man show'

MIKE HARDING has signed to Phonogram and has a new double album released in June, titled 'One Man Show'. A song book will also be published, called 'Napoleon's Retreat From Wigan.'

Dave's dates

THE DAVID Bromberg Band has added extra dates at the end of their European tour to take in the concert at the Southend Football ground on May 31 and three dates at London Dingwalls on June 1-2-3.

Granada TV may film one of the dates.



MILES' battered boys

VAN'S BACK IN BRITAIN

VAN MORRISON has announced plans to come back to Britain to live for an 'indefinite period.' He left Britain in 1967 and has been living in America gaining immense status as a recording artist.

In a statement issued this week he said: "I am moving back to Britain for a while primarily because I want to get back to the roots, back to where I started off. And that is also what is happening with my music as well. I'm getting back to basics—basic rock 'n' roll stuff. I like Britain as a place to live and it will be interesting to check it out again."

"I've been writing a lot of new material lately and I'm hoping to have a new album ready for September release."

Morrison was recently seen at one of the Rolling Stones' London concerts.



VAN MORRISON

Ayer on a string of dates

KEVIN AYERS opens his British tour on June 11. To coincide with the dates, a new album will be released titled 'Yes We Have No Mananas—So Get Your Mananas Today'. A single titled 'Caribbean Moon' is out this week.

The tour opens at Newcastle Polytechnic on June 11 and continues at: Nottingham University (12), Hemel Hempstead Pavilion (13), Redcar Coatham Bowl (17), Norwich University (18), Sheffield University (19),

- Hove Town Hall (23), Exeter University (24), Bath University (25), Folkestone Leas Cliff Hall (26), Birmingham Barbarellas (29), Malvern Winter Gardens (July 3), London Victoria Palace (4), Maidenhead Skindles (10), Bournemouth Village Bowl (11), Southampton Top Rank (12), Swansea Top Rank (14), Cardiff Top Rank (16), Aylesbury Vale Hall (17) and Croydton Greyhound (18).

Three more dates may be added.

Jesus Price

ALAN PRICE has finalised his tour dates for the summer. He has a new album out at the end of the summer, titled 'Shouts Across The Street.'

The tour opens at Cambridge Jesus College on June 15. It continues at: Basildon New Town Theatre (17), Chatham Central Hall (23), Newcastle Dome (19), Newcastle City Hall (23), Reading University (24), Oxford Magdalen College (25), Weymouth Pavilion (30), Yeovil Johnson Hall (July 8), Barnstaple Queens Hall (9), Truro Plaza (10), Torquay Pavilion (11) and Plymouth Fiesta (12).

Dirty sounds

DIRTY TRICKS have been added to the bill of the Southend Sounds '76 Charity Concert on May 31. Alvin Lee is topping the bill.

COME ON • I WANNA BE YOUR MAN • NOT FADE AWAY • Little By Little
 IT'S ALL OVER NOW • LITTLE RED ROOSTER
 THE LAST TIME I SAID GOODBYE TO YOU • OF MY CLOUD
 19th NERVOUS • DOWN • As Tears Go By • PAINT IT, BLACK •
 HAVE YOU SEEN • IN THE SHADOWS •
 LET'S SPEND THE NIGHT TOGETHER • Ruby Tuesday
 WE LOVE YOU • JUMPIN' JACK FLASH •
 HONKY TONK WOMAN • Always Get What You Want
 HONKY TONK WOMAN/SYMPATHY FOR THE DEVIANT

Stones Singles

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Newsdesk

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NEWS EDITOR: ROSALIND RUSSELL



ABBA: dates next year

ABBA COUPLE OF DATES

ABBA MAY play a couple of concerts in Britain early next year, but the band do not plan a full tour for the time being. The shows will probably be held in January.

MOTT'S LOT

MOTT HAVE six concerts set for June. The band leave for the States during the third week in June to begin a tour. Their album, 'Shouting And Pointing' is out in June 4.

The dates are: Bath Pavilion (June 8), Manchester University (9), Middlesbrough Town Hall (10), Cromer Pavilion (11), Aylesbury Friars Club (12) and London Victoria Palace (13).

Barbara's May date

BARBARA DICKSON has one show booked for May 30. She will appear with her band at Nottingham Playhouse and the show will be recorded by Radio Trent for broadcast at a later date.



BARBARA DICKSON

Electric Magic

ELO HAVE their new single out on May 28 titled 'Strange Magic'. It's from their album 'Face The Music'. They have an extra date added to their British tour at Bristol Colton Hall on June 15. The band are recording this week in Munich.

Hot rod Chocolate

HOT CHOCOLATE have a new single out on June 6 titled 'Heaven In The Back Seat Of My Cadillac'. Their third album, 'Man To Man' is out in July. The group are currently setting up a British tour for September.

STILLS PULLS OUT-CARDIFF PUT BACK

STEPHEN STILLS has pulled out of the West Coast rock festival to be held at Cardiff's Ninian Park. The promoters have entered into hurried negotiations with other headlining acts to take over the top spot, but the event will have to be postponed for two weeks.

A statement on behalf of the promoters, Turtle Entertainments says: "Turtle Entertainments regret that due to Stephen Stills cancelling his European tour, he will not be headlining the West Coast rock show on June 5 at Ninian Park, Cardiff. The promoters are already negotiating for other major British and American stars. They have decided, in view of the proximity of the event to postpone the concert for two weeks until June 19."

The promoters said: "It is a great disappointment to us that the public should suffer the whim of one artist and we'll do everything possible to make the West Coast rock show a memorable event."

Thousands of tickets have already been sold and they are still valid for



STEPHEN STILLS

the new date. However, anyone who would prefer to have a refund should contact Turtle Entertainments, 6 Guildhouse Street, London SW1

Elegant tour

SHEER ELEGANCE have a number of concerts fixed for June, including a show at the London Palladium on June 13 in aid of the Migrants Trust which will be attended by Princess Margaret.

Other dates for the band are Stoke Balleys (June 7 - 12), Southend Talk Of The South (15), Andover Country Bumpkin Club (18), Cambridge Pye (19), Colchester Marks Tey (21) and Blackburn Cavendish (24 - 26).

Their first album, 'Sheer Elegance' will be released in July.

Palace party postponed

THE CRYSTAL Palace Garden Party planned for June has been pulled out because there weren't any big name acts available. Promoter Harvey Goldsmith is now working on a line up for possible concerts at the Bowl in July and September instead.

Flash flicks

FLASH CADILLAC and the Continental Kids are to appear in a new film, 'Apocalypse Now'. The band previously appeared in 'American Graffiti'. They have a single just out titled 'Did You Boogie With Your Baby In The Back Row Of The Movie Show'.

States Secrets



New York

ZZ Top's Texas extravaganza

WHAT TAKES 40 men working from 8 am until 3 pm to erect, weighs 75 tons and consists of twice as much equipment as the Stones had on their American tour last year?

Here are some clues; the crew will travel in a caravan of 11 vehicles, including seven 40 foot semi-trailers, two customised Silver Eagle crew buses with full stereo, kitchen facilities and colour TV, a customised bus with specially ventilated trailers for a 2,000lb black buffalo, two trained turkey vultures, four rattlesnakes, a longhorn steer and a 150lb timber wolf, and a prop truck. In case of accident there is a 10 million dollar insurance premium.

The answer is "ZZ Top's Worldwide Texas Tour Bringing Texas To The People" and it includes the most elaborate stage production ever put on by a rock group. The giant stage will be shaped like the state of Texas and tilted at a four degree angle to display the outline of Texas painted on the surface.

Behind the stage will be a three-dimensional panorama of the Texas prairies stretching to the Sierra Madres mountains. The audience will enjoy effects varying from nightfall, to a Texas sunrise complete with lightning and thunder in the Sierra Madres.

Finally, it's Miles Mania

MILES-MANIA is finally happening this side of the Atlantic. With reviewers speaking of his "outstanding ability and effort" and how "his album touches upon greatness" it looks as though he will now join Queen as being considered Britain's best musical export this year. There's hardly a radio station in New York that isn't playing his album.



JOHN MILES: mania

News in brief

Alex Harvey's concert which was cancelled for last Thursday night has been rescheduled at Southampton for June 14.

Supercharge have extra dates added to their tour. They are: Burton-on-Trent 76 club (May 28) and Retford Porterhouse (June 2).

Rod Stewart, Dion and Hotlegs are among artists who will have compilation albums released next month on a new series called Sonic. They will sell for £1.99 (albums) and £2.15 (tapes).

Streetwalkers have two extra dates. They are: Folkestone Leas Cliff Hall (May 29) and Stafford Top Of The World (June 21).

Jimmy Ruffin appears at Batley Variety Club on June 7 for six nights. Tickets are priced £1.75 and £1.25 except on Saturday June 12 when they are £2.00 and £1.50. Later in the month Del Shannon appears for four nights starting on June 23. Tickets are between £1.00 and £2.00. The shows all start at 8.30 pm.

Acc members Paul Carrack and Alan King have returned to Britain ahead of the rest of the band to audition for a new guitarist. This follows Phil Harris quitting the band in the middle of their American tour.

Toby dates include: Whitby Pavilion (June 4), Exmouth Rolle College (12), Newbury RAF Club (16), Leicester College (18), Exeter University (23), Torquay Gatsby's (25) and Exmouth Samantha's (26).

Gallagher and Lyle had two guitars and a mike stolen last week in Glasgow.

Phil Manzanaera has been added to the Sotomu Yamashita show.

The Beatles double Rock 'n' Roll album has been put back a week to June 11 for release.

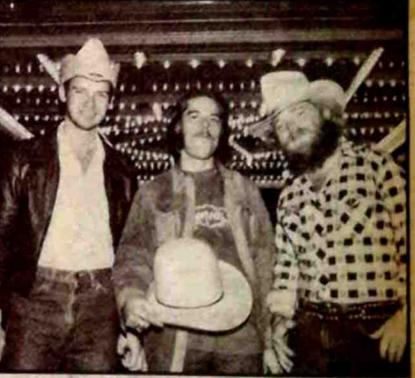
Neil Diamond will have a new album out next month, titled 'Beautiful Noise'.

Demis Roussos is the subject of a 50 minute special film on BBC 2 titled 'The Roussos Phenomenon' on June 10 at 9.30.

Lulu and Dana have already signed up for Christmas pantos. Lulu will play Aladdin at Oxford New Theatre and Dana is Cinderella at the Manchester Opera House.

Crystal Gayle, the younger sister of country singer Loretta Lynn has a new single out on June 4 titled 'I'll Get Over You'.

Susan George has signed a recording deal with Chelsea Records. She will have a single out on June 4, also titled 'I'll Get Over You'.



ZZ TOP: bringing Texas to the people

THE Homemade Theatre, who brought out the Christmas record to end all Christmas records, 'Santa Jaws', now have people asking about their soon to be released 'Disco Tech'. The Flip side is called 'Not Disco Tech' and it's rumoured that it could just be a flat piece of vinyl with no grooves! - STEPHEN MORLEY.

performing in New Jersey. The Spinners hope to find other top name acts willing to help with the benefit, scheduled for early October.

Hollywood Melvin seeks injunction on Bluenotes

HAROLD MELVYN is suing his former Bluenotes for over 600,000 dollars. Melvin contends the four members of the group who departed had contracts running through May 2, 1978. He is also seeking an injunction against their use of the name 'Bluenotes', which former member Teddy Pendergrass is using as his group's name.

HANK MIZELL's first American concert will be in his home town, Murfreesboro, Tennessee. His single 'Jungle Rock' will probably be re-issued in the US after its success in Britain, but no final decision has been made.

THE BAY CITY ROLLERS' first American concert will be on June 26, when they perform at the Steel Pier in Atlantic City, New Jersey. Although the group has visited the US a couple of times, they have only made TV appearances.

THE DETROIT SPINNERS are planning a benefit concert for Jackie Wilson, stricken last year with a coronary while

CHICAGO GAVE a benefit concert for California Governor Jerry Brown at the Anawim Convention Centre on May 24. The group is planning at least one more benefit concert for Brown, who beat Jimmy Carter in the Maryland primary.

FRED BRONSON.

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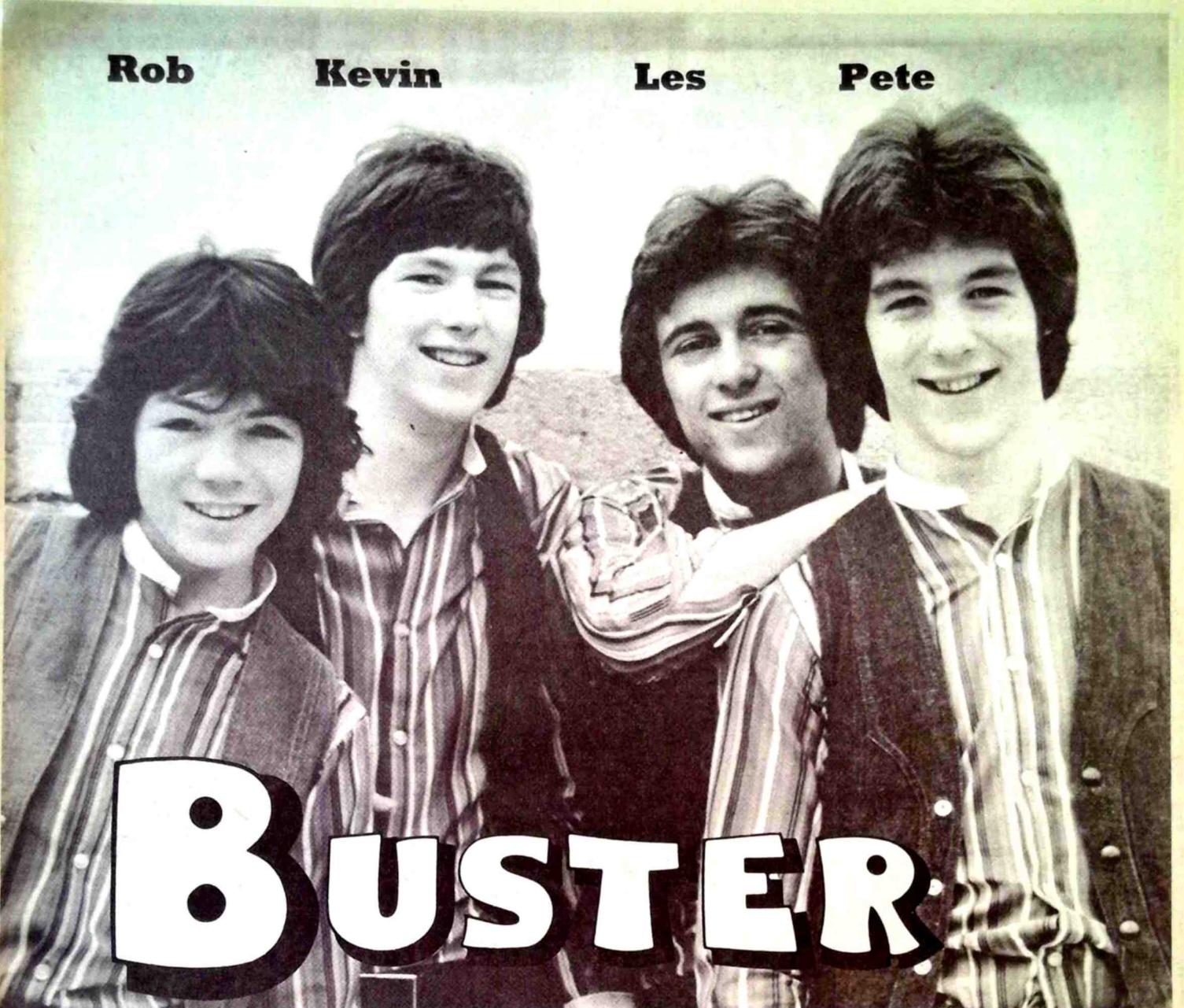
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'SUNDAY'

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Records and Tapes

Meeting the Who's drummer came as a slight disappointment for David Hancock. Y'see, Keith sips his Tequila Sunrise rather than Karate chops it. In short, he's just a regular fella . . .



The Man In The Moon

LOCK UP your windows, Keith Moon is in town and he's found a hotel where the manager is on a week's holiday.

Moony's already had his holiday — on the obscure Pacific island of Bora Bora. "I said to this travel agent in Los Angeles: 'Book me into the most absurd far-away place from civilisation as possible,' and he did."

Luckily Keith took a liking to the island that has no telephone, no radio and no television. In fact he even left the coconut grove standing.

You see Moony is one of the few real stars in the rock game. Someone who's reputation is so great that the fact he's a drummer and company director with the Who is almost incidental.

Lurid

But the fact that he enjoys smashing things, and hotel rooms in particular, has invested him with the type of aura usually reserved for Hollywood hell-raisers from the Fifties.

He's a dream for the editor of every lurid sensationalising newspaper throughout the world. Keith Moon is instant outrage.

"When I flew into Tahiti I was there for about one day but I found myself on the front page of the Tahiti Tornado — it's only about three pages thick — and inside was a whole discography on the Who."

Wherever he goes, he's news.

He arrives at Heathrow Airport and every paper carries a story of how he's going to buy a hotel so he can strategically destroy it.

"When Jimi Hendrix died they needed another 'wild man of pop' and I fitted the bill," he says. So meeting him for drinks could come as a slight disappointment. He sips rather than karate chops his Tequila Sunrise; he uses a distinctly educated voice rather than the ravings of a loon.

Mafia

In short Keith Moon is a regular fella — well for the next 30 minutes he was at least!

He hints there's little truth in the story he's going to buy a series of bungalows so he can destroy them, but he doesn't actually deny it either: "It was an idea," he says.

Home for Keith is the 83 mile stretch of Californian freeway known as Los Angeles — the centre of Rock 'n' Roll.

"Los Angeles is a nucleus for good musicians — the professional mafia. It's a terrific place to work and all my friends are there. Ringo lives there and there's always rock concerts. Los Angeles is a lot more decadent than London," he laughs with relish. "I like things that are squalid and debauched, it's more fun like that."

But it's exactly that love that's got him banned from at least a couple of London's top hotels and others in the States. But things could be changing.

"What hotels do now is book either me or Led Zeppelin into a room that they're thinking of having

re-decorated and when we move out they re-decorate it and charge us.

"I'm thinking of having some parties while I'm in London but I've yet to make the arrangements."

Moony is in London because the Who are about to start touring Britain.

The four members of the Who each have a separate corporation and Keith's is set up in Delaware, but he was in Tahiti when the telex came through requesting him to be in London for rehearsals.

"It's working for a corporation but we are still a Rock 'n' Roll outfit and if it wasn't something I enjoyed doing then, of course, I wouldn't bother."

Moony has a drily realistic sense of humour that never goes over the top into cynicism. When questioned that he plays up his destruction antics to enhance his star image he replies: "What have you got against good copy?"

In Los Angeles Keith Moon keeps three houses, two of which are in good nick and a third which is solely for parties.

"You see whenever people come to visit me they think that if they don't smash something I'm not going to invite them back."

Album

"There are a couple of people who can keep pace with me," he admits.

"There's Oliver Reed and Bonzo (John Bonham — Led Zeppelin), Ron Wood, Keith Richard . . ."

But when Moony's not partying he's in the studio and recently it's been a case of "I've got yet another album to do." This newie includes Steve Cropper, Ron Wood,

David Bowie and Klaus Voorman — as you can see Keith is in the very highest echelon of today's cult figures.

He talks of them nonchalantly: "Bowie is very knowledgeable in the studio and great to work with, but he doesn't smash anything at parties. Mind you he's only as together as anybody can be when they party with me."

Aggression

"Yes I suppose I am an excuse for aggression in the music business, but somebody has to be. It doesn't bother me, they can call me what they like. I'd rather they do it in print than behind my back."

He's the kind of person that quite openly admits to wanting a Number One hit record and at the same time says it would not interfere with his duties as drummer to the Who. "When I've got some time off, rather than sit kicking my heels in LA it's nice to get into the studio."

"I'd like to do a couple of selected venues in the States with my own band and I've already spoken to the booking agency but so far I haven't really had time to get the band together."

He doesn't see why he can't use the same musicians he does on the album — that would mean a band outstarring the Rolling Thunder Revue.

He doubts whether he has really become a celebrity figure and argues that if he wasn't a part of the Who then he wouldn't get any publicity.

"The hotel bashing is really just a bit of fun and it hasn't got anything to do with what I'm really about. It doesn't detract

from it either, but it's just something on the side. I think I'm a pretty good PR man for the Who."

Who music is what Moon is really all about and there are plans for a new album due out in the Autumn — Pete Townshend already has ideas for the songs. After that the Who will possibly release another live album.

"At the moment I can't see the Who ever coming to an end," he frankly admits. "But if it came to a natural conclusion I don't think there would be anything to be disappointed about."

One thing the Who still do together is fight.

"But they're only family fights," says Keith. "There's nothing in it; there's no deep-rooted hatred."

The Who haven't mellowed over the years — they never will. It's what keeps the energy levels up. We are all emotionally involved in the group and that's why we clash because we care about the Who so much."

Movies

Quite a decisive statement but Keith Moon has as many strings to his bow as hotel rooms to his reputation. One of those is movies. "I've been approached for a few films and after 'Tommy' I would like to move into more acting. I've had long discussions with Oliver Reed about acting and about us making a film together. If it comes to fruition terrific — but if it doesn't so what."

Moony did mention he had been offered a part in 'Airport '77'. It should be noted that 'Airport '75' was one of the biggest money-spinning 'disaster' films of recent years.

He seems tailor-made for the new part.

IF ONE thinks of interviews as pearls being cast before swine, which is the way many rock stars must view them, then Bryan Ferry is mean with the pearls and fussy about the swine. As a result of many articles which have made Bryan out to be a whole lot of things he doesn't think he is, the list of approved swine has been whittled down to one interview: hence this exclusive interview.

As far as the pearls are concerned, Ferry doesn't throw out sparkling gem lines by the paragraph. Mostly, one good joke or retort per interview is about all you get. The rest is low key factual stuff, always interesting and courteously given but scarcely thrill-a-minute feature fodder.

Ferry's reticence in conversation may be the reason why, when people are bandying superstar names about, they never include his.

He has every other qualification for the superstar tag. He dresses the part, he is an exciting performer — both on stage and record — and he does have that slight all important mystique. With five groups and two solo albums behind him certainly has sufficient longevity.

When interviewing Ferry, one can either play it his way and come out with a low key informative piece that will please the converted, but do little to attract the rest, or go in guns blazing and risk being asked at the end of it all never to darken his door again.

Having done two chats of the polite variety over the past six months this,



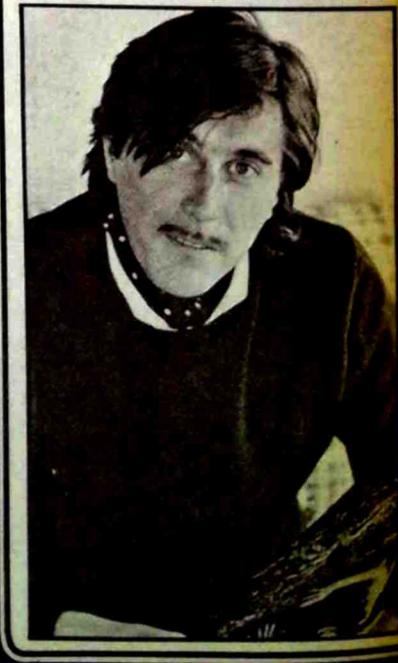
BRYAN FERRY: mystique.

Ray Fox-Cumming, guns loaded and firing from the hip, battles through this exclusive interview

thought I, was the time to go in loaded and firing from the hip.

As a warning salvo expressed surprise that he still had his moustache, which, by the way has a slight reddish tinge, and surely he wasn't going to appear in public with it?

That one got fended off by his press lady, who said: "He already has done — in America." Score: Silent Ferry 1 Aggressor — 0. Now for an attack on the domestic scene.



'What hotels do now is book me into a room they're thinking of having redecorated'



Legends don't come easy but Ferry's working on it

They say you are on the verge of getting married (to Jerry Hall, the model on the front of the 'Siren' album)?

Ferry: "No. We're quite happy as we are at the moment."

Further questions on that score proved fruitless and he ends up by saying, a trifle impatiently: "Look here, I'm not getting all domestic."

On to the professional front. David Bowie said recently in an interview that he thought you were a better songwriter than he.

"Really? I didn't read it."

He also said he thought you should get rid of your band.

"Hmm."

In fact, a lot of people seem to be saying that.

"Hmm."

Split

That's cheating. Monosyllabic answers are one thing but "Hmm" has no right to even be a syllable.

"Actually this year I shall be doing quite a lot on my own."

What are Roxy's commitments then?

"Apart from the live album which is coming up, there aren't any for the moment. The live album means that we don't have to go in and do a new studio album this year."

Aren't there any concerts booked anywhere?

"No, none."

There has never before been a situation where Roxy have had no studio or tour commitments coming up and so, one wonders, could this be the split that so many papers have been predicting for ages?

Apparently not. The group have simply gone into retirement as a corporate entity while its individual members all do their own thing. Andy Mackay is busy doing another 'Rock Follies', Eddie Jobson is doing a solo album, Phil Manzanera is working with Stormy Yamash'ta and Paul Thompson is working with Bryan on his solo album.

Further questions concerned with people saying what a good move it would be if Ferry left his band altogether are greeted with not so much as "why should I?" He simply acknowledges that he's heard them with one of his "Hmms."

So what of all these things he's supposed to be doing on his own? There was supposed to be a TV special, what's happened to that then?

"It's still on, very soon in fact, but I can't say anything about it at the moment."

What about a solo album?

"Yes, I'm doing one

at the moment."

But surely it ought to have been finished by now? You started on it months ago.

"Well, what with America . . ."

What's America got to do with it?

"The Roxy tour of America . . ."

Now this is getting ridiculous. The solo album was started way before the American tour and, especially as he is generally a fast worker, it ought to be ready. Master Ferry appears to be getting slack in his old age.

No, he is not getting lazy. The trouble with all this firing from the hip is that you can end up steamrolling over something that your victim wants to tell you. Ferry and I, it transpires, are not talking about the same album. The one I was on about, which was to have been made up half his songs and half other people's, has been scrapped, or at least what's been done of it has been popped up on the shelf to gather dust for a while.

The new solo album is to be composed completely by Bryan, and he's still in the early stage of making it. The original solo album was mooted for early Summer release, but with the new one Bryan's now talking of November with possible solo concerts to coincide.

In the meantime, there is a single out this week, 'Let's Stick Together,' which must have been one of the tracks earmarked for the solo album before he decided to make it all his own material.

Clever

"Would you like to hear the single?" he says.

Indeed yes, and he plays it. It's yet another example of how clever Bryan is at reworking old songs without disrespecting the traditions of the original. Once again, one notes, he's made a great job of getting his record started. All Bryan Ferry's tracks have great starts, be they the steps leading into 'Love Is The Drug', the elastic electronic noises that bring in 'Both Ends Burning' or the bold brass that introduce this new one, which, by the way, has girlfriend doing back-up shrieks.

It seems that this year we are going to be hearing quite a lot of Mr Ferry in terms of record releases. There will be at least one more single between now and the album and he did murmur something about having "a sort of surprise" in store for us later on.

It's not easy to pin him down on personal ambitions for the future (hell, is it easy to pin him down on anything?) and at the first attempt I just got: "All I really want to do is just to go on making nice records and making them better and better," which doesn't sound much of a positive ambition, but then, with the question recycled, he returns: "Well I haven't had a Number One hit single yet," meaning that he would be fairly ace chuffed if he got one.

The aggressive approach has been a dismal failure. Still, there's no harm in having one last go . . . You take enough trouble with everything looking right and sounding right, but don't you think you would get that much further if you were a little more 'up front' in projecting your own personality?

Let's face it, that question is both offensive and intolerably patronising and one should be flung out for asking it as an ill-mannered dish clout.

but surprisingly he takes no offence and seems interested.

"Do you really think so? We have thought about it and I'm always glad to hear opinions on the subject."

And so one elaborates. People invent the most monstrous personality for Bryan Ferry simply because he doesn't offer them much of a genuine one to go on. The picture that has been built up of him to date represents him as vain tartar with chronic ego problems and aloof into the bargain, when in fact the poor man is really as friendly and sociable as one could wish but hampered by a natural reserve and shyness from proj-

ecting himself in his interviews.

I honestly don't think he understands why he gets such cruel treatment from the Press through being perfectly civil to them and why people would rather exasperate him into saying a whole lot of things that he would

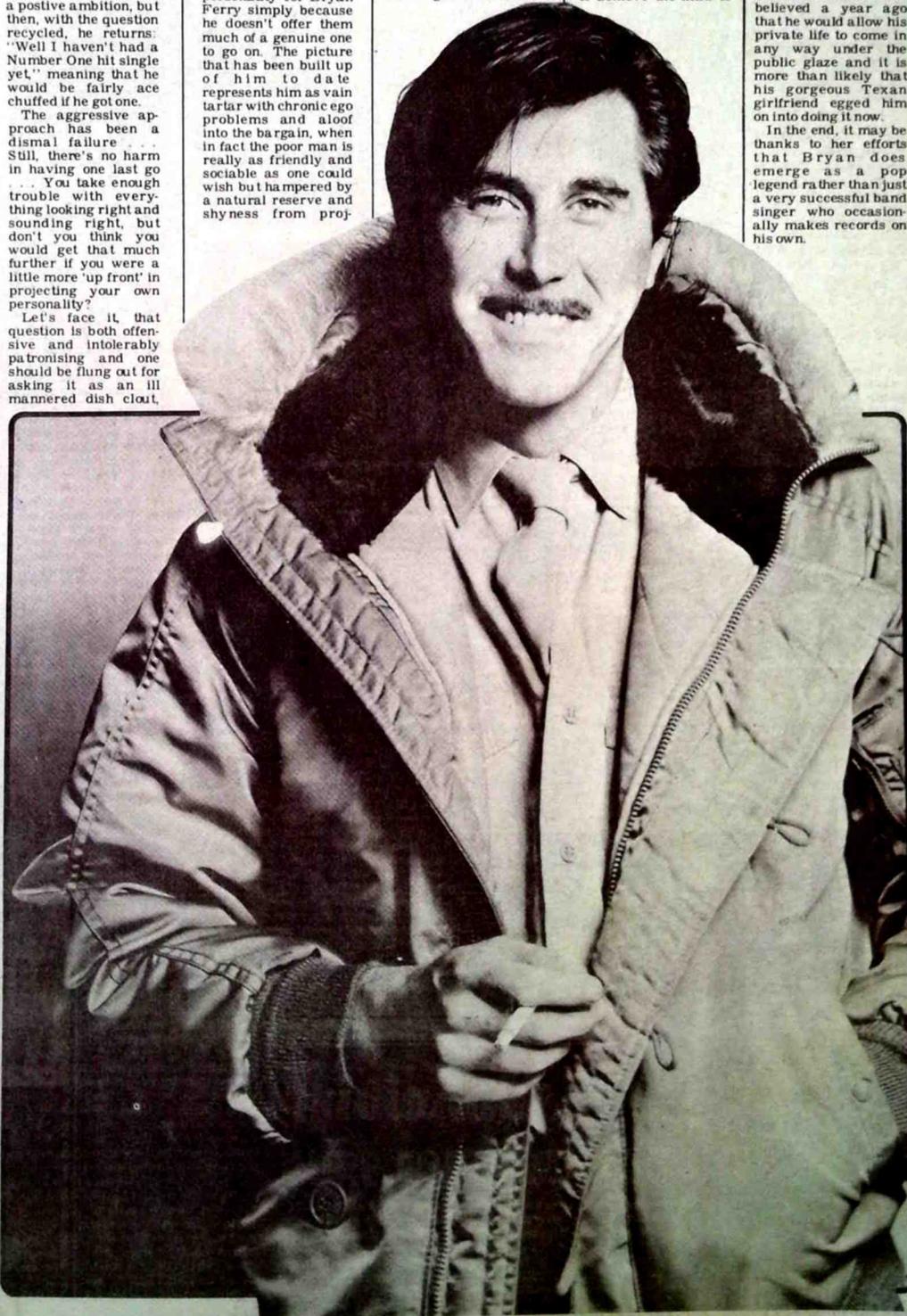
really prefer not to than sit down and talk sensibly to him about his music.

Bryan Ferry will, for sure, go on making better and better records and selling more of them. He will probably also get that Number One hit he's after, but if he is ever to achieve the kind of

status that people like Jagger, Bowie and Dylan enjoy, he'll have to make compromises.

There are signs that he has already begun. This week, he and his girlfriend are doing a thing for Cosmopolitan magazine involving words and pictures. One would never have believed a year ago that he would allow his private life to come in any way under the public gaze and it is more than likely that his gorgeous Texan girlfriend egged him on into doing it now.

In the end, it may be thanks to her efforts that Bryan does emerge as a pop legend rather than just a very successful band singer who occasionally makes records on his own.



SCANDINAVIAN SCREAM DREAM

EVERYONE was awake with the fans' dawn chorus again. Rooms were chaotic. Chairs were piled high with mascots and toys the fans had sent in. Nearly all of them would go to local orphanages or hospitals.

"The chief-of-police has told me that the Rollers can't play Helsinki again," Tam commented as we got ready for the final run. "Not because there were people hurt or anything like that, but I just don't think he could believe what was happening."

The promoter reassured Tam that even if the police stuck to the ban, there were dozens of enormous stadiums around Helsinki that were just as good.

"Just think of the letters he'd get if he announced he didn't want them to play here..." grinned Tam.

You can almost hear hotels creaking with relief as the Rollers leave any hotel - not from anything the group has done, but just because it means everyone can finally sleep including all the other residents!

The airport had its quota of fans waiting, but the Rollers were whisked through.

Farewell Finland. Hello Denmark.

Tartan

Unlike the hotel in Helsinki, the Plaza is in the middle of the city, and very near to the famous Tivoli Gardens where the concert was to take place. The crowds were already out - naturally!

A press conference had been planned as soon as the Rollers arrived, plus a meeting with some fans. The Plaza's library, filled with rare books and oil paintings was suddenly filled with flash bulbs and tartan. After a while, the Rollers found the whole thing a bit too confusing and quietly disappeared to their rooms.

Upstairs, Tam was busy on the phone, sorting out the itinerary.

After a meal and showering, there was still the whole evening to get through.

"All we really do is stay awake to go to sleep," was Eric's comment.

After his recent spell in hospital, Eric looks a lot better: "You know what I reckon had a lot to do with it? The couple of months at the beginning of the year when we weren't really doing that much. You're meant to be working on songs, but all Woody and I ended up doing was staring at each other on the farm and doing nothing."

"It's meant to be like the romantic writer - all he needs is great scenery and he writes day and night. It doesn't work like that. I can write when I'm working full stretch, because that's when my imagination's going."

Havoc

For all the Rollers, the most memorable tour is the one they did last year in Australia, purely because the fan scenes were even more frightening than in Britain.

"It's the only time in my life I've ever been frightened for my life," Derek explained. "They just didn't seem to care that they could hurt themselves. They just kept on coming!"

Derek makes a call to Scotland to find out what's happening to his house. It's being painted at the moment, and he's waiting for an estimate.

"That's another thing, you know," he said after the call. "As soon as everyone knows who you are, the price doubles or triples."

There's a knock at the door. The police. Can everyone stay away from the windows. Fans are running across the road, and it's creating havoc with cars. In fact, if they don't stay away from the windows, they might have to leave the hotel. Oh... and could I have your autograph please...

LAST WEEK SUE BYROM joined the official Bay City Rollers entourage and flew to Helsinki for the first leg of the European tour. This week she is with them in Copenhagen where they talk to her about the ways being a Bay City Rollers has affected their personal lives.



A minor hitch...



Quick get in this one!



Sorry mates you're over the limit!

Next morning everyone is woken up by an adaptation of the song 'Wonderful, Wonderful Copenhagen' - adapted to take in the word Rollers. Interviews are scheduled to take place in the morning, plus a few photos. Then the sound check. Then the gig.

A poster appears in Tam's room that is the ultimate in pirate rip-offs. There are the five Rollers, including Ian, but if you look at Ian's head, you see an outline behind, and there is an arm coming out of nowhere. The arm belonged to Alan, a photographer has superimposed Ian's figure on the top.

Les has talked in Finland how he felt he'd changed a lot in the last

few months. Finally, they're ready to run through a couple of numbers.

Between the rehearsal, elaborate plans are going on for the photo required for the national newspaper. It involves getting the Rollers actually into the Gardens and onto a roller-coaster ride. With over a hundred fans already banging on the hall windows, the security aspects are potentially frightening, but everyone decides to try it. The cars are brought round to a side exist, the Rollers pile in and drive round to another entrance near to the ride.

The man in charge of the ride - one of the most popular in the Gardens - has been primed. Suddenly they run up, the queue is asked to wait, and people's mouths drop open as they realise who's getting into the little coaster cars.

The Rollers enjoy the ride, the photos are taken and they get ready to run back to the exit where the car is waiting. But the limo has vanished.

Between the panic and the fans, everyone burst out laughing in disbelief. Two cabs were nearby, and the five Rollers leapt into one. Then leapt out again - there's a law in Copenhagen that only four people can travel in a taxi! Eventually, more cars were found

and the Tivoli Gardens were left behind.

Back to the hall. In the dressing room the Rollers look out at the fairground, and then pace nervously up and down. Ian doesn't look quite so nervous. Everyone files down to the stage.

Bouncers

There's a pit between the stage and the audience, full of photographers and Denmark's equivalent of Hell's Angels. As the intro music starts, they pull on black leather gloves. It doesn't look good.

It's obvious from the first few notes that whatever preparations were left at the sound board that afternoon, someone has wiped them out. Vocals soar up and down in power, as does the guitar levels. The Rollers know what's happened, but can do nothing about it except keep on singing.

On the other side of the pit, the bouncers are bouncing too hard. Torches are shone into fans' faces. They're pushed down. Pushed back. Pushed everywhere. But they enjoy the concert. One girl tries to leap over the barrier and get to Les to give him a hug. He grins at her before she's hustled back over the stage.

Then it's over.

Back at the hotel, first thing on the agenda is an inquest. None of the Rollers liked the security - not because it stopped fans getting to them, but because it was too rough.

But the big problem is sound. For the Rollers it isn't enough that the fans enjoyed it, and probably didn't hear too much anyway because of the screaming. Tam and the boys go to another room to thrash the problem out. Everyone's depressed.

"This is when we'd get a review saying that the Rollers just go out and play anything because no-one can hear - and if they could they'd think it was rotten," Eric said.

Outside the crowds are bigger, and the police are threatening to move the Rollers out of the hotel.

No-one can sleep. Everyone wanders in and out of rooms. The discussions about the sound go on, but at least the Rollers are happier that from now on they'll be doing a gig every night, and not having the extra day hanging about.

Next morning the flight is an early one. The group dash through the crowd into the car, and then they're away, leaving sobbing fans and irate policemen behind them.

Whatever illusions anyone has about being on the road with the Bay City Rollers, one thing's for sure, it ain't no Roller-coaster ride.



Rollin' stock



Copenhagen cries



Photos: Sue Byrom

Pressure

The pressures on them all are enormous, but none of them has lost their willingness to oblige or help people out. Certainly they've come a long way musically.

After the interviews, it's time for the Tivoli Gardens and the sound check. The Tivoli is a cross between a huge fairground and Disneyland, with a big theatre in the middle. It seats about 2,500 and tonight every seat is sold.

They spend a long time over the sound balance. Les puts into operation the new drum balance he worked out with Derek after the Helsinki gig. Woody's new bass amplifiers have arrived and sound



.....you've danced The Jive, The Twist, The Funky Gibbon, now do the...

BOUNCE!

with

THE GOODIES

Produced by Miki Anthony

....after FIVE straight top 20 smashes in 1975, The Goodies are back with their first big bouncing hit of '76.



BRAD 7612

Distributed by PVE Record (Sales) Ltd.

Track Down

Is it a bird? Is it a plane? No it's . . . Supercharge!

DURING THE great Liverpool pop surge of the Sixties' it was inevitable that someone would get left out.

But a decade later a combination of those losers are back with a vengeance taking a hefty swipe at the music world.

Supercharge is their name and they have been causing a stir with their rock parodies and rabid stage act.

Spokesman for the troop is Albie Donnelly, the one with the bald head and the beard.

Ram

"I look like a head out of a comic, you turn it upside down and you see a different face," he explained. "Mr hair started falling out so I thought no big pop star has patchy hair, so I shaved it all off."

The bald head is used as a battering ram in their show, when the other members lift him up to shove guitarist Ozzie Yue off stage during a frenzied solo.

"These days it seems you have got to be really good looking or bizarre to get on. You know, have your head painted green. We're lucky really, looking a bit odd anyway."

Supercharge take their music seriously and yet at the same time are prepared to poke some fun at what's going on around them.

"When you look at some of the bands you think 'They are 90 per cent image and 10 per cent music, they just parody themselves.'"

Albie plays saxes and wrote the obscene send up of soul clichés 'She Moved The Dishes First'.

"Parts of that make me cringe," he admits. "But then so do some of the so called serious stars."

He came from a beat combo the Clayton Squares, who he reckons had everything going for them, ie a lousy singer and an out of time drummer, but they missed the Mersey pop boom.

Guitarist Ozzie Yue was in the Hideaways and likewise missed the boat. Les Karski is another guitar man with an American accent gleaned from living on air bases.

'Track Down', the series which spotlights new — and not so new talent who wouldn't normally feature in Record Mirror, continues this week with Supercharge.



Drummer Dave Irwin achieved a rare distinction of having a semi-famous foot, after his former outfit the Fix appeared on 'Ready Steady Go', and all that was seen of his anatomy was his feet.

Bass player Tony Dunmore keeps a fairly low profile since he was a male model for cardigans and didn't even bother turning up for the Supercharge reception at Liverpool.

Iain Bradshaw, keyboards, was formerly Marty Wilde's musical director and saxophonist Bob Robertson played in Liverpool set ups such as Almost Blues and Highly Inflammable.

"We started out playing like a poor man's Chicago," said Albie. "About three people in the audience would say things like 'Yeah, far out man' at our music but the mass would be bored to tears. So we started leaping around like fab pop stars and it really went down well."

They had recorded an album 'Between Music And Madness' of which all 2,000 copies sold in Liverpool. Promotional copies were

sent to all recording companies and they were turned down by them all, including their current company.

"We thought Virgin Records would have been the last label we would have ended up with," admitted Albie.

Scope

"If we'd have gone to a big company we could have put out a disco funk album, but Virgin gave us more scope really."

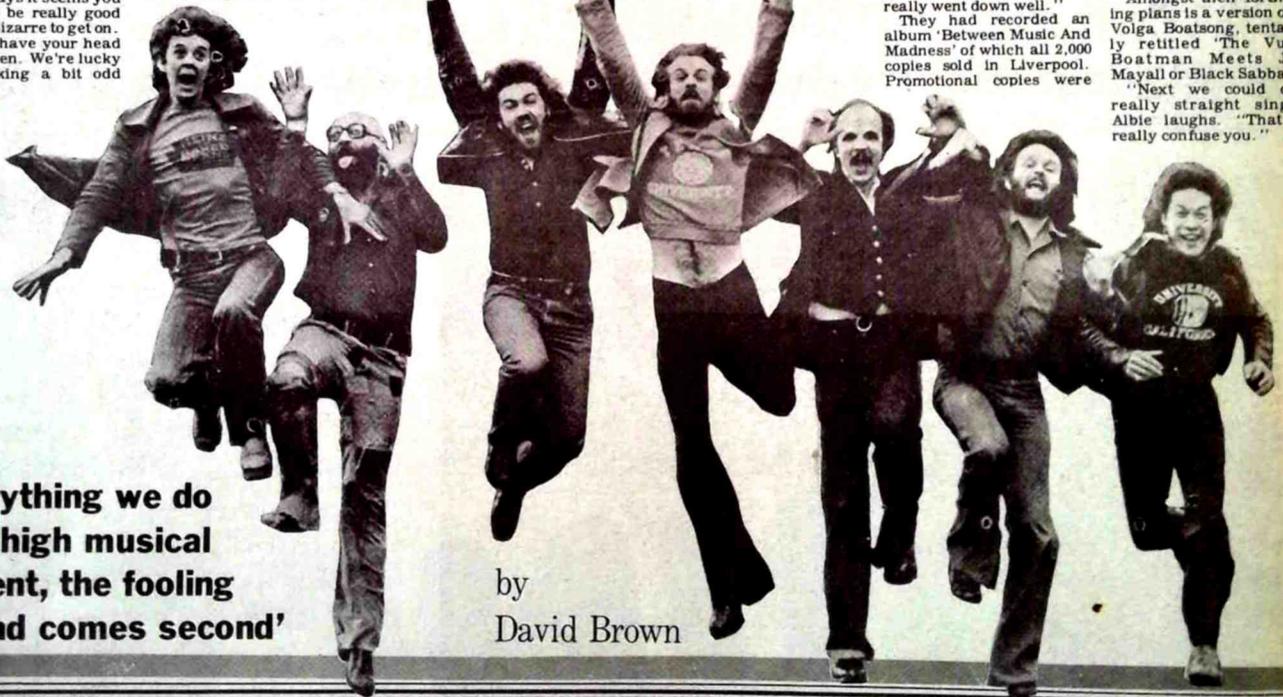
To date they have released two singles, 'Get Down Boogie' (Which Albie describes as a 'tarnished Silver Convention without the boobs') and 'Lonely And In Love' which is a serious enough song with what they regard as a silly intro, but again close to reality.

Their new album is 'Local Lads Make Good'. "We can't get over the stage act on record," says Albie. "But we are primarily musicians and we've tried to get in both angles. Everything we do is of high musical content, the fooling around comes second."

In America their album is to be released by Epic with three serious tracks substituted.

Amongst their forthcoming plans is a version of the Volga Boat Song, tentatively retitled 'The Vulgar Boatman Meets John Mayall or Black Sabbath'.

"Next we could do a really straight single," Albie laughs. "That will really confuse you."



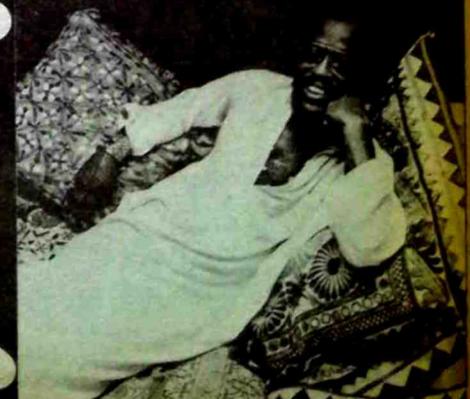
'Everything we do is of high musical content, the fooling around comes second'

by David Brown

BILLY PAUL

Hit Single

'Let's Make A Baby'



That's the Wander of Dion

DION DIMUCCI sat at a window table in a coffee bar in London's Shaftesbury Avenue, appreciatively watching the chicks go by. As he said: "Maybe I'm no great shakes as a singer, but I'm sure one helluva talent spotter."

by Peter Jones

About his singing he was being over-modest. He'd already had one chart topper, 'Runaround Sue', in the States and was on the way to a follow-up second, 'The Wanderer'.

But this was 1962. No time at all for an American performer to try for the big British break. Lurking just round the corner were — the Beatles. Then the Rolling Stones. And umpteen other British bands who were to beat the hell out of the

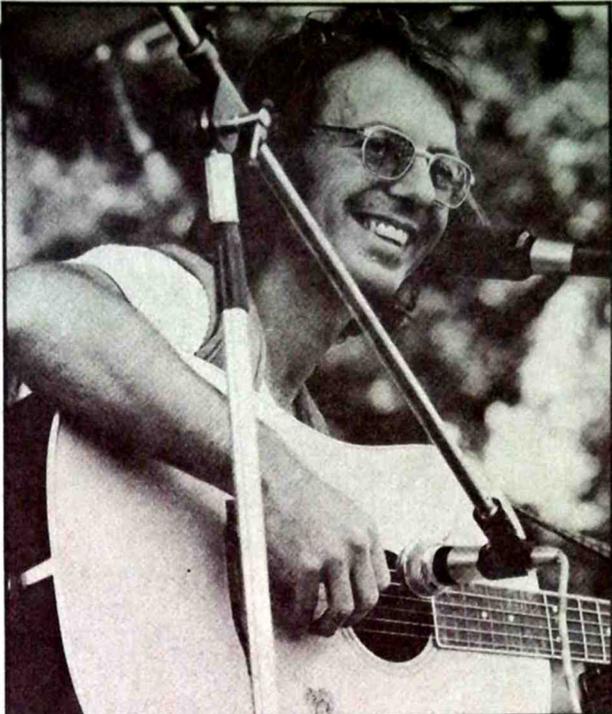
American opposition for years to come.

Dion, born in New York, in 1939, was one of the solo-singing casualties. He had a couple of Top 20 hits (the aforementioned U.S. toppers), but nothing much happened and he faded out of the picture.

Now, with new chart action on that old re-

suscitated 'The Wanderer', he's able to take another view of the ups-and-downs of pop life.

"Even when the Beatles put paid to so many of our careers, I never thought about actually quitting the business. I'd been turned on by guys like Presley, Haley and the Coasters. Then it was all the group stuff. But I'd had my own groups way



Spud Murphy

comments on what was really happening in the world, one dramatic bit of lambasting against drug usage. 'In Your Own Back Yard', was much talked about.

Dion now manages to gain respect from all sections of the business. There are loyal old fans, still turned on by his rock performances, and the revived 'The Wanderer' is part of that area of his life.

Servant

"I'll do whatever people want," he says. "I'm the servant, and the public are the masters."

One thing he did do was to get the old Belmonts together for a Madison Square Garden concert which was recorded for an album. The Belmonts — Fred Milano, Angelo D'Aleo and Carlo Mas-trangelo — enjoyed the gig. So did Dion.

Though he may still be "one helluva talent-spotter," Dion is also now accepted as one helluva singer. What's more, he had the guts to fight back and carve a new starry spot for himself after most of the world had him written off as a has-been.

Just getting into the charts with his original groups was good honest sweat — the Tamberlanes had one record, one hit; the Belmonts had several.

As Dion recalls: "Every house in the Bronx had a vocal group in those days. Every street corner had a gang of layabout harmony experts. It was real crowded."

back. The Tamberlanes were the first; then the Belmonts, which we named after Belmont Avenue in the Bronx.

"But when I went into what they call temporary decline, I branched out. I got into the writings of Joan Baez, Bob Dylan — the folk writers. And I looked hard and long at the blues."

And he evolved a whole

new style, not to mention a whole new appearance, and started appealing to the fans of soft rock. He was one of the clever ones. The talented ones. He could change to suit the mood of the times, whereas most of the straight pop singers had no chance to beat off the beat boom.

Sure enough, Dion got back in chart favour. In

1968, 'Abraham, Martin and John' was a controversial and excellent chart biggie in the States. It earned him a gold disc. And the new, soft-voiced, relaxed Dion was back in business.

He switched to the Warners label and did an album 'Sit Down Old Friend' which really put him into the "significant" area of pop. Songs with

THE CRITICS CAN'T BE WRONG



"Priest have produced an album here which stands head and shoulders with anything else any new British band have come up with" since dare I say it, "Zep II!"

Beat Instrumental.

"The vocal style of Led Zeppelin with the instrumental style of Black Sabbath a very rich, thick and satisfying sound"

Melody Maker.

"Hailed as one of the best 'Heavy' albums of this year . . One of the most impressive and promising bands in Europe"

The Stage.

"Pile driving rock"

Music Week.



Marketed by

Whitey from Blighty heading West



THE ALL American alien boy was back in Blighty. Not for long you understand, the lad is getting quite involved in life the other side of the Atlantic.

David Brown talks to the All American Alien Boy, Ian Hunter

It's little over a year since Ian Hunter joined the exodus to America, settling for a house in the country 38 miles from New York.

The influence of the Stages on his life and his songwriting has become apparent through his second solo album, 'All American Alien Boy'. It's particularly strong in that title track itself with the 'whitey from blighty heading West'.

"It's just like crossing over and being totally blitzed by Americana," Ian explains. "The whole thing is totally different. You can't tell by a couple of days in New York or whatever, but after living there a while it gets you. The supermarkets, the ball games, the everything, not just the music, everything."

Judging by the new album living there has obviously had a deep effect on his music.

"A lot of the musicians on the album I had seen playing and just went up and asked them to play on the album," he said. "It's not like that over here. If a group's in a different league then you don't even talk to each other. There's not so much ego, they're more interested in just playing."

new blood, it's early days yet though.

"I'm certainly OK. Mott was a good apprenticeship for me, but I'm selfish. I want to do things my own way. Now I can afford to travel light and take a few risks."

The risk appears to have worked this time, as 'All American Alien Boy' sold 56,000 in 10 days in America and came straight into the British album charts at 47.

The critics have already had a go with the comparisons and interpretations of the songs, some of which took Mr Hunter quite by surprise.

"Someone said it sounded like Dylan. They never mention me when they do one of his albums," he said waving his arm in a gesture of exasperation.

Twelve tracks were recorded for the album, four of which were left off because, according to Ian, they didn't fit the mood of the rest of the tracks.

Risk

The outstanding musicians used on the album include bassist Paco Pastorius, Aynsley Dunbar on drums, Chris Stainton, keyboards and some bass, and some fine sax playing from David Sanborn.

"We worked together really well. I dug Paco's playing and he liked my lyrics, it was just so easy. The album was done in 26 days, some were second and first takes and a couple of tracks were first takes."

Ian spent two months on the previous album and reckoned that most of the Mott The Hoople albums took about the same time.

"You get really fed up when you have to do a number 20 times or over to get it right," he sighed. "But Mott has been going too long. They're happy now, they've got some

another version and hope it'll get changed. This is the one with the New York up tempo funk backing. It was like a compliment to the musicians, they played it my way on the album so I did the single their way."

Ian is in an unusual position singlewise since he is one of the few artists who has released hits, had a few misses and then come back with a hit again.

"It isn't that important to me, they come and go," he says modestly. "But the re-edited single (3.10 minutes down from 3.47) sounds like a hit now, it didn't before."

Ian has no immediate plans to perform live, though does have a working band, nothing to do with the recording band. For the time being he is keeping an eye on the album's progress before making any decisions.

Loyal

"Sometimes it is best not to play even though it might look like the right time," he said. "I've got my loyal fans. I don't need a fan club, the followers compliment me by buying my albums, I compliment them by giving the best I can. That's why four sets of test pressings went back."

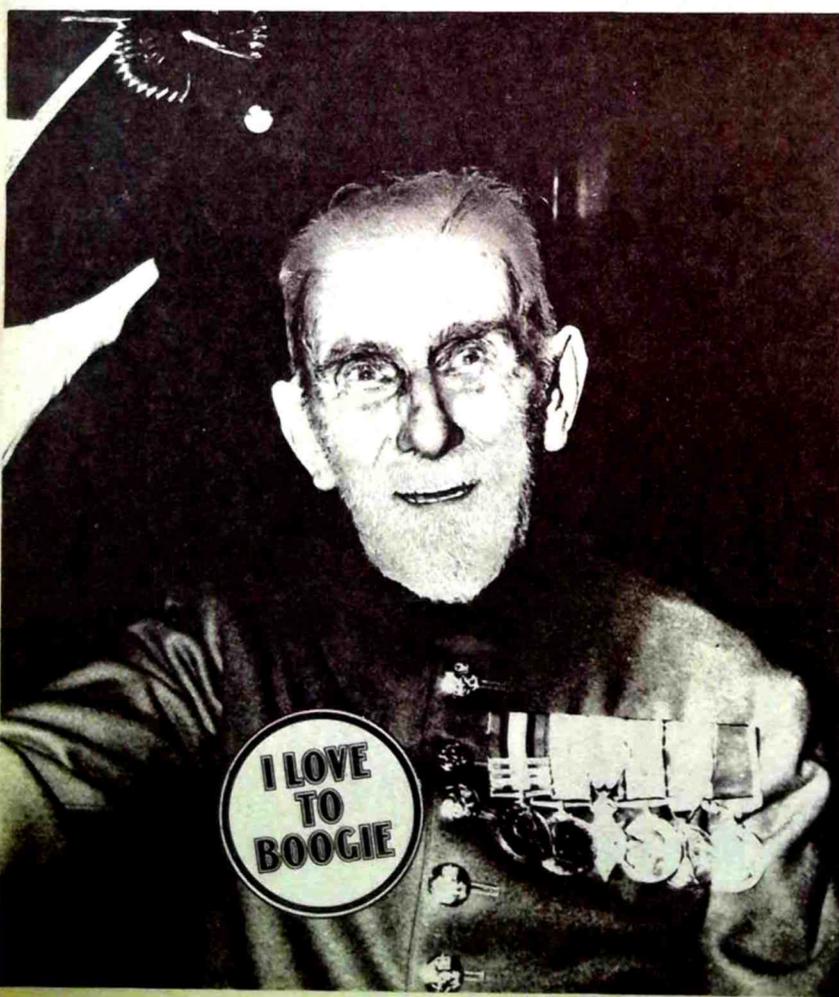
"You're not going to please anyone by putting out something that hisses and pops in their ears."

His reaction to followers goes back to the Mott days:

"I thought we deserved something a bit classier Ian admits. "I didn't see much hope in the follower who says (in a thick accent) 'Urrgh, it won't be the same without 'im'. If they want to not their heads they can go and see Kiss or someone like that."



I've got my loyal fans. I don't need a fan club - the followers compliment me by buying my albums!



I LOVE TO BOOGIE

Mike Pulland

'We don't get many witches at our gigs these days'

THE THUNDER rolled ominously. An electric blue flash of lightning lit up the dark skies and there was rain. The scene was set for a meeting with . . . Black Sabbath.

All that was needed to complete the picture was a lonely bell tolling in the background, but alas the traffic in Grosvenor Square would have made it inaudible anyway.

Within the cosy labyrinth that is the Britannia Hotel something stirred. The band were in town on business, and that iron man of the guitar, Tony Iommi, was putting his feet up, watching Tarzan on the Tele.

It is eight years since Sabbath (called 'Earth' in the old days) crawled out of the underground to become a force to be reckoned with. They had been playing their brand of ultra heavy rock against the odds when soul had been very much the thing of the day, and they were hardly favourites among the critics of the time.

Banned

Their strong first album established them in 1970 with its black magic connections and hard wall of electric sound. A most unlikely hit single followed, 'Paranoid' from the second album of the same name and the cult following was born.

Those early days seem to have established the group's identity to such an extent that even when it became unfashionable to be hard rockers, they kept on doing what they wanted and what their supporters wanted.

Now they seem to have found some new fans as a younger generation discovers the attractions of solid heavy metal music.

"We don't get as many witches at our gigs these days," said Tony. "At least I don't think we do. In the beginning because of the things on the first album people had the occult image, you know vicars saying we should be banned and all that, but that has died down a bit now."

So who does go to see them these days?

"Well, we seem to have maintained our following, a faithful hard core, and there are also some who have just joined them. I'm amazed at the amount of youngsters we attract now, many of 'em are in their early teens. Also there are some who haven't heard

**Iommi
life
to
Black
Sabbath**

TONY IOMMI: Scaring the life out of each other

us since the old days and started coming back."

Tony didn't seem so pleased that the early material had been re-released on the compilation set 'We Sold Our Soul For Rock 'n' Roll'.

"It's just that the first things we did sound a bit poor to us now," he said. "I suppose that's good in a way because it shows we've progressed."

"I mean we know we did that first album in a couple of days," he confessed.

But, then again he wasn't exactly over pleased about their last album, 'Sabotage', released last year.

"We had to rush it," he said. "There were business problems to be worked out at the same time and we had to mix them with working on the album and it just didn't work out quite how it should have done. I mean, I didn't hate it or anything like that, but it should have been better."

According to Tony even the cover was a disappointment compared with their original concept of it. He said that they hoped to put it right with their next offering.

To date they haven't decided on names or anything that definite, but obviously have something up their sleeves.

"This time we are going to have the time to really concentrate on the album, as few distractions as possible."

They are going to Miami to record at the Criterion Studios. The last album they recorded in the States was 'Volume 4' recorded at the Record Plant, Los Angeles.

"We spent about six weeks to two months on it and we

It's eight years since Black Sabbath crawled out of the underground.

DAVID BROWN charts their successful course.

were all living together in a nice big house working on the ideas and were able to go along and record when we felt ready to," said Tony.

"We went back with the same idea for 'Sabbath Bloody Sabbath' but couldn't get any ideas together. After recording one number we could tell it wasn't going to work out so we came back home and started again."

They then went to rehearse in the dark dungeons in a castle in Wales.

Creepy

"That was really creepy," Tony laughed. "Everyone kept messing around with the equipment, pretending to be ghosts, howling outside of windows. We were scaring each other to death, so we did the work and got out as soon as possible!"

Sabbath also had a go at recording in Brussels, which didn't work out either.

"You feel a bit out of touch out there," Tony said. "Not being able to speak the language or anything. I mean if you put the tele on you can't understand it. Whereas in America you can switch on and there's always something on and you can relax. That sort of thing is not essential but it helps."

'We've had our let downs and problems but we've got over them'

Paul Canby

is married to an American girl and they've got a house in California.

"I think I wouldn't mind if for a year, and then I'd want to come back. I like it here, but a change of environment helps you every now and then."

The band are also planning a new stage show and perhaps a single from the new album.

"We'd like another hit," Tony admitted. "It's not just the big chart thing, just that it gives you a wider audience. At the moment there is hardly anyone who will play our sort of music on the radio."

"Our stage presence has always been a bit plain in the past, but we're working on that too. But the main priority is to get a good album out."

Family

The band's line up has remained constant through their eight years spell together, but had they ever thought of calling it a day?

"I think we've all felt like it at times," replied Tony. Then he added: "But usually you change your mind when you think out it. We've had our let downs and problems but we've got over them."

"There has always been a close family feeling between the members, we are able to talk things over and get things right. At the moment we just want to get working together as soon as we've sorted out the business we'll be off."

Some bands from the same era as Black Sabbath have made radical changes in their approach to music, trying to keep up with changing fads, but Tony was certain that they would keep on rocking, which would be verified by the new album.

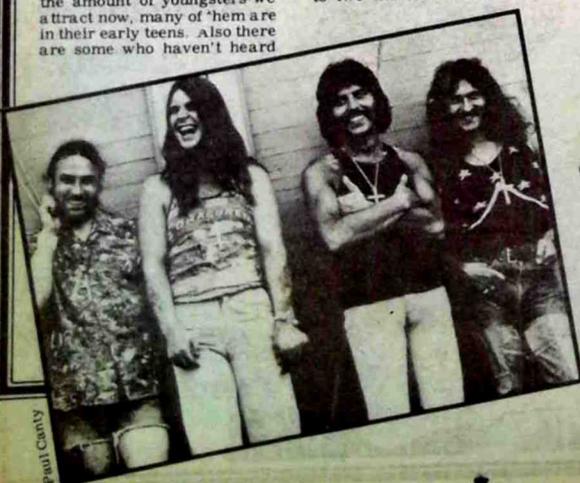
With a grin he says: "I don't think there'll be many surprises."

'NEW FACES' WINNERS

OUR KID

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"YOU JUST MIGHT SEE ME CRY"

Paul Canby

COOL & THE GANG

LOVE & UNDERSTANDING



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IT'S TIME FOR
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Featuring 8 great tracks including Love And Understanding,
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Esther Phillips

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A collection of Classic songs, Unforgettable, For All We Know,
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With Esther's superb voice
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MARKETED BY POLYDOR LIMITED

Melba's Moore than just a singer

MELBA More has made it into Rock 'n' Roll from a standing start. And the man who had a large hand in making it possible is Van McCoy. In fact he's had a hand in so many people's hits, it's a wonder his right one knows what his left one's doing.

Melba is his latest protegee, but she doesn't quite come into line as a disco lady pure and simple. She has a lot of theatre behind her (not to mention her plans in that direction for the future) and that experience alters her attitude to music.

Although she's determined to succeed, it's not the golden pot at the end of her rainbow Melba sees it just as another way of expressing herself and has a deeper than average interest in her songs — deeper than is than just making money out of them. She has a spiritual approach to her music.

"I would say that was an understatement," said Melba. "It's a source of energy and happiness — I'm sure you've heard all these cliches before — but I just feel great to be alive."

Was there any particular event in her life that gave her this feeling about her music?

"I can't put my finger on one single experience. Usually people are fortunate enough to have something happen in their lives that makes them



stop and ask questions. I think with me it happened the day I was born."

Melba pays a good deal of attention to her dress and the two shown on the sleeve of her album, 'This Is It', are stunning.

"They were good for me, because I'm not putting forward a sexpot image," said Melba. "I want to be an attractive woman, but what I have discovered is that I'm not

the sexpot type. I'm a combination of elegant and girl next door. I'm funky and earthy.

"If I sing the kind of songs I want to, women befriend me as much as men. Everyone likes me, black people and white people. A girl could feel that she'd be able to ask her man to take her along to my show and not have to tell him not to look at me like that."

by Rosalind Russell

Apart from her own feelings on the subject, Melba has a husband who wouldn't be overjoyed to have his wife turn into the kind of singer you can see anywhere that pulls her audiences on the strength of her looks.

Melba's future owes a lot to Van McCoy. He respected her wishes on the type of image she was to have and guided her through her first hit single and debut British album.

"I put it all down to Van," said Melba. "He has a nice streak, a beautiful personality. He brings out all the right things in me. I think it has a lot to do with his deep respect for human beings.

Melba has just appeared in a TV special, playing a straight acting role.

"I played a lady called Harriet Tubman. She was a slave, an abolitionist who had a price on her head because she got so many slaves to freedom. The story of her life is tremendous. Because this is America's Bicentennial year, they are running a series of women who have contributed to history. Harriet wasn't well known — or at least she was to black people — but not much attention had been paid to her."

Melba can't consider anymore acting roles at the moment as she is heavily committed to a tour of the States and promoting her single and album. She is expecting to come to Britain for TV, although she won't have time for any live shows for a while.

Superstars

GEMINI

(May 22 to June 21)
For birthday people it will be a helluva week. Not only are you wiser, you're older too. So act grown-up, suck out yer chest a little and show superiors that you are indeed a Big Person. Ray Day: Sunday afternoon when the sun shines.

CANCER

(June 22 to July 22)
Your mood is as black as the ace of spades. What is wrong with you kids? Spanked and flanked and talked out of your earbells? Yeah, too many perks spoil the jerks.

LEO

(July 24 to August 23)
You feel confused, muddled, tossed about like a current pancake. Ah, decisions! Those troublesome decisions. Frightened you're gonna step on somebody's toes? Well, if you don't act positively now you'll be left at the starting post — that's a fact.

VIRGO

(August 24 to Sept. 23)
Blimey! The crystal ball's fell in the sugar bowl and broke!

LIBRA

(Sept. 24 to October 23)
A kiss is just a kiss, a sigh is just a sigh but a wink is something else. Keep dem eyelids well oiled and you might just be in luck.

SCORPIO

(October 24 to Nov. 22)
Nice, easy tranquil week, which might be misconstrued as boring. But there might be trouble in the pockets. So go easy on the spending. Be extra tight on Friday.

SAGITTARIUS

(November 23 to Dec. 21)
When it gets right down to it, everything remains the same. So why have you got your special worry lines on? Take 'em off (pronto) and substitute them for a really scatty grin which will do nothing for your image but will make you feel brand new.

CAPRICORN

(December 22 to Jan. 21)
A week tinged with pride and passion: First you won't let people get the upper hand (and who can blame you) secondly you'll feel sensations tickling your love strings. If food is love, then let the turnips play on.

AQUARIUS

(January 22 to February 17)
You've been aggravating those around you. Why? You may ask, cowering slightly. Well it's just that your uppity ways and your prickly manner grazes smooth surfaces.

PISCES

(February 18 to March 20)
Sensitivity breeds paranoia. So stop it.

ARIES

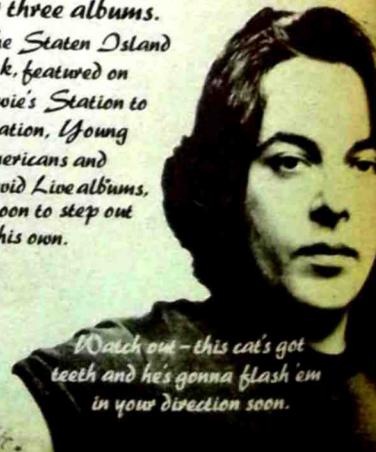
(March 21 to April 20)
When in Rome don't do what the Londoners do, otherwise you'll be in hot dripping. Just mingle in with your current surroundings — don't try to be a black coat if you're at Butlins.

TAURUS

(April 22 to May 21)
Romantic problems will reach their peak by the middle of the week and come Saturday you will have sorted yourself straight. It might be a time for tears. But don't let anyone see you break down in the corner.

You've gotta be a hot cookie to play guitar for David Bowie — and that's what Earl Slick did successfully for three albums.

The Staten Island punk, featured on Bowie's Station to Station, Young Americans and David Live albums, is soon to step out on his own.



Watch out — this cat's got teeth and he's gonna flash 'em in your direction soon.

PHIL LYNOTT sounds like a frog in LA fog 'cos it's early morning on Sunset Strip and he's not long opened his eyes. He croaks and yawns down the telephone so I decide not to open the conversation with 'top of the mornin' to ya'.

It takes a few moments before he's transmitting loud and clear but there's still the occasional dazy haze in his voice. When I ask him how things are going in America:

"It's been fantastic. Everything's happening over here for us the second time around. The first time we came over there were good reactions but nothing like this. This time we were meant to tour for six weeks, but now it's turned into three months, really good."

Sources close to the band in Britain have said there've been screamers at some of the concerts, true?

"Yeah at a couple of gigs. Some of the younger kids have been screaming, but like we're not turning into Ireland's answer to the Bay City Rollers, we're all too old."

Thin Lizzy are doing pretty much the same set we Limeys' witnessed on their last Bristol tour.

"We do a lot of songs from the new album", says Phil sounding more alive, "Jailbreak" is selling well in the States. It's bouncing up the charts — when we first came over it was 108, then 91, then 61, and now it's number 50 in the US charts."

Giants

Good news. But we could wax lyrical about Lizzy's success 'til the cows come home, only it would prove fruitless as the band have always been a Top Dog rock combo, whose present taste of fame was so predictable nobody need consult their crystal balls. In short, they deserve to be up there with the giants.

Back to the dreamy-eyed Lizzy leader, who is trying to remember the bands they've been billed with.

"Arrowsmith, Tubes, Be-Bop, I've forgotten the rest. Particularly liked the Tubes, though they're very weird."

He talks about the type of venues they've so far done: "A mixture really. At one gig we played there were 17,000 people. I meself think variety's the spice of life — I like the intimacy you get at small gigs — and I like the power, the challenge of the bigger halls. If I had my way I'd always do

Phil 'em up, Lizzy

a bit of both."

Phil says that Detroit was a monster, and it seems nowadays the Motor City is embracing heavier rock as opposed to just pure black soul.

"We get quite a few young blacks at our concerts because I think a lot of kids get tired of soul bands dressed in matching mohair suits — y'know they like their blacks with a bit more balls. In England I seem to appeal to half-castes more than yer True Race Kid. Hopefully it's because they can identify with me."

Currently touring the West Coast, Lizzy gave it a spin in Santa Monica where they met up with football play-boy George Best, now playing ball with the LA Aztecs!

"He's hoping to catch one of the gigs", enthuses Phil, (an ardent Man United supporter). "We had a chat the other evening and George seems to be doing all right — he's lost a lot of weight but he's in good shape."

Much to Phil's chagrin he missed Man United in the FA Cup Final and he's still bemoaning: "If I'd have been there they wouldn't have lost. If they get to the final next year I won't miss them for anythin'."

Whilst on the topic of fun and games, Phil casually mentions the Young American Groupie. He laughs down the receiver: "They're really very weird. Our hotel's on the Strip and there's an awful lot of bands staying here, so naturally there's a lot of groupies hanging around the place. The US chicks go to great lengths to get into a rock star's room, even if it means

undressing in the lifts. Pretty amazing."

However, Phil has to be discreet. For his Mum's also part of the Lizzy entourage: "She came out with us so she could visit her relations", he explains. "She's having such a great time she wants to come on trips more often."

Three months on the road is a lot of hours. How did Phil and the gang manage to work and play 24 hours a day without getting fagged-out?

"It's what you get used to", is his way of looking at it. "I think it's fun. A lot of groups on the road act really crazy."

You included? "Oh yeah, I mean Thin Lizzy are permanently crazy. But what I mean is you meet these quiet musicians at home, and then when you see them again on the road they're completely different. They go mad."

When the band comes home, sometime in July, Phil hopes to begin work on a new album. Though presently, 'Jailbreak', their latest release is being hailed as 'one of their best yet'.

Violent

"It's loosely conceptual", he says emphatically. "It's an aggressive album — aggression put to good use, as explained in the sleeve notes. Our last album (the brilliant 'Fighting') was possibly misconstrued — a lot of people might have thought we were enticing the listener to be violent."

"In the right circumstances aggression is OK. Young kids who feel aggressive are made to feel it's unnatural, which



It's all happening in America for Thin Lizzy — the second time around. Jan Iles gets the low down from Phil Lynott.

PHIL: too old to be a Roller

it isn't. We hope that our albums knock all the shit, all the bad feelings out so that aggression is put to good use instead of the kids going out and beatin' some ol' lady up in the street."

Although a lot of his songs carry images of violence, the Irish rebel has a tender, romantic side.

"Yeah, I like to write about love too", he confirms, "about personal love. Other times I just feed off inspiration, ideas I get."

Sex

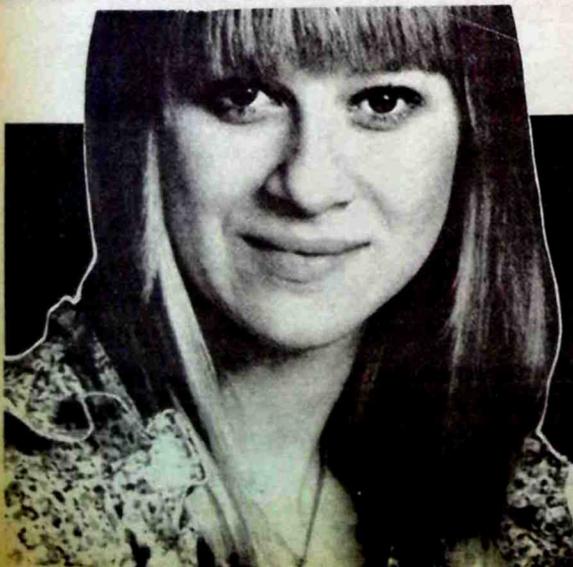
Phil says of the latest single 'The Boys Are Back In Town': "I think it's a good single, I can't disagree with the record company's choice, but I personally think it's a rip-off releasing stuff from the album. OK, it's good for business and everyone does it these days but I would prefer to go in the studios and record a separate single."

For buffs who went a bundle on the old Thin Lizzy, Phil informs me that there's going to be an album released in July comprising by-gone hits like 'The Rocker', 'Whiskey In The Jar' and 'The Little Darlin'.

"I've changed a lot since then", Phil reckons. "I'm much more experienced, and nowadays Thin Lizzy are a lot stronger musically."

And more successful. Phil in particular is not only being heralded for his musical genius — his physical prowess is attracting 'Beautiful Body' lovers everywhere.

His sleepy voice sounds positively amused when he says: "I don't mind the sex tag at all!"



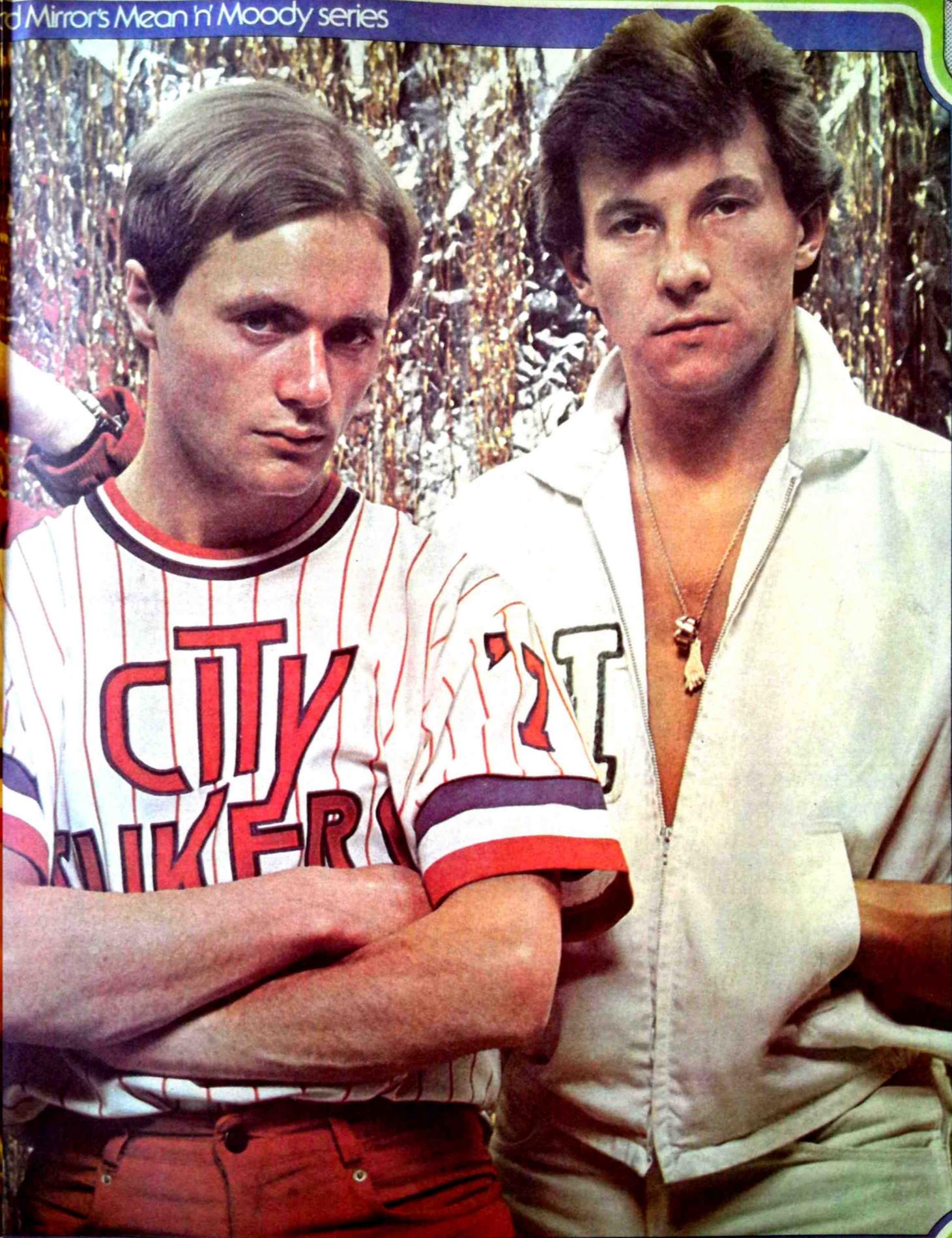
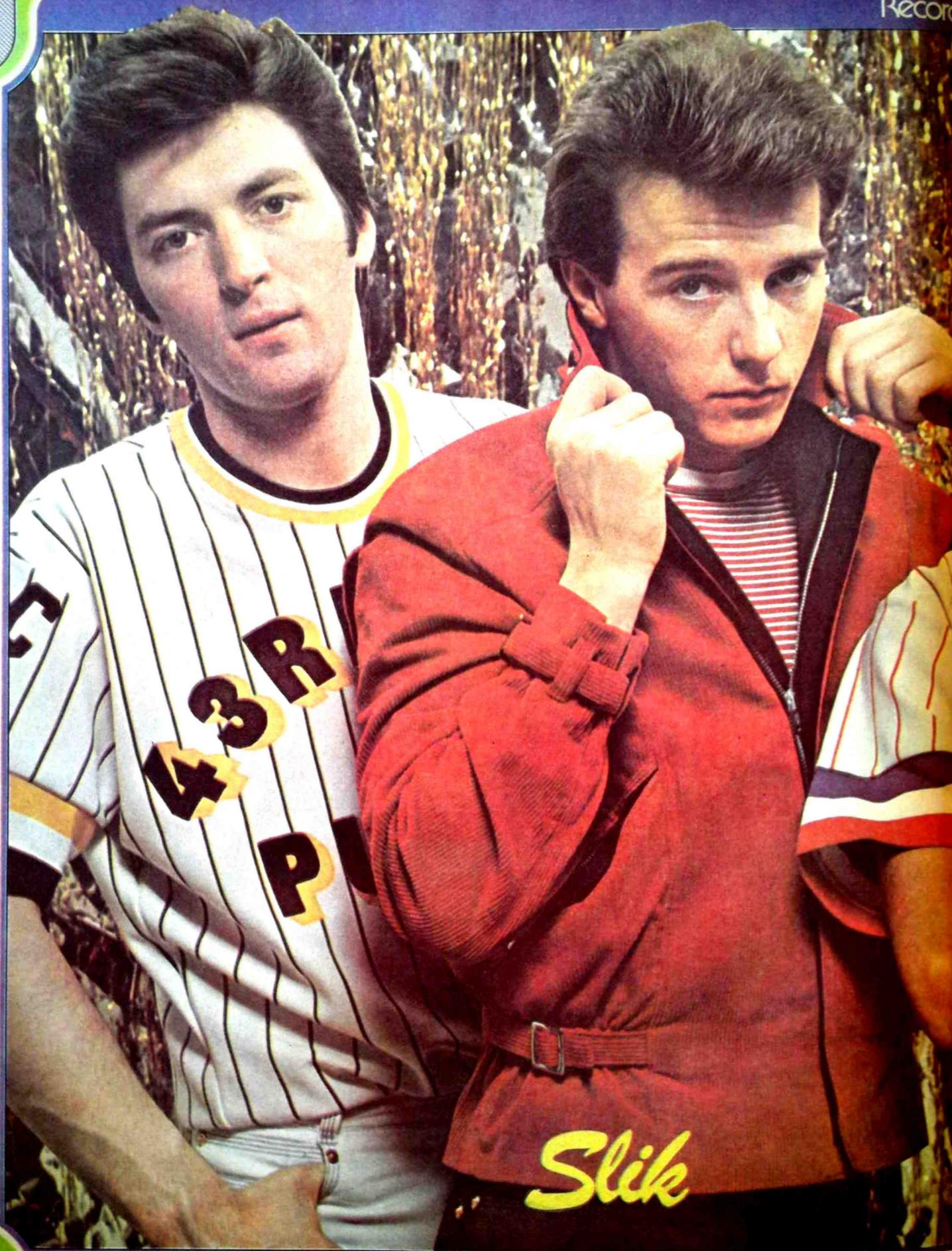
CATHERINE FERRY with the English version of the song that won her 2nd place in the Eurovision Song Contest...

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CATHERINE FERRY





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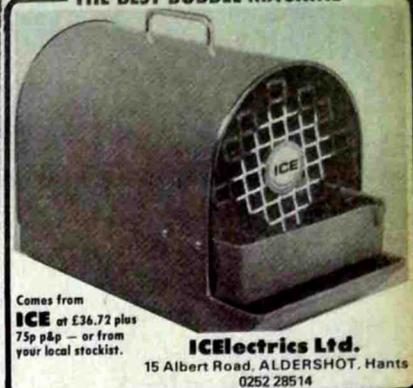
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Disco Kid

New Spins

Ferry will fill the floor

BRYAN FERRY: 'Let's Stick Together' (Island WIP 6307). The most positive newie of the month. Bry's rousing revival of the Wilbert Harrison / Canned Heat basic boogie is a 'get it on' gas that will fill the floor!

SANDY NELSON: 'Let There Be Drums' (UA UP 36114). Sandy's '61 stomper is solid rocking rhythm and hitbound again.

MAXINE NIGHTINGALE: 'Think I Want To Possess You' (UA UP 36120). Enthusiastic if unexceptional bouncy hustler, totally overshadowed by the sparser and more percussive 'One Last Ride' flip, which is much, much better and should be checked.

BAND OF THE BLACK WATCH: 'Y Viva Espana' (Spark SRL 1144). Brassy (but of course!) and really useful instrumental treatment, full of MoR jollity.

HANK MIZELL: 'Jungle Rock' LP (Charly CRL 5000). Including the follow-up single, 'Kangaroo Rock', and such other good Rock-A-Billy boppers as 'Flatfoot Sam', 'Rakin' and 'Scrapin', 'Ready Freddy' and 'Sweetie Pie', this actually delivers the goods quite creditably.

BANBARRA: 'Shack Up' (UA UP 36115). Effective basic soul stomper, a US disco smash and already popular here, this could be big.

BOBBY THOMAS & THE HOTLINE: 'Sugar Boogie' (MCA 244). Brightly hustling instrumental rhythm pounder, much tipped by funky folk.

EARTH, WIND & FIRE: 'Reasons' (CBS 4240). Catchily lurching falsetto

soul slowie, full of bittersweet beauty.

DOROTHY MOORE: 'Misty Blue' (Contempo CS 2087). Reminiscent of Gloria Walker, Dotty's US smash soul slowie is drenched in the blues.

THE SHADOWS: 'I'll Be Me Babe' (EMI 2461). Pop pick of the week (thank you David), the chunky slow rhythms and wailing falsetto singing are totally unexpected and nicely funky.

THE METERS: 'Fire On The Bayou' (Reprise K 14405). Uncompromisingly funky jiggy rhythm stuff, made for discos.

G. BAND: 'Tuna Biscuit' (Bell 1481). Not quite another 'Makes You Blind', but this Glitter Band flip's an authentic convolutedly funky instrumental even so.

ASTOR & THE POTENTIALS: 'Give Me What I Want' (Klik KL 616). Atlanta Disco Band-style funky bouncing hustler, with 'Bad Luck' bass runs.

THE DUPRES: 'Dell-cious' (State STAT 22). Helped by booming bass beats, this churning harmony hustler sounds brighter now than it did back in New York Sound-saturated January.

THE SUPREMES: 'I'm Gonna Let My Heart Do The Walkin' (Tamil Motown TMG 1029). Scat intro to a grow-on-you hustler, inspired by the Yellow Pages slogan, that's currently huge in New York.

JACKY JAMES: 'Moving Like A Superstar' (Aquarius AQ 4, via President). Original French version of a happy hustler that's now enormous in New York for Germany's Jackie Robinson (Pye TN 25700), whose version I said could be big

when it came out here four months ago!

THE FRANKIE MILLER BAND: 'A Fool In Love' (Chrysalis CHS 2074). Difficult to fit in with other white funksters like Roxy Music, Stretch, Bad Company and Bowie when it came out first last year, this evidently works better with the real thing by Sam & Dave, whose old soul sound it copies.

THIN LIZZY: 'The Boys Are Back In Town' (Vertigo 6059139). Fast skipping rhythm on a wordy rocker that's now much tipped.

JR. WALKER: 'I'm So Glad' (Tamil Motown TMG 1027). Bright intro to an ultimately empty hustler.

JOHNNY NASH: 'What A Wonderful World' (Epic EPC 4294). Familiar lyrics will help sell the semi-slow swayer, an old Otis Redding classic - Malfunction! - Sam Cooke classic.

PAUL DAVIDSON: 'I Need You' (Tropical ALO 61). Although it's the group America's tune, this sexily rhythmic reggae slowie is less Pop than 'Midnight Rider'.

MILTON HENRY: 'Gypsy Dub' (Cactus CT 92). Mildly freaky dub treatment of Curtis Mayfield's 'Gypsy Woman', popular in black clubs.

SANDRA PHILLIPS: 'We Got Love (Adult Version)' (Right On RO 107, via Pye). Gentle slowie with some of the least inhibited bedroom noises ever on wax!

IMPRESSIONS: 'I Wish I'd Stayed In Bed' (Curton K 16736). 'Stormy Weather' strings and a lush loveliness permeate this dreamy smoocher.

MURRAY HEAD: 'Someone's Rocking My Dreamboat' (Island WIP 6304). An initial Ink Spots feel gradually builds up into a rooty-tooty singalong swinger, with MoR appeal.

CARL MANN: 'Twilight Time' (ABC 4120). The old Memphis rocker adds a happy Country rhythm to the Platters classic, for MoR Crowds.

RICHARD NEWSON ORCHESTRA: 'Shark Bite' (Splash CP 6). Attractively orchestrated lightweight hustler.

AL GREEN: 'Let It Shine' (London HLU 10527). Thumping semi-slowie, fine for fans.

WINSTON GROOVY: 'Laugh And Grow Fat' (Trojan TR 7884). Cheerful pop-reggae, with hustling hi-hats and chuckling chick.

MR. SUPERBAD & THE MIGHTY SUPER POWER BAND: 'Mr. Superbad' (Contempo CS 2085). 'Sunglasses Fred' grunts and growls over hustling brass.



BRYAN FERRY: Newie of the month

Re-issues

REVIVED 45s this week include - **DAVE & ANSELL COLINS:** 'Double Barrel' / 'Monkey Spanner' (Maxi Trojan TRM 3002); **BOB & MARCIA:** 'Young, Gifted And Black' / 'Pied Piper' (Maxi Trojan TRM 3001); **THE FIGLETS:** 'Johnny Reggae' (UK 134); **THE BRECKER BROTHERS BAND:** 'Sneakin' Up Behind You' (Arista 57); **DARYL HALL & JOHN OATES:** 'She's Gone' (Atlantic K 10502); **ROGUE:** 'Dedication' (Epic EPC 4332).



BOB & MARCIA: revived, gifted and black.

Star Tip

'DIRTY HARRY' Park (Geordie Pride Roadshow, Wallsend) told us some time ago about how he made his own 'cut-ups', incorporating local personalities as characters. He's now taken the idea further and features ads and characters from telly. It means watching the box all night waiting for some inane comment from Hughie Green, Jimmy Hill, etc, to record on tape. His faves are the start of 'Star Trek' and the ends of 'The Waltons', which produced cush and the ends of 'Night Johnboy', 'Night Daddy', 'Jason, Ah'm gonna ram that mouthorgan down your throat!' Fun for some, I suppose?

HOT STUFF FROM THE STONES

ROLLING STONES: 'Hot Stuff' (Rolling Stones RS 19304). Yup, in the States this great album track is the handy-to-carry flip of 'Fool To Cry'. Already showing up in the New York disco charts and much tipped here by the funkier DJs, it's 5:21 of unedited funky stuff, much in the Bowie 'Fame' tradition.

THE BROTHERS: 'Don't Stop Now' LP (RCA APLI-1187). With four cuts being played in New York's discos, this is the hottest dance album of the moment. 'Under The Skin' is a brassy bouncing hustler with a touch of the Atlanta Disco Band about it; 'Make Love' jumps along with lushly rhapsodical piano counterpointing the energetic rhythm; 'Brothers Theme' is somewhat similar but with shimmering strings around the zapping beat; 'Last Chance To Dance' continues the trend with added fruity brass. If you're into instrumental imports, this is for you.

BOOTSYS'S RUBBER BAND: 'Stretchin' Out In Bootsy's Rubber Band' LP (Warner Bros BS 2920). Another that's big in Britain's black clubs, the 'Stretchin' Out' title track is a burbling bass-driven bumper featuring Jimi Hendrix-style talk-singing by a gent named Casper. Disjointed but effectively spacey funk.

IMPORT PICKS

VICKI SUE ROBINSON: 'Never Gonna Let You Go' LP (RCA APLI-1256). The good enough title track has of course been overtaken by the extremely exciting 'Turn The Beat Around', which here leads off the album in all its unedited 5:35 glory. In keeping with the lyrics, there are some dazzling percussion breaks towards the end which are missing from the single.

BROTHER TO BROTHER: 'Let Your Mind Be Free' LP (Turbo TU 7015). Possibly bigger in Britain's funky clubs than in America, the two prime cuts are 'Chance With You', sung smoothly in Ohio Players style over perpetually jiggling rhythms, and the faster title track, which has a more straightforward bouncy beat.

FOXY: 'Get Off Your Aaahh! And Dance' (Dash 5022). Titled after a less delicately named chain of US discos, this squeakily hustling fast instrumental - with voices is fairly typical and currently popular.

James' Top Ten

- 1 LET'S STICK TOGETHER, Bryan Ferry (Island)
- 2 MY RESISTANCE IS LOW, Robin Sarstedt (Decca)
- 3 THE CONTINENTAL, Maureen McGovern (30th Century)
- 4 LADBROKE GROOVE, Sugarcan Band (Alpine)
- 5 MORE, MORE, MORE, Andrea True Connection (Buddah)
- 6 BARKING UP THE WRONG TREE, Don Woody (MCA)
- 7 SAVE YOUR KISSES FOR ME, Brotherhood Of Man (Pye)
- 8 LOVE HANGOVER, Diana Ross (Tamil Motown LP)
- 9 SHAKE IT DOWN, Mud (Private Stock)
- 10 STREET DANCE, J.A.L.N. Band (Magnet)
- 11 THE FLASHER, Mistura (Route)

- BREAKERS**
- 1 COMBINE HARVESTER, Wurzels (EMI)
 - 2 THE YAM, Sound 9418 (UK)
 - 3 MELODY, Rolling Stones (Rolling Stones LP)

DJ Hotline

FATBACK BAND: 'Party Time' (Polydor) is predictably the week's biggest newie, tipped by John DeSade (Reverberation Discos, Maidstone), Doug Forbes (Klounds, Warwick), Ken Davis (Sound Machine, Welwyn), Colin Chalmers-Stevens (Bridge Country Club, Canterbury), Les Spaine (Time-piece, Liverpool), Mark Rymann (South Wales clubs), Tom Russell (Kirkintilloch), Jon Taylor (Crookers, Norwich) - phew! - now he's charted, **BILLY PAUL:** 'Let's Make A Baby' (Phila Int) is picking 'em up too - adding on several of the above, plus Bill Parsons (Shades Discos, Bolton), Dave 'Jingle King' Porter (Oscars, Liverpool), Colin McLean (Aces Club, Hamilton), Fred Stevenson (Strand, Glasgow) - the latter two Scots join Jeff Thomas (Penthouse, Swansea) for **HAROLD MELVIN & THE BLUENOTES:** 'Tell The World How I Feel About Cha' (Phila Int.) - seemingly short-lived with those who have already tipped her, **TINA CHARLES:** 'Love Me Like A Lover' (CBS) still adds on more converts.



G BAND: funky instrumental

reviewed by David Hancock

Singles

SINGALONGAROD

Hits...

ROD STEWART: Tonight's The Night (Riva 3).

Simple, relaxed slowie with laid-back defiant killer chorus. A couple spins and it's the singalong aspect that'll make it a numero uno. The flip is satisfying Rock 'n' Roll love.

ADAM (BATMAN) WEST: Batman And Robin (Target TGT 111) When you hear the squeal of the Batmobile...

...quite! This vignette about Batman and the Tickler has enough novelty appeal to zap, splatt, and kboom the airwaves.

LJ JOHNSON: 'Dancing On The Edge Of A Dream' (Mercury 6007 101)

Aren't we all. Double fast northern soul shuffle back beat must push it into the



ADAM (BATMAN) WEST



ROD STEWART: laid back defiant killer chorus

breakers but the run-of-the-mill type song will limit it to only a minor one.

STRING DRIVEN THING: 'Cruel To Fool' (Charisma CB 286) Pleasant sit down

shoulder-mover that gets the right amount of laid-back hypnosis going. This is a vogue sound so

the neck goes out. (hit) **G BAND:** 'Don't Make Promises (You Can't Keep)' (Bell 1481)

Another change of style for the Glitter mob resulting in top class pop with two hooks (no less).

BRYAN FERRY: Let's Stick Together' (Island WIP 6307)

El moustachio attacks Wilbert Harrison's classic with harmonica drive turning it into a rumble with synched in vocals. Can't get Canned Heat outta my mind.

THE CHANTER SISTERS: 'Sideshow' (Polydor 2058 735)

Hypnotic intro leads to the most powerful white voice you've gone down on in recent years. Unforgettable urgent chorus makes for out and out catchy class pop.

THE REAL THING: 'You To Me Are Everything' (Pye 7N 25709)

Home-based yankee-sounding Essex-backing group come up with some perfect mainline soul that has a similar catchy flow to Johnny Bristol.

GWEN McCRAE: 'Cradle Of Love' (President PT 452)

All slowed up deep soul intro changes into recognisable TK shuffler without the solidity of a KC production or heavy hook line. Should rock her baby just over the line.

JANIS IAN: 'At Seventeen' (CBS 3498)

A quick re-release for this goodie from Janis. How on earth it wasn't a hit last year is a mystery. Easy-flowing truth-teller for screwed up teenagers. Let's pull together.

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Singles

Misses..

Bouncing back with a baddie

THE GOODIES: 'Bounce' (Bradley's BRAD 7612)
More of the same patriotic non-distinction from a gaggle who don't know whether they are silly or not. Move - along dancer. Move along there please.

URIAH HEEP: 'One Way Or Another' (Bronze BRO DJ1)
Heavier than heavy Heep with cracked up on the edge vocals from Byron attempt to drill their way into the charts. Unfortunately not enough idiot dancers buy singles.

PFM: 'Chocolate Kings' (Manticore K 13514)
It's a heavy headed post-Jethro Tull soundalike complete with quavering vocals and speedy key change organ and guitar. Wop rock is an interminable disease.

STAIRSTEPS: 'Pasado' (Dark Horse AMS 5507)
Relaxed Summer bubbler oozes sophistication through the same channels as Stevie Wonder. Much too advanced (or as they used to say 'good') for the charts.

EARTH, WIND AND FIRE: 'Reasons' (CBS 4240)
Toned - down twinkler gets the MOR Stylistics / Smokey approach which really isn't them. Beautiful voice but a throwaway song. Whatever album this is on - get that.

THE PIGLETS: 'Johnny Reggae' (UK 134)
The Johnny is Jonathan King; the reggae is comic and the Piglets are re-released. Why bother?

THE FOUNDATIONS: 'Make A Wish' (Riv-erdale BR 100)
Pop type soul on a weak song that sugars the listener.

BILLY HAMMERSMITH AND THE ROUNDABOUTS: 'When I'm Dead And Gone' (Nems NES 011)
Is this ska or just a Caribbean shuffler on the old Gallagher and Lyle toon? White man's beat might be good in W9 but don't move anywhere near Notting Hill boys. Pleasant song.



GOODIES: don't know whether they are silly or not

JOHN INMAN: 'Tiny Seed Of Love' (DJM DJS 671)
Arthur Askey gets even more camp in this stirring piece of nostalgia temped piece of dismissible vinyl. The kids'll love it we're assured, but how many kids live on a pier?

LIVERPOOL EXPRESS: 'You Are My Love' (Warners K 16743)
Rippling effective feathery vocals on wistful tune that breaks into nothing. Despite heavy phasing half-way through the melody isn't really catchy enough to prevent the whole becoming just that bit insipid. Good try though.

BITTER SUITE: 'White Lady' (Bus Stop BUS 1041)
Murray / Callender write nondescript song chasing that Paper Lace success. Too ordinary.

Maybes...

Miller takes the money

STEVE MILLER BAND: 'Take The Money And Run' (Mercury 6078 800)
Typical Steve Miller narrative on medium-paced gritter. The hand-claps and oohs are all there, and the cops are after the robbers. It's been a long time since 'The Joker' but...

FAST BUCK: 'Some-time Man' (Jet 776)
Nice American feel to this rocked out Steve Stills-like song that doesn't stand a chance of being a hit which is a shame. It is good though at times it gets to be a Doobies warm up sound.

BANBARRA: 'Shack Up' (United Artists UP 36113)
Naively worded disco dustbin starts with a riff from Bowie's 'Stay' and then gets the groove on. It probably stays on for the other side as well. It's got its fair share of grits.

AVERAGE WHITE BAND: 'Everybody's Darling' (Atlantic K 10778)
Laconic if at times histrionic vocals on a medium-paced non-funker from the crossfire AWB's. Even the blacks couldn't get away with this.

INSTANT FUNK: 'Float Like A Butterfly, Round 1' (Philadelphia Int. P 1R 4291)
But sting like a flea... Apart from boogie down chorus the rest contains embarrassing rap about world pugilists. Nevertheless it's a dancer and could be lucky. Flip contains Round 2.

CAPTAIN AND TEN-NILLE: 'Shop Around' (A&M AMS 7233)
The Miracles' first hit a million years ago is hardly recognisable as this hardened up ditty. Jangly piano enhances the liberated lyric but it's still a tres ordinaire phooey.

ERIC CARMEN: 'Never Gonna Fall In Love Again' (Arista 56)
The young versions of Andy Williams stays on safe ground with an overly pleasant platter that has a build up singalong chorus as it's most memorable peak. Infuriatingly catchy.

MAXINE NIGHT-INGALE: 'Think I Want To Possess You' (United Artists UP 36120)
Slappy funk offering with a more controlled performance from Maxie that's a mile off beam from her other outings. America will lap it up more than us y' see.

LINDA AND THE FUNKY BOYS: 'Sold My Rock 'N' Roll (Gave It For Funky Soul)' (Spark SRL 1139)
Take a riff off 'Shame Shame Shame' inject good time soul and you get the disco pick of the week (thank you James Hamilton). Infectious little bouncer that could feewheel over the line into the 50.

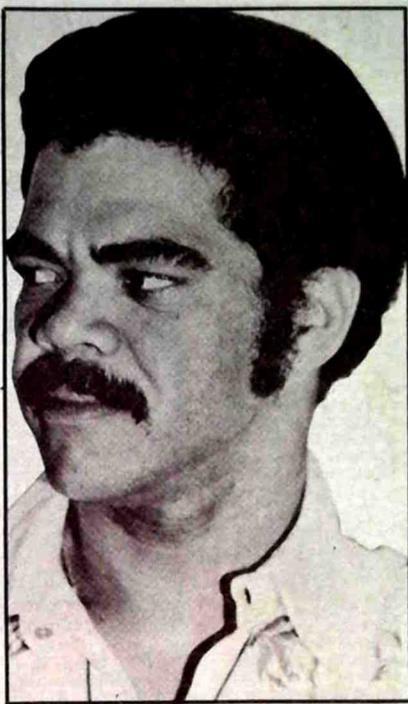


MAXINE NIGHT-INGALE

PLUTO: '1 - Man Bitter' (Cactus CT 91)
Easy straightforward chug chug without the humour or appeal he had before. Reggae like this is everywhere but as it's the great Pluto and not Mickey it might.

ONE HUNDRED TON AND A FEATHER: 'It Only Takes A Minute' (UK 135)
J. King on a disco fiddle (violin) makes pandering but appealing rich floating attempt at more money with Lambert and Potter song. Trouble is he could make it.

THE TONICS: 'All Summer Long' (Magnet MAG 67)
Adrian Baker produced version of the Beach Boys 1964 hit. Those copy cat high harmonies are there and the whole thing has a delirious carefree fantasy feel of T-shirts and bushy blonde hair-dos.



PLUTO: straightforward chug-chug

LITTLE BIG MAN: 'Time And Tide' (Polydor 2058 733)
Attractive stocatto jigger that doesn't jog anywhere try as hard as it does. Bet it's great live.

THE BAND OF THE BLACK WATCH: 'S.S.T.T. (Super-Sonic Tartan Tonic)' (Spark SRL 1144)
Bagpipe jig complete with disciplined brass is OK but the flip is Y Viva Espana. Dig that.

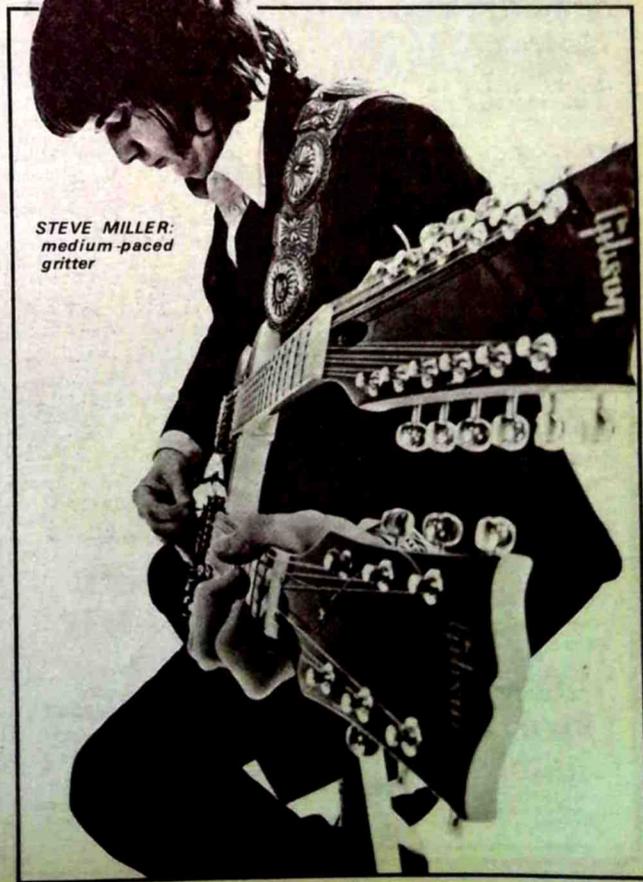
SANDY NELSON: 'Let There Be Drums' (United Artists UP 36114)
Back to mono for one of the original toe-tappers that's always been an ideal filler for radio. It's a generous maybe.

EMMYLOU HARRIS: 'Together Again' (Reprise K 14439)
Out and out country from Gram's old friend. It plods, ponders and makes you wonder why she's so upset about getting it all back together. It's a weepie.

DOROTHY MOORE: 'Misty Blue' (Contempo CS 2087)
Sensational piece of slowed-up atmospheric soul that's gone massive in the States. One to tear at your secret parts and make you hang on in there. Only Gladys can get away with it in this country but best of luck anyway.

BARRY BLUE: 'Tough Kids' (Private Stock PVT 63)
Sounds like pretty weak kids on this mainstream pop song which fails to get the right hook in at all. Well produced arrogance isn't as good as the real thing.

BOBBY THOMAS & THE HOTLINE: 'Sugar Boogie' (MCA 244)
Be careful of when the vocals break. But that's the only rush on what is a boogie, party disco shaker that manages to incorporate harmonies. Honest guv.



STEVE MILLER: medium-paced gritter

Album

Natalie takes a step up

NATALIE COLE: 'Natalie' (Capitol E-ST 11517)
 'Sophisticated Lady', Natalie's latest single and also on this album, seems to be a pretty good title for the lady herself. If any influence comes through, it's jazz — both in the arrangements and the way her voice soars through them. There's a good mixture of songs; ballads, a bit of funk, some jazz — just about everything. The one track I wasn't too happy with was 'Can We Get Together Again', which is almost a note-for-note copy of 'This Will Be'. But apart from that, tracks to listen for include 'Mr Melody' and 'Good Morning Heartache'. Her first album was very well received — this one should move her a rung or two up the ladder by showing her as a talent that will be around for many years to come, as well as fitting in perfectly with the more immediate demands of today's music. **Sue Byrom**

BROOK BENTON: 'Mister Bartender' (All Platinum 9109303)
 Very creamy, smoothie singing from the inimitable Mr. Benton who cruises at a comfortable pace through 'Can't Take My Eyes Off You' and other nifty morsels. He grooves about on contemporary material, though even with the help of the Rimshots rhythm section not much of the arrangements pack any killer punches, instead they just hit below the belt now and again. Not a knockout. **Jan Iles**

STEELY DAN: 'The Royal Scam' (Anchor ABC 5161)
 Steely Dan have made it in the way Poco should have done. After all, their music is similar. 'Don't Take Me Alive' is one of the best tracks, on a par with the material from 'Pretzel Logic' which I think was their peak. Frankly, although this is a good album, it doesn't make it to the strength of their first two. Their songs are all close to each

other and Donald Fagin approaches them all in the same way. It's as if he takes the backing line and brings it up to the front, so he's singing harmony all the time. It gives him a style no-one else has. Not to mention the staccato arrangements of horns and guitar. It stands out, but not far enough. **Rosalind Russell**

THIJS VAN LEER: 'O My Love' (Philips 6303 143)
 Is this the shape of This to come? It's certainly a radical departure from either his two classically orientated solo sets or any of his work with Focus. It's not really a one-man show either, since his wife Roselle plays a major part as vocalist, co-writer and most of all as an inspiration for this work of love. Paul Buckmaster is the third man as producer, arranger, conductor, writer and musician. The tracks fit into two distinct categories, the simplistic, joyful songs and the slightly more complex instrumental work-outs, once again untypical Van Leer. One of the main works is the three-piece 'Peacemaker' suite, featuring some attractive



NATALIE COLE: fits in perfectly with today's music.

piano-playing from the flying Dutchman. This is an album which perhaps it is as well to hear first rather than buy on name value alone, since it might not be quite what you expect. **David Brown**

ALBION COUNTRY BAND: 'Battle Of The Field' (Island HELP 25)
 When you consider this band went through almost three complete changes of line-up in their 18-month spell (1972-73), it's not too difficult to see what went wrong. This is a collection of songs, tunes and bell-jangling Morris dance music by the third and final grouping of musicians from the folk clubs and the old Fairport/Steeleye school. The problems facing folk / rock groups are immense. But what groups like this do achieve is to open the gate of the often claustrophobic British folk field to a wider audience. For that Albion be praised. **David Brown**

RAY THOMAS: 'Hopes, Wishes And Dreams' (Threshold THS17)
 First it was Justin Hayward and John Lodge branching out and doing their own album, now it's the Moody's bassist turn to go solo. The result is a quasi-mystical set of stanzas (written by Ray and Nicky Thomas) some of which are overtly reminiscent of the old team, while others have a different twang. Hopes, wishes and dreams is the package's theme which Ray explores, questions, exploits and ultimately conquers. If the album fails it isn't because the compositions are weak or the musicianship is below par (quite the contrary) it's just that the whole production job is often spoiled by its own complexity. **Jan Iles**

BACK STREET CRAWLER: '2nd Street' (Atlantic R50267)
 This second album could have so easily have been their last, since it is the last recording to feature the guitar work of Paul Kossoff. Kossoff was, judging by both albums, the leading light in the band and it was brave of them to continue after his death, and of Geoff Whitehorn to take his place, a far from comfortable position to be in. Throughout the set his guitar is reaching high, complimented by his keyboard companion John 'Rabbit' Bundrick. Most of the numbers are

slow or mid-tempo burners, rarely bursting into flames but building up a rare intensity. At times it can sound too restrained and then they slip into a rocker like 'Stop Doing What You're Doing' or the soulful climber 'Some Kind Of Happy', to restore the power. It manages to become more of a lost guitar king than just a reminder. **David Brown**

LORRAINE ELLISON: 'The Best Of Lorraine Ellison' (Warner Bros K56230)
 The record company labels Lorraine 'Phil-

adelphia's Queen Of Soul' and I think they're wrong. Her style is much more blues orientated and that's why she may not have had the success she deserves. Let's face it, blues is hardly an expanding market these days. Discrepancy number two: the sleeve notes commiserates with the audience, saying that she has become inextricably tied to her one-hit single — 'Stay With Me' — but then they bill it on the front of the sleeve (presumably to sell the record). You can't condemn and condone in one movement. She has got an incredible voice, with smooth tone and unbeatable strength. Her failing is that she gives the same treatment to almost all of her songs. You can only use a formula for so long, as lots of pop bands will have learnt. **Rosalind Russell**

TONY CHRISTIE 'I'm Not In Love' (MCA MCF 2755)
 Tony Christie's new album is exactly what you expect it to be. The usual mix of well known hits from 1975 plus new tracks written mostly by Geoff Stephens, Christie's new producer. The production is basic but good — and here lies the problem with an artist such as Tony Christie. His voice sounds just like it did when he had a hit with 'Las Vegas' back in 1969. If he was willing to experiment a little and vary his material and style he could reach a whole new market. On the other hand, what he does, he does well. His versions of 'Like Sister And Brother' and 'The Way We Were' are as good as any I've heard. On the debit side the album includes a terrible version of 'I'm Not In Love' and his single from last year 'Drive Safely Darlin'.

Gibbons: this year's great white hope

STEVE GIBBONS BAND: 'Any Road Up' (Polydor / Goldhawk 2383 381)
 An assuring first statement from the Black Country five piece, signed to Roger Daltrey's label, and not one to be overlooked. Gibbons seems best at some fanciful story telling such as on 'Johnny Cool' with its atmospheric guitar riffs, but upsets the scales with some well travelled phrasing on material like 'Rollin' and 'Take Me Home'. He tries his hand at social comment on doing things the way nature intended on 'Natural Thing' which leads nicely into the warning 'Speed Kills'. It's a mixture of good and not so good, fresh ideas and the obvious, but it is a debut album and as such remarkably encouraging for the future, so don't be shocked if they end up as one of the great white hopes of the year. **David Brown**



STEVE GIBBONS BAND: assuring debut

BEN E. KING: 'I Had A Love' (Atlantic K50264)
 Opens with the title track a smooth R & B sensation with the legend peaking in the first two minutes. The impact doesn't sag for a second and everthing — whether slow and sensual or fast and frisky — is tantamount to a helter skelter trip within the comforts of our own front room. Ben E. King is still in fine form. He grabs sentimentality by the scruff of the neck on the slow, down-tempo things and also proves he's still the undefeated King of soul shuffle on the faster numbers. This album proves he still wears the crown. **Jan Iles**

DRUID: 'Fluid Druid' (EMI EMC 3128)
 Druid are a competent enough four-piece band, but seem to derive too much from bands such as Yes for their inspirations, occasionally right down to the timing and phrasing. This is a shame since they obviously have some good ideas of their own, but they tend to get lost in a watery blend of styles. The vocals and lyrics aren't very enthusiastic and for the time being at least they seem better off on quick instrumental jaunts like 'EM 145' than on more complex arrangements like 'Crusade'. **David Brown**

SOUND 9418: 'Sound 9148' (UK Super UKAL 1021)
 Jonathan King rarely makes mistakes — but this is one. The numbers have been tarted up, and in my opinion, completely destroyed. Glenn Miller purists will hate the arrangement of 'In The Mood', and detest even more what he's done to 'American Patrol'. But it's not all Miller, there's a few King compositions here too, but they aren't any better. The sleeve notes invite you to 'drink to the first new musical concept for some time.' James Last has been doing it much better for a long time. **Rosalind Russell**

HARRY CHAPIN: 'Greatest Stories Live' (Elektra K 62017)
 Harry Chapin is one of the few recording artists who can write stories and set them to music without losing any of the meaning. Live he is reputed to be even better than on record, so he's put together some of his greatest hits on a double album recorded live last November. The last three tracks on the album were recorded in the studio and the difference is noticeable. Chapin has no audience to feed off and the production is too complicated, yet his writing talent never fails to shine. Chapin can write stories about real life and there is no better recommendation. **Adam Cummings**

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Albums

MILLIE'S FREE AND HAPPY



MILLIE JACKSON: on another winner

MILLIE JACKSON: 'Free And In Love' (Polydor Super 2391 215)

Free at last and isn't she happy! Millie has proved with her last two outings that she's one of the top singers and she now continues the myth. She oozes experience of the street-level type whether she's spitting out the words of 'Tonight I'll Shoot The Moon' or rapping about how to pick up a man. It's another exercise in relationships produced superbly by Brad Shapiro. The story is rounded off quite well and then you get the last track 'I'm In Love Again' and you know that sooner or later Millie will be caught up again. A winner.

David Hancock

FLAMIN' GROOVIES: 'Shake Some Action' (Sire 9103 251)

I think this album is a dead loss. There's nothing wrong with the singing that a bit of feeling wouldn't cure. I don't mean to be rude to Dave Edmunds, who doubtless put a lot of work into it, but the treatment of the songs is just plain boring. They add nothing to the Lennon / McCartney song, 'Misery', and the first two tracks were uninteresting.

Rosalind Russell

IAN MATTHEWS: 'Go For Broke' (CBS 81316)

From the enveloping beginning of the Youngbloods' 'Darkness, Darkness' you know this one's gonna be A-O.K. Mat-

thews is a Sixties boy and a good 'un. Rhythms continue rather than complicate and as well as an excellent 'Brown-Eyed Girl' he gets full treatment out of the Rascal's 'Groovin'. Essentially a pastel-edged country-rock singer Matthews might well be talking of Keith ('Jack') Richard on 'Lonely Hunter'. Young Ian isn't a man who's easily overwhelmed: he can see the beauty in other people's songs and he unashamedly translates them and while his own compositions are less familiar they could eventually have the same impact. We wait!

David Hancock

POCO: 'Rose Of Cimeron' (ABC ABCD 946)

Poco are the band that's supposed to break big in the UK this year. If they come over they probably will, but I don't see this album helping them much. In fact their last couple of albums have been a bit low key. They haven't done anything to touch 'Good Feeling To Know', a couple of years ago. They have the same sound and style, but the songs aren't strong enough to evoke that great feeling the other albums have done. The title track is the strongest, being nearest the sound of their previous goodies. I suspect this album will grow — so it's worth working at.

Rosalind Russell

ERIC IDLE AND NEIL INNES: 'The Rutland Weekend Songbook' (BBC REB 233)

If you laughed at the sheer idiocy of Eric Idle and company on Rutland Weekend Television, then this album is for you. If however, the humour just went above your heads then save your money for the next Monty Python album. Neil Innes's songs stood up when he wore his loony garb on the box but they just don't on record. In some cases they become downright boring. The best

sketches are the ones which mix verbal spoofs and music such as 'The Song O' The Insurance Men' featuring Mr Smithers of Abbey Life, 'The Fabulous Bingo Brothers' and Eric Idle's superb take-off of 'Come Dancing'. Despite the hilarious sleeve notes, the album is one for die hard fans only.

Adam Cummings

THE VENTURES: 'The Very Best Of The Ventures' (Sunset SLS 50386)

You don't hear much of the Ventures now, but they were a big influence in the early Sixties — especially their very first hit 'Walk Don't Run'. Nearly every latter day group has played that at some point in their career. The Ventures don't seem likely to break back into top line fame at this stage in the game, but their classics linger on. Other tracks on the album include the Surfari's number 'Wipe Out' — another all time classic — and 'Telstar'. A lovely album, but I can't see a big market for it right now.

Rosalind Russell

ALAN FREEMAN: 'Alan Freeman's First Lesson' (Decca SKL-R 5229)

This isn't an album by

Alan Freeman, it was compiled by him, and exceptionally well done too. It includes hits from 1965 to 1972, all of them gems. It was a great pleasure to listen to the Casuals' 'Jesamine' — one of the very best pop songs to come out of the Sixties. Likewise Them's 'Here Comes The Night' and Procol Harum's 'Salty Dog'. There isn't a duff one here. The idea behind the album was to show lessons learnt in pop from each of these numbers. While this might be a heavy handed concept, or just an excuse for doing another compilation, it doesn't really matter, because the music is superb.

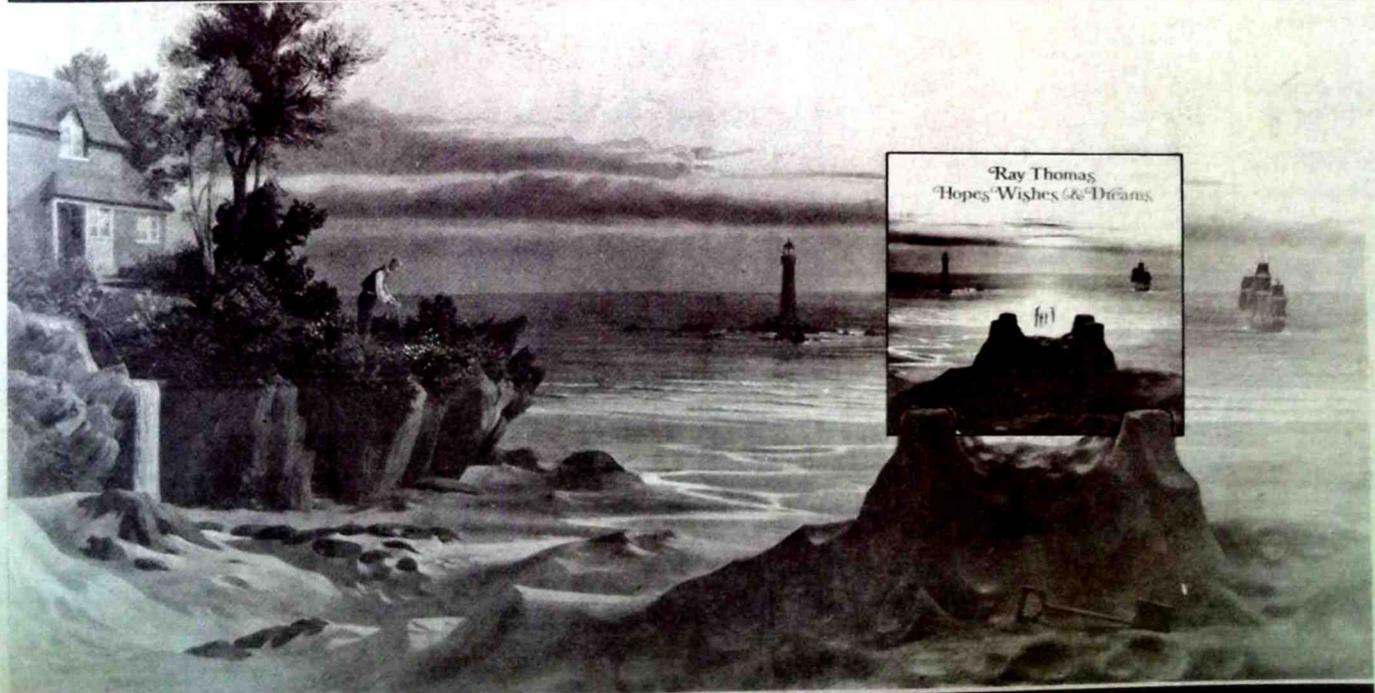
Rosalind Russell

THE BYRDS: 'Turn Turn Turn' (Embassy EMB 31257)

A mid-price re-release of this decade old album re-affirms where folk-rock was coming from. As a portion of the Byrds history it's not their best but it did bring about vast changes in that area of music establishing them as the only new darlings after the Beach Boys. Nowadays we can only wonder what all the fuss was about, but then, ah then.

David Hancock

Ray Thomas Hopes Wishes & Dreams



Marketed by



Round

Who, When & Where

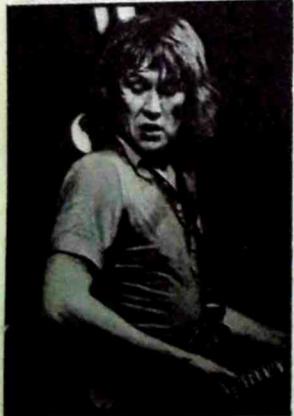
The information here was correct at the time of going to Press. However, it may be subject to change so we advise you to check with venues concerned before travelling to a gig. Telephone numbers are provided where possible.

Thursday

May 27
BANGOR, Coachman's Inn, Dave Berry.
BATH, Pavilion, Curved Air.
BARNSELEY, Civic Theatre (6757), Jasper Carrott.
BIRKENHEAD, New Hamilton Club, Brother Lees.
BIRMINGHAM, La Dolce Vita (021 - 643 6696) Jimmy Helms.
BIRMINGHAM, Nite Out (021 - 622 2233) Gene Pitney.
BURY ST EDMUNDS, Corn Exchange (3937), Jimmy James and the Vagabonds.
COVENTRY, New Theatre (23141), Elton John / Murray Head.
COVENTRY, Treetops, Club, Dubliners.
FARNWORTH, Blighty's, Del Shannon.
GLASGOW, Pavilion, (041 - 332 0478), Guys 'n' Dolls.
HARLOW, Spurrier's Park, Stevensons Rocket.
LIVERPOOL, Annabelles, Sheer Elegance.
LIVERPOOL, Empire (051 - 709 1555), Average White Band / Kokomo.
LONDON, Dingwalls, Camden Lock (01 - 267 4967), Clancy.
LONDON, Earls Court, Warwick Road, Rolling Stones / Meleors.
LONDON, Marquee, Wardour Street (01-437 6603) Pretty Things.
LONDON, Nashville, North End Road (01 - 603 6071), Cafe Society.
LONDON, New Victoria (01 - 834 0671), Daryl Hall and John Oates.
LONDON, Square One, Kings Arms, Edgeware Road, Nashville Teens.
LONDON, Witchey Club, North End Crescent, AC / DC.
LUTON, Caesars (51357), Three Degrees.
MIDDLETON, Civic Hall, Stevenson's Rocket.
NEWPORT, Stowaway Club Emperor Rosko, Roadshow.
NORTHAMPTON, Salon Ballroom, Mac & Katie Kissoon.
PORTSMOUTH, Victory Club, Marmalade.
SHEFFIELD, City Hall (27074), Sensational Alex Harvey Band.
STEVENAGE, Gordon Craig Theatre, John Paul George Ringo . . . & Bert.
WAVENDON, Stables Club, Georgie Fame.

Friday

May 28
BANGOR, coachman Inn, Dave Berry.
BIRMINGHAM, Nite Out (021 622 2233), Gene Pitney.
BOURNEMOUTH, Village Disco, Strapps.
BRAINTREE, Technical College, Judas Priest.
BURTON ON TRENT, 76 Club, Noel Redding Band.



ALVIN LEE: and friends Budgie, Fairport, Magna Carta, David Bromberg, Crossbreed, and Micky Jupp Band can be seen at Southend's football ground on Bank Holiday Monday.

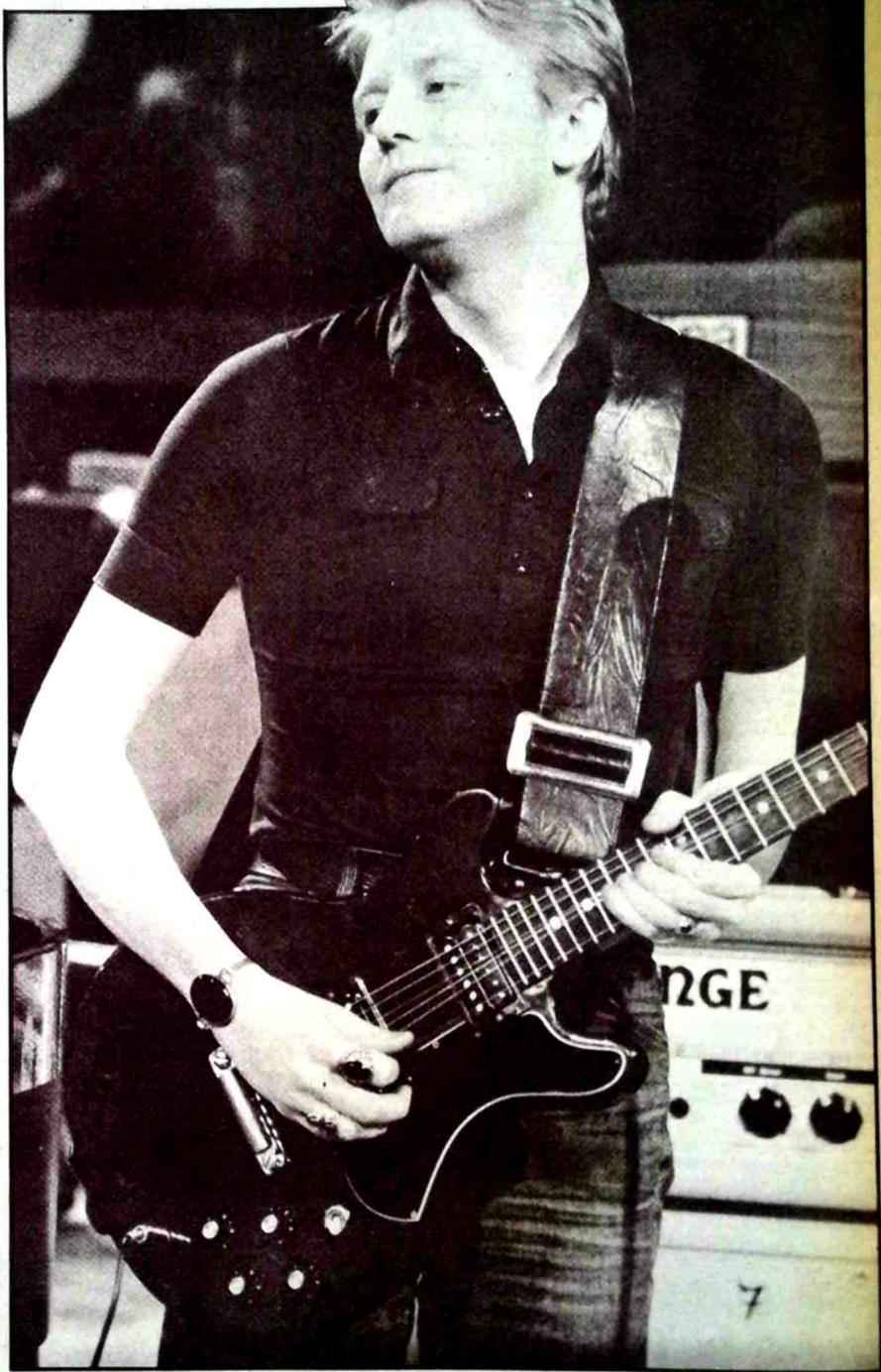
CAMBRIDGE, Corn Exchange (68767), Pretty Things.
CIRENCESTER, Agricultural College, Marmalade.
COVENTRY, New Theatre (23141), Elton John / Murray Head.
FARNWORTH, Blighty's, Del Shannon.
GLASGOW, Pavilion (041 - 332 0478), Guys 'n' Dolls.
GUILDFORD, University of Surrey (65131), Back Street Crawler.
HANLEY, Victoria Hall, Widowmaker, Leeds, Town Hall (31301), Daryl Hall and John Oates.
LUTON, Caesars (51357), Three Degrees.
LONDON, Hammersmith Odeon, Queen Caroline Street (01 - 748 4081), Gallagher and Lyle.
LONDON, Royal Albert Hall, Kennington Gore (01 - 589 8212), Ralph McTell.
NORWICH, Pinebank Social Club, Sheer Elegance.
SCARBOROUGH, Penthouse (63204), Frankie Miller's Full House.
SHREWSBURY, Music Hall (52019), Jasper Carrott.
STEVENAGE, Gordon Craig Centre, John Paul George Ringo . . . & Bert.
STOCKTON, Fiesta, Brotherhood of Man.
TUNBRIDGE WELLS, assembly Rooms, Curved Air.
WATFORD, Baileys (39848), Lulu.
WIGAN, Orrell Rugby Club, Love Machine.
WITHERNSEA, Grand Pavilion, Jimmy James and the Vagabonds.

Saturday

May 29
BANGOR (Ulster), Coachman Inn, Dave Berry.
BIRMINGHAM, Barbarellas (021 643 9413), Back Street Crawler.
BIRMINGHAM, La Dolce Vita (021 643 6696), Jimmy Helms.
BIRMINGHAM, Odeon (021 643 6101), Average White Band / Kokomo.
BRADFORD, The University (34135), Steve Gibbons Band.
BRIGHTON, Dome, Gallagher & Lyle.
BRISTOL, Bamboo Club, Diversions.
BRISTOL, Granary Club, Welsh Back (28267), Stray.
BRISTOL, Mayfair Suite, Emperor Rosko Roadshow.
BRISTOL, Granary Club, Welsh Back (28267), Stray.
CATTERICK, Wetherville Hotel, Love Machine.
COLCHESTER, University of Essex (44144), Clancy.
FISHGUARD, Frenchmans Motel (3579), Marmalade.
GLASGOW, Queen Margaret Union (041 339 8855), Supercharge / Deaf School.
HAVERFORD WEST, Quay Club, Al Matthews.
LIVERPOOL, The Empire (051 - 709 4776), Streetwalkers.
LONDON, City of London University, Strapps.
LUTON, Caesars (51357), Three Degrees.
MAIDENHEAD, Skindles, Curved Air.
MANCHESTER, The University, Frankie Miller's Full House.
NOTTINGHAM, the Boat Club, (869032), Sassafras.
OXFORD, The Polytechnic (61998), Jack The Lad.
SOUTHAMPTON, Gaumont (22001), Elton John / Murray Head.
SOUTHEND, Kursaal (66276), Judas Priest.
ST ALBANS, City Hall, Gallagher & Lyle.
STEVENAGE, Gordon Craig Theatre, John Paul George Ringo . . . & Bert.
STOCKTON, Fiesta, Brotherhood of Man.
STROUD, Leisure Centre (6771), Mac & Katie Kissoon.
UXBRIDGE, Brunel University (37188), Noel Redding.
WATFORD, Baileys (39848), Lulu.

Sunday

May 30
BATLEY, Variety Club, (Batley 475228), Chuck Berry.
BOURNEMOUTH, Maison Royale, Guys 'n' Dolls.
CROYDON, Greyhound, Park Lane, Pretty Things.
GLASGOW, Apollo, (041 332 6055), John Miles.



JOHN MILES: Manchester Palace Theatre on Tuesday

HARROW, Tith Farm House, Frankie Miller's Full House.
LONDON, Empire Ballroom Leicester Square, Mac and Katie Kissoon.
LONDON, Tottenham Royal, Sheer Elegance.
LONDON, Victoria Palace, (01 - 834 1317), Back Street Crawler.
TAUNTON, Odeon, (2283), Elton John / Murray Head.
WOLVERHAMPTON, Civic Hall, Gallagher and Lyle.

Monday

May 31
DONCASTER, Outlook Club, Steve Gibbons Band.

HAVERFORD WEST, Quay Club, Diversions.
LONDON, Charlton football ground, Who / Little Feat / Sensational Alex Harvey Band / Outlaws / Streetwalkers.
NEWCASTLE, City Hall (20007), John Miles.
NOTTINGHAM, Theatre Royal (42328), John Paul, George Ringo . . . & Bert.
PAIGNTON, Festival Theatre (58641), Chuck Berry.
SOUTHEND, Football Ground, Alvin Lee / Falport / Budgie / David Bromberg / Magna Carta / Mickey Jupp Band / Crossbreed.
SUTTON IN ASHFIELD, Golden Diamond, Stoney Street, (2680), Snafu.
TORQUAY, Town Hall, Al Matthews.
YEovil, Johnson Hall (72884), Alberto y los Tros Paranoias.

Tuesday

June 1
BRISTOL, Colston Hall (291768), Average White Band / Kokomo.
BRISTOL, Hippodrome, (299444), Elton John / Murray Head.
CLEETHORPES, Bunny's Club, Three Degrees.
FARNWORTH, Blighty's Frankie Laine.
MANCHESTER, Palace Theatre, (061 - 236 0184), John Miles.
NOTTINGHAM, Theatre Royal, John Paul, George Ringo and . . . Bert.
PORTSMOUTH, Guildhall, (24335), Alex Harvey Band.
SHEFFIELD, Fiesta, (70101), New Seekers.
SOUTHEND, Talk of The South, Marmalade.
STOKE ON TRENT, Jollees Club, (317492), Chuck Berry.
TORQUAY, 400 Ballroom, Alberto y los Tros Paranoias.

Record Mirror's weekly guide to Concerts, TV, Radio and Films

About

Roadshows

STONES SATISFY OK

THE ROLLING STONES / Earls Court, London.

STILL THE most exciting rock band in the world, the Stones deliver in spectacular fashion.

A huge dragon suspended from the ceiling dominates the 17,000 capacity audience as the lotus petal stage opens and there's our boy hanging on to the tip of one segment and squirming.

The run down is the same as they showcased in Frankfurt except for the addition of 'Sympathy For The Devil' as a finale with an assortment of carnival characters (clowns, apes, ballet dancers you name it) dancing round the stage.

Jagger's vision of a rock 'n' roll show is on a grand scale. The lighting is simply the best combining subtle colour with starkly effective white light.

And the white heat comes in as soon as you hear the familiar thud of 'Honky Tonk Women'.

Mick careers round the stage clocking up lap after lap, pouting, snarling and wiggling his hips with arrogance. He falls flat on his ass three times.

Keith Richard grinds away on guitar occasionally coming up front as the other half of the Glimmer twins; Ron Wood is flashing all over the place at times machine-gunning Jagger with his guitar.

Billy Preston's dancing, Charlie Watts is keeping it raw and Bill Wyman is standing a little apart from the rest. They're pumping it out peaking once again on 'Star' and 'Brown Sugar'.

The grossly inflated phallic symbol, the confetti, the buckets of water and the Tarzan act all come and go, but running right through is the high energy they have managed to capture.

Jagger is the summation of that energy using the Stones' music to create fantasy on fantasy until it doesn't matter whether he's a parody of himself or not.

This is great showbiz but the rebellious band of the Sixties haven't sold out, they've made things respectable.

The cheers as Mick pours the water over himself are proof enough that the Stones never left the people.

Now they are in command they give the most stunning rock show doing the rounds at the moment and it would be awful if they stopped or even if they made us wait another three years to see them.

Stones satisfy OK.

DAVID HANCOCK

Beck gives a rare treat

JEFF BECK BAND / ALVIN LEE BAND / KRAAN: The Roundhouse, London.

THE RUMOUR was going round that the legendary Mr Beck was to put in an appearance at Chalk Farm on Sunday. By that afternoon the whisper had become a shout and it was no surprise when the Jeff Beck Band was announced.

The surprise came with the sound they came up with — and what a band: bass, drums, keyboards, electric violin. How does Jeff Beck fit into that? Very well really, he has not altered so drastically, just changed his surroundings to give him some fresh scope.

And it sounded a bit like Mahavishnu Orchestra at times it can have been due to the fact that the man behind all those keys was Jan Hammer. The combination of forces is a rare treat.

HON PERRY.



MICK JAGGER: his vision of Rock 'n' Roll is on a grand scale

The concert also marked the return of Alvin Lee after a lengthy adjournment. During that time he hasn't forgotten a single trick, but then he hasn't exactly learnt a lot either.

He's still going up and down those frets at great speed, spitting out riffs and licks and rocking loud. That's what the hair shakers wanted to hear and that is what they got.

German band Kraan gave an expert demonstration of how you could be exciting and subtle and still rock.

Their set lived up to all expectations from their excellent live double album.

They are very tight as a unit, but have plenty of room for individual expression through wandering solos which cleverly come back to the main theme.

It was a great night for guitarists, and Peter Wolfbrandt made his mark, as did their remarkable bassist Hellmut Hattler.

Perhaps the crowd couldn't make out the song titles, but they understood the music.

DAVID BROWN

AVERAGE WHITE BAND Palace Theatre MANCHESTER.

AN OUTSTANDING performance by Average White Band was given in Manchester's Palace Theatre on their first ever British tour. The all familiar chords of 'Cut The Cake' opened the show and cut more than a little piece of applause from the audience. This was followed by two tracks from the album 'Cut The Cake' — 'Schoolboy Crush' and 'If I Ever Lose This Heaven'.

For the first time the band played their new single 'Everybody's Darling'. A fairly heavy number, enjoyable but did not quite reach the high standard of their previous hits. Then a track from their new album reverted to the almost unique flavour Average White Band give to their music. Their obvious enjoyment as they sang of tender loving care — 'TLC' reached the audience and created an electric atmosphere which grew as the concert continued.

Definitely the most exciting number was their rendering of 'Heard It Through The Grapevine' — the encore to a standing ovation which lasted eleven minutes. The crowd left their seats, were invited to "singalong with Hamish" as he turned the microphone towards them. This almost slight touch of humour completed the feeling of sheer delight throughout the concert hall.

Support band Kokomo proved to be a pretty fine act, varied in their material and they certainly helped create the magnetic 'band / audience' involvement.

Theatre

THE GOLDEN age of Rock 'n' Roll is vividly brought to life in Ken Lee's rock musical 'Leave Him To Heaven'. Until now the play has only been seen in the provinces, but after it's popular run at Watford Palace (Record Mirror April 17), it deservedly gets a West End airing at the New London Theatre, Drury Lane, from June 2.

The star behind the star in the play is actor / singer Brian Protheroe. He plays the part of Conway Tearle who rises to rock superstardom.

"It went well at Watford in the intimate atmosphere of the theatre," says Brian. "The New London is more spacious, very comfortable, adaptable and supposedly has the best acoustics in London, which should help."

Much of the action is based around original rock numbers — there are more than 40 songs in the show — for example the motorbike crash from Twinkle's 'Terry' and the car smash from 'Tell Laura I Love Her'.

"We had Teds giving us little tips," Brian said. "One pointed out that the shoulders on my jacket were too wide. At rehearsals we had another showing us some authentic dance steps."

"The play got a big following from the Teddy Boys and the last night was unbelievable at Watford, they were dancing and singing away."

Their appreciation probably stems from the fact that the show compliments the era rather than merely sending it up.

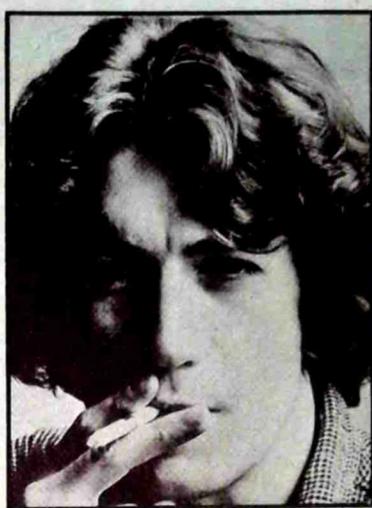
Daft

"Ken's essential difference is that he is not creating situations, lyrics or dialogue," explains Brian. "He takes songs, dialogue from films, paper cuttings etc and turns them into a collage."

"The show gives people a chance to see now what the style of dress, looks and so on was like then. He has shown people popular cultures in all his shows."

"He has been criticised because he doesn't give a point of view, but that is left up to the audience. They might say 'Didn't we do some daft things then' or 'Weren't the songs stupid' or whatever."

Brian is 32 and is no stranger to the world of



BRIAN PROTHEROE: star behind the star

Heaven comes to the West End

Rock 'n' Roll: "I used to use a lot of grease and comb my hair the way it is in the show," he smiles. "And was always looking in shop windows to see how it looked."

"When I had to comb it like that for the show, it went just how it used to be, after all this time!"

He appeared in Ken Lee's first musical at Lincoln and played the part of a Teddy Boy in that too, which was the

always written music too — his most successful record to date being the single 'Pinball'. "I was in a rock group when I was 15, doing Cliff Richard songs."

Teds

"Looking back at those days, the Teds era seems more innocent now than at the time, when it was made out to be all violence," he says.

The songs from the show raise a few laughs, for example Mark Dinning's 'Teen Angel' with it's 'I'll never kiss your lips again, they buried you today' type lyrics, but like the cameo characters who sing them are based on the truth.

An album of some of the songs from the show is being released, and Brian is currently finishing off his own album. Was he worried that people might get his Conway Tearle character mixed up with the real him? Laughing, he replies: "I hope they don't."

DAVID BROWN



prototype for his current role.

Brian has been an actor for 10 years, but has

No biz like showbiz — Part Two

they now have Gene Kelly and Fred Astaire introducing the segments with it? Despite all the glittering stars it is the songs that are really memorable, such as 'Smoke Gets In Your Eyes', 'Steppin' Out With My Baby', and 'Now You Has Jazz'.

Then there are those amazing dance routines from Gene Kelly and Cyd Charisse's 'Broadway Rhythm' to Esther Williams' crazy 'Water Ski Ballet'.

On the comedy side

Films

THAT'S ENTERTAINMENT PART 2 (U). Empire, Leicester Square now, general release to follow.

SEQUELS TO popular films don't always work out, but there is such a wealth of classic cuts in the MGM vaults that they obviously had little trouble compiling 'That's Entertainment, Part 2'.

Its presentation is similar to the first show, lots of clips from musicals, funnies and even the occasional serious one. In the previous film, the link pieces were weak and in an attempt to better this

there are sidesplitters from the likes of the Marx Brothers, Laurel and Hardy, Jimmy Durante. All brief but to the point.

One superb sequence shows Young Blue Eyes, Frank Sinatra, in his heyday in concert with hordes of screaming fans in their bobby sox. In times to come perhaps they will look back at clips from say Stardust and feel the same awe, while we inform our grandchildren: "That was entertainment".

The film runs over two hours and you begin to think it will never end. And while they doubtlessly have much more golden oldie material tucked away, it would be best if they now left it there.

DAVID BROWN

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In next week's issue of

RECORD MIRROR

WHO PUT THE BOOT IN

Full report from Charlton

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— Daddy of them all

OUR KID

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Soul Mirror

Nash-ville comes to Houston

IT'S NOT every day that one flies from New York to Houston, Texas, just to have lunch with someone. "It's a shame you have to jump back on a plane so fast," said Johnny Nash welcoming us from the airport. You could have come back to the house and gone horse riding. I wanted to show you the garden, my tomato plants and the rest of Houston."

Instead, we settle for a lunch of fresh shrimp salads and super-size hamburgers and look out over Houston, sunny, warm and spacious.

Nash is eager to hear what he's missing in Britain. Since buying his five-acre home here, he's stayed out of the midst of the music business and its pressures. He looks as content as he did when "Tears On My Pillow" was Number One. But in addition, he also looks enviably relaxed.

Reggae

In America this year, Island Records is going all out to break Bob Marley and the Wailers, and as a result, reggae in a big way. It's no secret that the Jamaican style of music has gone overlooked and underrated. Nash is one of a small handful whose reggae influence has even touched upon this land, where everything is larger and brighter than life. Why isn't reggae catching on in America?

"You realise," he began slowly, "that this is just my opinion. I would like to think that reggae will really catch on in America and become the next big thing here. But I don't really know. I can't be too confident about it's success."

I also wondered if emotions would run high once American women understood Rastafarianism, and it's racist attitudes towards women. The religion is an essential source of inspiration for the music. To some people, the two are inseparable. There-

fore, to accept some strains of reggae is to condone the rastafarian faith. An awful lot of angry women could do a lot to put a damper on reggae's American progress.

"Now that's the difference between Bob and me," stated Nash. "To me politics and music are like oil and water. They don't mix very well. That's why I haven't really dealt with it."

"If you gave me a choice between being political or musical, I'd take the music without hesitation. Music is a universal language. If people like your music they like it on its own merits."

Where reggae is making strides in America it would seem obvious that Nash will reap some plaudits. After all, he's been making the music for a considerable amount of time. If reggae catches on in a big way, it will reflect on Nash. Marley's acceptance will reinforce Nash's foresight.

"It's a realisation," he

Trivia Time

CURE FOR A HANGOVER?

"MY RESISTANCE IS LOW" (Robin Sarstedt) and "CAN'T HELP FALLING IN LOVE" (The Stylistics) are two records currently in the charts that sound like perfect ingredients for a "Love Hangover."

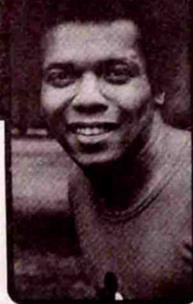
This week, competitors are invited to submit a cure for a "Love Hangover" using song titles from any chart of any year. Entries should be 25 words or less.

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SECOND PRIZE: All three Phillybuster albums.

THIRD PRIZE: The new O'Jays and Harold Melvin sets, a plus a soul stack for the next 10 runners-up. Entries should be sent to "Love Hangover" Cure, Soul Mirror, P.O. Box 195, London N7 7BB. All entries should be in by May 31.



'To me politics and music are like oil and water'

Mac Davis' studio team, Nash laid down about four tracks. "We were just fooling around when someone said what do you think of 'Wonderful World'. I said: 'Let's do it'."

for release. The fact that the single was a British Number One had no effect on its American fate. It was a flop. This opened up yet another discussion on transatlantic differences and influences.

"A lot of people were aware I had a British Number One, but it didn't help the song here. I'm not sure how the two countries view each other's charts or rate the music in them. Britain is undoubtedly the stepping-stone for all of Europe. If you do well there it encompasses three Americas in terms of record sales. Britain's influence in rock over the last 15 years has been enormous."

Nash was last in Britain in February and about a month after his return went into the studios in the States. Produced by

"After that, I went on a promotional tour. And now I'm working on getting a TV show to be broadcast out of Houston."

"The movie I made in Sweden about a hundred years ago... no about two years ago, is being tested for release. It's called 'Love Is Not A Game.' It'll be interesting to see the reaction to that. I'm set to do some guest appearances on American TV and then go out on tour. I've been asked to play in South Africa, and other parts of that continent."

"Again, it's not down to politics, but whether or not I can get a good sound system. And by next year I hope to be back in Britain. Right now, I'm taking it easy and enjoying myself. About the only newspaper I see is the Farmer's Almanac."

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Alan Price/Little girl
Charlie Rich/Behind closed doors
Rolling Stones/It's only rock 'n' roll
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BROWNSVILLE STATION - Smoking In The Boys Room
DION - The Wanderer
O'JAYS - Back Stabbers
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ROXY MUSIC - Pyramarama
STATUS QUO - Paper Plane
BOOKER T - Time Is Tight
BYRDS - Chestnut Mare
PINK FLOYD - Tim/Us And Them
FOUR SEASONS - Big Girls Don't Cry
STEVEN STILLS - Love The One You're With
AL GREEN - LOVE
EVERLY BROS - Ebony Eyes/Walk Up Little Suzie
GARY GLITTER - Happy Birthday
JET HARRIS - Diamonds
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Now doesn't that sound like something to improve your recordings.



Mailman

Support your local record shop

Star Letter - wins £2.50

DEAR MAILMAN,

I write on behalf of all record retailers who are not called Woolworths, Smiths or Boots. As the aforementioned three have had the opportunity to blow their own trumpets (without making much noise), may we blow ours a little by answering the same questions you put to the 'Big Three' in your recent 'Price War' article.

1. What do we stock?

We don't just stock the top 1,000 albums and top 30 singles. We stock well over 3,000 album titles, 1,000 cassettes, Top 60 singles, over 100 new releases, over 1,000 soul, pop and rock standards, imports and accessories.

2. **Do we order records?**
Much of our business is ordering. We are delighted to take orders for anything we can.

3. Do we cut - price?

Yes. Every record we sell is reduced, some by as much as £1.

4. Do we make returns to the BMRB chart?

No. We create demand through the discs and help break new artists and so feel we are in a good position to make returns. We have offered to do this but so far, no-one's been interested.

Every week I see letters complaining about service in record shops. All I ask is that everybody compares all the shops in their area, decides which is best and supports it. Record shops are going out of business and unless the public are aware of the reason, very shortly there will only be places like Woolworths left. They don't order

records and so effectively they will dictate what you buy.

Adrian Rondeau,
Wickford,
Essex.

● And now over to the twelve men and true (and all the other Record Mirror readers) to come back with a jury's decision...

Very merry Berry

DEAR MAILMAN,
Further to Mike Lodge's letter about Elvis, I think this person has forgotten about Chuck Berry. He's been in the music business just as long, if not longer than Mr Presley. People may have forgotten about Muddy Waters, he really influenced Chuck, Elvis and many other stars. Elvis may be King, but Chuck is the grand old man of rock 'n' roll.

Karen Brien,
Bishopbriggs,
Glasgow.

● We all know you're secretly a raving Rod Stewart fan...

Wigan Rules - OK?

DEAR MAILMAN,
After reading last week's Record Mirror (May 15) I would like to say there is no way that Coventry will take over from Wigan as Soul City. Wigan has always been the heart of soul and Coventry have never been anywhere near. Keep the faith, Wigan.

Mick,
Prestbury,
Cheshire.

● All this religious fervour's making us hot under the collar. Onto the next...

Marriage cross-lines

DEAR MAILMAN,
Could you please tell us if Paul Nicholas and Harpo are married and how do we get in touch with them?

Liz and Cathy,
Hartlepool.

● If they're married to each other, you're not the only person who'll want to get in touch with them.



KISS: brilliant at Hammersmith

Happiness is Paul Nicholas

DEAR MAILMAN,
We're two young girls who are crazy over Paul Nicholas. We have sleepless nights thinking about him. As we are unable to travel to London to see him, we would be pleased if he could possibly come to Ipswich and do a concert. Even better come and see us personally. We don't get a lot of fun out of life and

to meet him would bring us a lot of happiness.

Dawn and V. M.,
Ipswich,
Suffolk.

PS We don't want our address printed.

● Then how's he supposed to know where you are?

Flipper flapper

DEAR MAILMAN,
I used to be a regular viewer of 'Top of the Pops', but not anymore. What has happened to it? The last two programmes have been painful to watch. I've seen better on 'New Faces'. And as for Ruby Flipper... come back Pan's People, all is forgiven.

Nick,
Bristol.

● You have a very groveling nature.

Roll over Mozart

DEAR MAILMAN,
Neil Gibson was wrong when he wrote that Minuetto Allegretto was a part of the Mozart's Symphony Number 40, C Minor. It is part of Mozart's Symphony number 41, C Major.

Lillian,
Wembley, Middx.

● I don't think I can keep up with all this heady intellectualism...

Talent spotter

DEAR MAILMAN,
I would like, if I may, to give some advice to any readers who may play the guitar but feel they're not getting anywhere. I don't wish to appear boastful, but I hope that my experience will encourage others. I was appearing in a charity concert recently in a singing chorus and met someone who has now asked me to join his band. I hope this helps others to keep at it - you'll get

KISS OF

LIFE

DEAR MAILMAN,

I went to see Kiss at Hammersmith. brilliant.

John Wilson,
London.

● I can give you the address of Pyromaniacs Anonymous...

of time and can arrange to go.

Helen Edgley,
Leconfield,
N. Humberside.

● If the organisers will let us know in plenty of time (grovel grovel), we'll tell you.

String him up

DEAR MAILMAN,
On behalf of all David Essex fans we felt we had to write and say how disgusted we were to read the report of the Earls Court Concert. David Brown (who is he anyway?) wants to be strung up. It's obvious he didn't even like David before seeing him.

Four disgusted Essex fans,
Wimbledon,
London SW19.

● But David Brown speaks very highly of you. Such a pity.

discovered if you have any talent.

Patrick Jordan,
Enniscorthy,
Co. Wexford.

● Wonder if Led Zep started like that...

Read about Reading

DEAR MAILMAN,
Somewhere in this great paper (grovel, grovel) can you please print all the info you have on the Reading pop festival for this Summer, so that we know in plenty

Sweet loyalty turns sour



SWEET: fed up and disappointed

DEAR MAILMAN,
I've been meaning to write this letter for some time, but I've put it off as I've felt I would be letting down the group who mean the world to me. Now I am so fed up and disappointed in them I had to write, not just for my sake but also the other British Sweet fans.

I have been loyal for some years and bought every record and stick up for them when they were the main target for criticism. I've tried to get to as many concerts as I could, but the last one was in 1973. I used to think they genuinely cared for their British fans, but now I realise they were using us as a spring board to world wide success. They couldn't give a damn about us. I hope I haven't upset any Sweet fans, but we have to do something to get them back.

Toni Cox,
Chingford,
London E6.

● There's still the odd one or two groups left here, y'know.

Feedback

FEEDBACK is your column - so use it! Every week we'll answer some of the many questions you send us. So if you have a query about fan clubs, groups, records, etc, write to: FEEDBACK, Record Mirror, PO Box 195, Spotlight House, 1, Benwell Road, London, N77AX.

Engelbert

CAN you please tell me if Engelbert Humperdinck has given up making records?

Record Mirror Reader ● Engelbert is still with the Decca label but there is nothing doing at present with regard to a new record. Engelbert has been working in America for some time.

Buster Club

HAVE the new 'Buster' got a fan club as I would very much like to write to them? I think they're great.

Jenny Long
York

● Buster's fan club address is PO Box 6, Liverpool, OLS2AR.

Child care

COULD you please print some information on a group called Child. Can you please tell me if they have made any records.

M. Walder
Kempton, Bedford

● Child all come from Yorkshire and are: 17-year-old twins Keith and

Tim Attack (bass guitar and drums), Graham Bilborough (17), lead vocals, and David Cooper (18), lead guitar. They have a debut single out called 'River Of Love' on BUK Records where you can write to them at 7 Molyneux Street, London, W1.

Abba fan

CAN you please let me have the address of the Abba fan club?

Mrs J. Green
Northumberland

● Abba do not have a fan club.

Elegance

CAN you give me any information on Sheer Elegance.

Fiona Gellatly
Rothwell, Leeds

● Sheer Elegance are Bev Gordon and Dennis Robinson (born in Jamaica), and Herbie Watkins who comes from Barbados. They now live in England. They have recorded three singles for the Pye record label: 'Going Downtown', 'Milky Way' and 'Life Is



SHEER ELEGANCE

Too Short Girl'. An album is due to be released this summer.

Cassidy's crew

CAN you please tell me the musicians and their instruments played on David Cassidy's latest album 'Home Is Where The Heart Is', and also does David still have a fan club?

Lynn Dawson
Guisborough
Cleveland

● Featured on David's latest album are Ricky Fataar (drums), Bill House, Bryan Garofalo (bass), Steve Ross, and Bruce Johnston (vocals). David used to have a fan club but this is now defunct.

Style file

DID the Stylistics make any singles before 'Betcha By Golly Wow' and have they released any albums before 'Stylistics'?

Mr D. C. Howard
North Walsham
Norfolk

● The Stylistics only released (in this country

anyway) 'Stop, Look, Listen To Your Heart' and 'You Are Everything' before 'Betcha By Golly Wow'. As far as albums go 'Stylistics' was the first one and in their respective order up to date after that one are 'Stylistics 2', 'Rockin' Roll Baby', 'Let's Put It All Together', 'From The Mountain', 'Best Of', 'Thank You Baby', 'Your Are Beautiful', and 'Fabulous'.

Stretching it

COULD you please give me the label and catalogue number of Stretch's single 'Why Did You Do It'. Also what is the number of George McCrae's single 'Rock Your Baby' and is it still available?

Nannette Phillip
Dundee, Scotland

● Stretch's single is Anchor Records, catalogue number ANC 1021; and is still available. George McCrae's 'Rock Your Baby' is also still available and the number is BOY85.

Let's spend the night...

"THEY DON'T know what's going on do they?" said little Marlon with a contented grin breaking across his face. "No darling, of course they don't, that's why they're here," I explained.

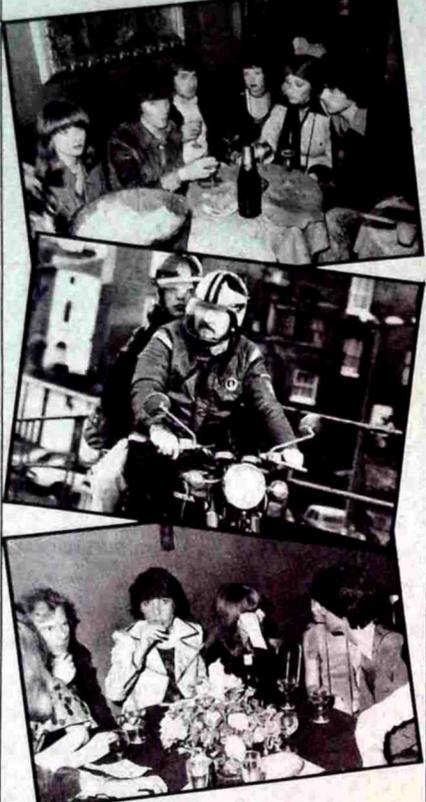
Such a sweet little boy, Marlon, and just as perceptive as his father Mr Keith Richard. Mind you there must be something wrong about dragging a six year old along to a party at 3.30 in the morning, don't you think?

His tiny little elbows were brushing alongside those of such greats as Mr Thomas Waits, an American gentleman who writes modern love ballads.

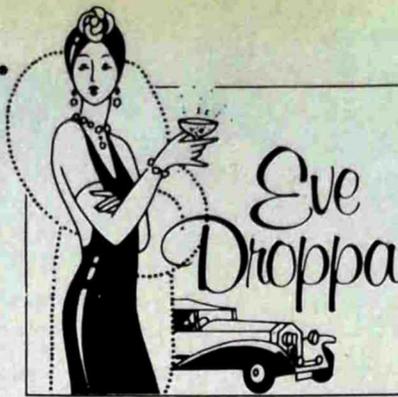
Wearing a divinely fashionable peaked cap Mr Waits stumbled through everything. I think it must have been the gin.

Then Marlon may have noticed that angry young popular star Steven Harley wearing his red suit - AGAIN. Really who is his tailor? Or maybe he was offered to see the waist of Auntie Bianca flashing in front of his eyes. She's such a pretty young gal and it's so nice to see her spending an evening out with her husband now and again - even if it is just round to the pub.

I do believe that by the hour Marlon arrived some of the show business celebrities had already left. He may have missed Bryan Ferry still sporting that moustache. Ah! how I recall the golden days with Douglas Fairbanks Jr and his parties at the



Spot the superstars at the Stones' party - and who IS that chap on the back seat?



Ritz dancing till past dawn to a top orchestra. Now it's Bryan Ferry at the Cockney Pride pub with a lot of old 45's on a record player; an invitation that promised drinking till everything ran out but that closed at 3 am. Perhaps it's this damned recession we've got ourselves into.

Other people he may have seen, or indeed, they may have seen him included those two charming gentlemen from the Who - another well known beat combo - John Entwistle and Keith Moon. I had drinks with Mr Moon earlier in the week and he seemed hardly vicious enough to get the stone out of his olive.

Some scandal papers will say anything won't they? I mean all this about damaging hotels. How many people do you know that have been there when he's done it? Marlon may well have seen Auntie Astrid and her husband Bill Wyman who

were so deeply involved in a tete a tete with Lulu and her man friend. His name escapes me, but you know the one - he's always perfectly groomed, like an advert for Vidal Sassoon. They make a charming four some. But somehow young Marlon may not have been that bothered, because you feel his father isn't so committed to dress sense himself.

And then would you believe it, I had to shield the young lad's eyes. Just past the counter where they served such haute cuisine as shepherd's pie and petit pois, or sausage and creamed pomme de terre, was my old friend Lucky Lucan well disguised as Van Morrison.

ONE PERSON young Marlon didn't see was Gary Glitter who is still playing at the retired star. But it won't last, of course, those sort of publicity stunts rarely do.

He's already being courted to make a 'return' and he should be in pantomime by Christmas. It's a clever move really, this way he'll be able to come back with a new backing group and so he won't be outstarred by the G. Band.

Is this the place?

BUT WHERE WAS I? Oh yes, also rans included Ron Wood as the first Stone to arrive and Billy Preston as the last, with Charlie Watts as the briefest; Susan Hampshire as the token showgirl; John Wetton as the good guy; Ahmet Ertegun as the rich guy and Patti Smith as the absentee.

Miss Smith as you remember is a real star. She ordered her record company to get her tickets for the concert and they obliged but when she drove up in a limo and saw the place for the

party she ordered the chauffeur to drive on. Mick Jagger, by the way, pulled up in one of those mass-produced Ford Granada things and got in without any trouble at all.

SHE CERTAINLY wasn't at the Rolling Stones second party at Sotheby's although Marlon may well have noticed the vivacious Caroline Kennedy jiggling on the dance floor to one of those black-skinned reggae bands. He may even have seen Her Royal Highness Princess Margaret but he wouldn't have noticed Roddy, who it seems, is still being kept out of the picture.

By the third party things were getting even more stylish and Marlon, now a little older, was rubbing knee-caps with real aristocracy as Prince Rupert Lowenstein took over Marks Club for the night in a bid to out-thrash his competitors. Toodle-oo



OHH, haven't you got a strong grip, your Highness...

J. Edward Oliver's Superstitions



GEMINI
(MAY 22 TO JUNE 21)
TODAY YOU WILL GO ON A JOURNEY, PROBABLY OVER CARPET. YOU WILL ENCOUNTER AN OBJECT MADE OF GOOD WOOD. HANDLE IT PROBABLY A DOOR. HOLDING A THIN PIECE OF PLASTIC WITH BRISTLES ON THE END, YOU WILL MOVE YOUR HAND UP AND DOWN IN ORDER TO CLEAN SEVERAL SMALL, WHITE OBJECTS, PROBABLY YOUR TEETH. YOU WILL TURN A KNOB OR PUSH A BUTTON ON SOME KIND OF BOX, PROBABLY A RADIO. YOU WILL IMMEDIATELY REGRET YOUR ACTION WHEN YOU HEAR THE RESULT, PROBABLY THE ONLY BLACKBURN SHOW. IT IS LIKELY THAT YOU WILL EAT SOMETHING TODAY, PROBABLY FOOD.



CANCER
(JUNE 22 TO JULY 22)
THIS WILL BE A VERY LUCKY DAY FOR YOU IF YOU HAPPEN TO WIN THE POOLS, FIND A FIVE POUND NOTE, DISCOVER A POTION THAT WILL GIVE YOU ETERNAL YOUTH, MAKE A TELEPHONE CALL WITHOUT GETTING A WRONG NUMBER, MEET MADEIRA SMITH, INHERIT THE ROMA LISA OR FORGET TO WATCH CROSSROADS. HOWEVER, IT WILL BE A VERY UNLUCKY DAY IF YOU GET RUN OVER BY A STEAMROLLER, MAKE AN UNSUCCESSFUL ATTEMPT TO DEFUSE AN UNEXPLODED BOMB, TRIP OVER AN ELEPHANT, ACQUIRE A BOX OF DYNAMITE FOR YOUR PACKET OF CIGARETTES, FALL OFF THE EIFFEL TOWER, MEET NICHOLAS PAVLOVICH, CATCH PHILIP OGDON, TRAMONICROPSISILICONACOGONOSIS OR ACCIDENTALLY BUY A RIVETS'S SINGLE.



LEO
(JULY 23 TO AUG. 23)
TODAY YOU WILL BECOME IMPATIENT AS PEOPLE HOLD UP YOUR SCHEMES AND KEEP YOU WAITING. YOU WILL BE MOTHERED BY CERTAIN RUMOURS THAT YOU WILL LATER DISCOVER TO BE UNFOUNDED. YOU WILL FEEL A NEED TO ESCAPE FROM THE DAILY ROUTINE. YOU WILL GO ON A JOURNEY TO THE COUNTRY. YOU WILL RAISE ONE ARM IN THE AIR, CLOSE YOUR EYES, STICK A CARROT IN YOUR EAR, STUFF RICE PUDDING UP YOUR NOSTRILS, TIE ONE LEG BEHIND YOUR BACK, UNGLE YOUR EARS AND HOP DOWN THE ROAD WHISTLING 'TIE ME KANGAROO DOWN, SPORT. WHAT ARE YOU - SOME KIND OF NUT?



VIRGO
(AUG. 24 TO SEPT. 23)
THIS IS A GOOD TIME TO START THINKING ABOUT YOUR HEALTH, SINCE IT SEEMS LIKELY THAT YOU MAY BE SUFFERING FROM AN UNSPECIFIED BRAIN DISEASE. THIS IS NOTHING TO WORRY ABOUT, UNLESS YOU SUDDENLY FIND IT INCREASINGLY DIFFICULT TO CONCENTRATE. ONE OF THE FIRST SYMPTOMS OF THIS IS A SLIGHT DIFFICULTY IN UNHINDERED STAIRS AND DOWNHILLS. CELEBRATE IT IN ANY MANNER YOU LIKE. THE FIBRECK IS RELATIVELY EASY TO CURE, PROVIDING THAT IT ISN'T BEFORE YOUR VISION STARTS GETTING BLURRED AND YOU FIND YOURSELF CONSIDERABLY MORE OF AN OBSCURE MEMBER OF THE HUMANITY.



LIBRA
(SEPT. 23 TO OCT. 23)
PEOPLE WILL TRY AND TAKE ADVANTAGE OF YOU TODAY. DO NOT TAKE ANY NOTICE OF ANYTHING ANYONE MAY SAY TO YOU DO NOT EVEN TAKE ANY NOTICE OF THIS NOTICE TELLING YOU NOT TO TAKE ANY NOTICE. WAIT A MINUTE - IF YOU DON'T TAKE ANY NOTICE OF THIS NOTICE TELLING YOU NOT TO TAKE ANY NOTICE OF THIS NOTICE, THIS MEANS THAT YOU WILL BE TAKING NOTICE OF THIS NOTICE TELLING YOU NOT TO TAKE ANY NOTICE OF THIS NOTICE. IN WHICH CASE YOU WON'T BE TAKING ANY NOTICE OF THIS NOTICE TELLING YOU NOT TO TAKE ANY NOTICE OF THIS NOTICE.



SCORPIO
(OCT. 24 TO NOV. 23)
TODAY IT SEEMS LIKELY THAT YOU WILL NOT MESSLE WITH AN ALLIGATOR IN THE MIDDLE OF PENNY HIGH STREET. IT IS ALSO PROBABLE THAT YOU WILL NOT CLIMB MOUNT EVEREST WITH A GUNNIT IN YOUR EAR, PAINT YOUR KNEES GREEN, TAKE OFF YOUR CLOTHES AND HANG BY ONE TIE FROM THE POST OFFICE TOWER, CROSS THE ATLANTIC ON A PIECE OF BURNIT TOMAT, SHALLOU AN AARWARK, WIN TILT-HAMMER, SET UP A HELIUM SUPPLY RECORD FOR ROSE-PICKING, OR BECOME THE FIRST PERSON TO BE EATEN BY MANY WHITEHORSE. THIS IS GOING TO BE A PRETTY BORING DAY, ISN'T IT? INSTEAD OF GASTING YOUR TIME, YOU SHOULD TRY AND DO SOMETHING USEFUL, SUCH AS WRITING TO THE EDITOR OF RECORD MIRROR AND DEMANDING THAT J. EDWARD OLIVER BE GIVEN HIS FULL PAGE BACK.



SAGITTARIUS
(NOV. 23 TO DEC. 21)
WITH VENUS PASSING THROUGH SATURN, MARS CROSSING THROUGH JUPITER AND MERCURY PASSING THROUGH THERMISTERS, THIS LOOKS LIKE BEING A VERY GOOD TIME FOR ROMANCE. DON'T BE TOO SHY IF A COMPLETE STRANGER MAKES FRIENDLY OVERTURES, SMILING, LOVE COULD BLOSSOM WHEN YOU LEAST EXPECT IT. DEAREST BELIEVED, AT ANY MINUTE MEMENTO, COULD COME THAT MYSTICAL MOMENT WHEN TWO HEARTS INTERESTING AND BURN AS ONE FOR THE BEST OF ETERNITY. OH, MY DEAREST, MOST PRECIOUS ANGEL, MARRY ME AND LET ME TAKE YOU AWAY FROM ALL THIS.



CAPRICORN
(DEC. 22 TO JAN. 20)
YOU WILL KICK THE BUCKET TODAY.



AQUARIUS
(JAN. 21 TO FEB. 18)
BEWARE OF PEOPLE NAMED ATTILA, ADOLF OR JACK THE RIPPER. IF YOU ARE CONSIDERING MARRIAGE, THINK CAREFULLY. LOOK BEFORE YOU LEAP. MAKE EARLY PLANS FOR THE WEEKEND. CONCENTRATE ON YOUR JOB AND YOUR FUTURE. START AS YOU MEAN TO GO ON. BE PREPARED FOR UNEXPECTED DELAYS. BE PATIENT. LISTEN SYMPATHETICALLY TO FRIENDS. ENJOY YOURSELF ON WEDNESDAY. GEAR SOMETHING GREEN. SMEAR YOUR ELBOWS WITH PIGEON'S WOMB STAIN IN A BUCKET OF PORRIDGE. CHOP OFF YOUR BIG TOE. DISEMPOWER YOUR GRANDMOTHER. DO YOU HAVE TO DO EVERYTHING? I TELL YOU?



PISCES
(FEB. 19 TO MARCH 20)
TODAY YOU WILL MEET A TALL, DARK MAN WITH BLACK, CURLY HAIR, A MOUSTACHE, A SCAR ON HIS CHIN WEARING A GREY STRIPED SUIT AND A JEWELRY IN HIS LEFT EAR. HE WILL ASK YOU TO MARRY HIM. HE IS POSSIBLY A TALL, DARK MAN WITH A CREW CUT, BEARD, BLUE JACKET AND GLASSES WHO WILL ASK YOU YOUR BUS FARE OR A TALL, DARK MAN WHO WON'T SPEAK TO YOU AT ALL. OR A SHORT, DARK MAN OR A TALL, FAIR MAN OR A FAIR, SHORT MAN OR WELL, ANYWAY, A MAN. OR A WOMAN. PROBABLY OR NOT. LOOK, YOU CAN'T EXPECT MIRACLES - THIS IS RECORD MIRROR, NOT THE CLAIRVOYANT'S GAZETTE.



ARIES
(MARCH 21 TO APRIL 20)
TODAY YOU WILL LEAD AN EXTRAORDINARY EXISTENCE. YOU WILL MANAGE TO COPE WITH THE PRESSURES THAT MAY BE PUT UPON YOU WITHOUT THE AID OF ALCOHOL, TOBACCO OR ARTIFICIAL STIMULANTS. YOU WILL SPEND SOME TIME WITH A LARGE GROUP OF PEOPLE, TAKING YOU HUGE FINANCIAL REWARDS. YOU WILL BE ABLE TO HELP OTHER PEOPLE TO ENJOY LIFE, ESPECIALLY YOUR PARENTS. YOU WILL OFTEN FIND YOURSELF THE CENTRE OF ATTENTION. AT LEAST, YOU WILL IF YOUR NAME IS JIMMY OSMOND. IF, HOWEVER, YOUR NAME IS NOT JIMMY OSMOND, YOU PROBABLY WON'T DO ANYTHING MUCH.



TAURUS
(APRIL 21 TO MAY 21)
THIS IS A DAY WHEN YOU WILL HAVE FINANCIAL DEALINGS, POSSIBLY WITH A MESSANGER. YOU WILL SPEND AT LEAST 12 P ON SOME SORT OF READING MATERIAL, NOT LONG AFTERWARDS, YOU WILL COME ACROSS A VERY SILLY HOROSCOPE FEATURE. A SURPRISE IS IN STORE FOR YOU UNLESS A WORLD-FAMOUS UNDERPUP FOR CARTOONISTS SUDDENLY RUNS OUT OF IDEAS.

NEXT WEEK: Beware of tall, dark cartoonists bearing silly jokes

POST A POSTER (OR — TREAT YOURSELF!)



1. JAWS (Copyright Universal studios) 24 x 29 80p



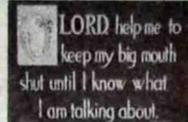
2. FASCINATION 20 x 30 11 15



3. NEW OLIVIA NEWTON JOHN 23 x 33 75p



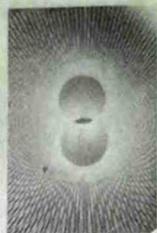
4. THE EAGLES 33 x 23 75p



5. O'LORD 30 x 20 65p



6. THE WHO 23 x 23 75p



7. OPTIC (hand printed) 20 x 30 70p



8. DESIDERATA 18 x 23 50p



9. BEN MURPHY/ROGER DAVIS (Giant) 34 x 52 1 20



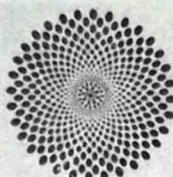
10. DAVID ESSEX 23 x 33 70p



11. OINK! 20 x 30 60p



12. LED ZEPPELIN 20 x 30 55p



13. OPTIC MANDALA (black on yellow) 30 x 30 75p



14. LET US PREPARE 20 x 30 75p



15. ROBERT REDFORD 20 x 30 55p



16. ZONK 29 x 29 95p



17. PAUL NEWMAN 20 x 30 55p



18. OWLAND PUSSYCAT 17 x 24 50p



19. BRUCE SPRINGSTEIN 23 x 33 75p



20. BANDIT BIKE 22 x 32 75p

POSTERS DESIGNED BY ROGER DEAN



21. TOPOGRAPHIC OCEANS 31 x 23 75p



22. CLOSE TO THE EDGE 40 x 20 95p



23. BEN MURPHY 20 x 30 55p



24. ERIC CLAPTON 23 x 33 75p



25. JIMMY PAGE 20 x 30 45p



26. TODAY 15 x 21 50p



27. QUEEN 23 x 33 70p



28. NIKI LAUDA 47 x 16 95p



29. JAMES HUNT 47 x 16



30. RONNIE PETERSON 47 x 16



31. EMERSON FITTIPALDI 39 x 28



32. JODI SCHECKTER 39 x 28



33. TOM PRYCE 47 x 16



34. CARLOS PACE 39 x 28



35. NEUTEMANN 39 x 28



36. BARRY SHEENE 39 x 28



37. ROGER CLARK 39 x 28



38. MCKENDREE SPRING 40 x 20 95p



39. YESSONGS THREE 33 x 23 75p



40. TIGER/LION 48 x 9 45p



41. TIGER/PORCUPINE 48 x 9 45p



42. YESSONGS ONE 33 x 23 75p



43. WILD FURY 33 x 23 70p



44. THE BEATLES 34 x 23 1 25



45. WAYWARD FAIRY 20 x 15 50p



46. HYDROGEN BOMB 38 x 26 99p



47. SOD OFF 20 x 15 45p



48. RAINBOW FLOWER (hand printed) 12 x 36 50p



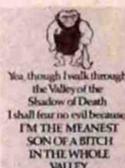
49. TOMORROW 30 x 20 65p



50. BAY CITY ROLLERS 30 x 20 60p



51. SILHOUETTE 20 x 15 50p



52. LIVE GIVE LOVE (black on silver) 30 x 20 80p



53. YES LOGO 33 x 23 70p



54. THE LAST ARMADA (by Rodney Matthews) 40 x 20 95p



55. RAQUEL WELCH 25 x 38 75p



56. ROBERT PLANT 23 x 33 75p



57. SQUARE CIRCLES 24 x 24 75p



58. VALLEY (black on yellow) 18 x 24 45p



59. OLIVIA NEWTON JOHN 20 x 30 55p



60. ELVIS (Giant size) 34 x 52 1 20



61. IN SEARCH OF FOREVER (by Rodney Matthews) 40 x 20 95p



62. YOUR COUNTRY NEEDS YOU 24 x 29 65p



63. ROD STEWART 20 x 30 55p



64. TANTRA (Tibetan origin) 25 x 35 85p



65. IF IT FEELS GOOD Do It! 15 x 21 50p



66. DEEP PURPLE 23 x 33 70p



67. GREEN CASTLE (NEW R. Dean) 23 x 33 95p



68. I WONDER (hand printed) 20 x 30 65p



69. HEADING HOME 23 x 33 70p



70. GEMINI 23 x 29 60p



71. RORY GALLAGHER 20 x 30 55p



72. PILL 24 x 29 65p



73. CLINT EASTWOOD 30 x 20 55p



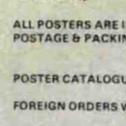
74. OLIVIA NEWTON JOHN 33 x 23 70p



75. RITCHIE BLACKMORE 33 x 23 70p



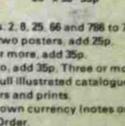
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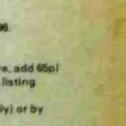
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- 115. SUZY QUATRO
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