

**COLOUR POSTER INSIDE: DAVID BOWIE**

**DISO**

**POLL AWARDS  
SPECIAL!**

FEBRUARY 16, 1974

7p

USA 35c

**ALL THE  
WINNERS  
INSIDE**

**ALICE**

*Alice Cooper (right)  
Has he gone mad?*

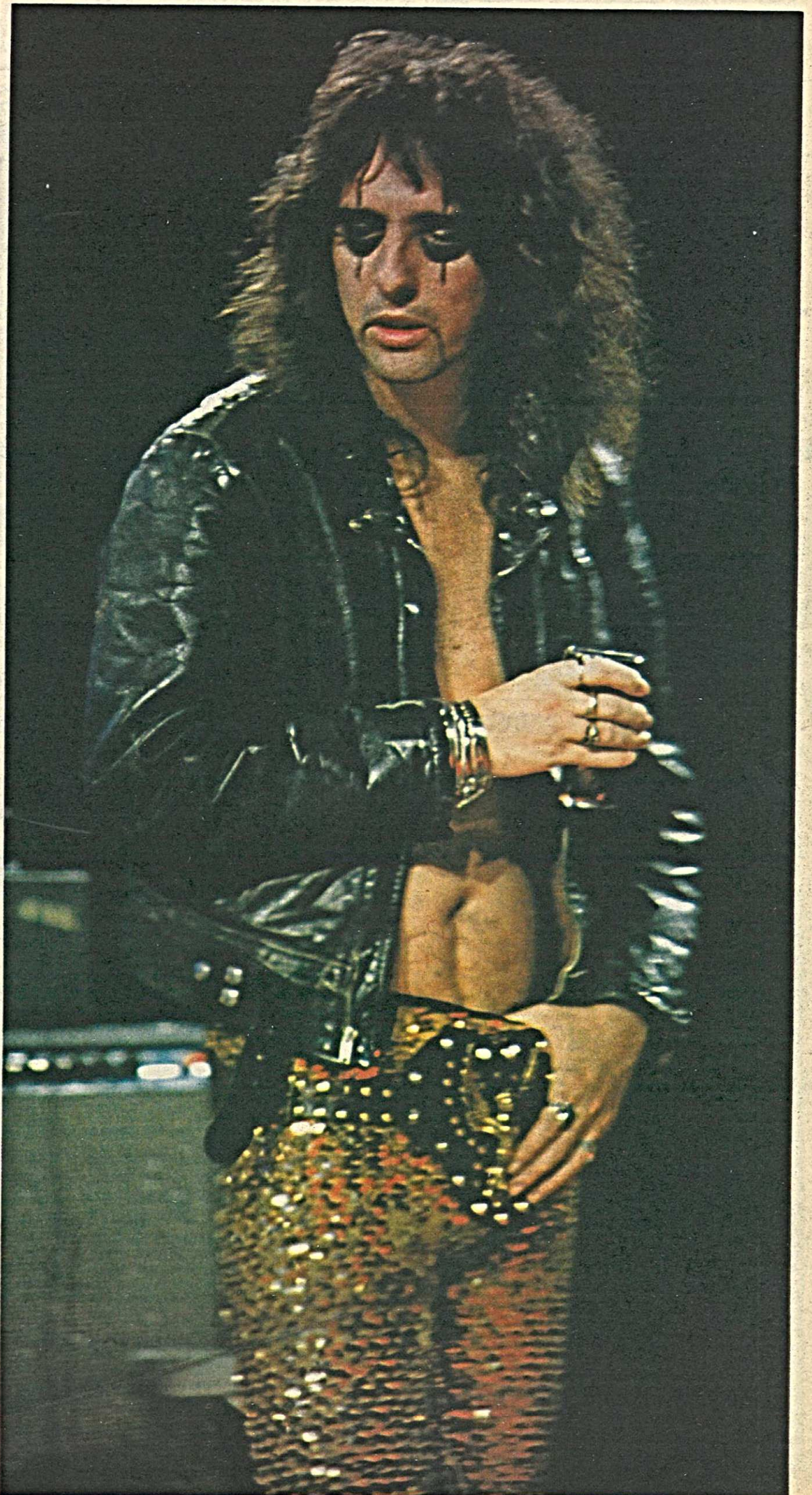
**ROY WOOD**

**David  
Essex**

**SLADE**

**Lynsey De Paul  
Noel Edmonds**

**AND MUCH,  
MUCH MORE  
— INSIDE!**





# Singles

- 1 (1) TIGER FEET ..... Mud, RAK
- 2 (2) TEENAGE RAMPAGE ..... Sweet, RCA
- 3 (3) SOLITAIRE ..... Andy Williams, CBS
- 4 (9) ALL OF MY LIFE... Diana Ross, Tamla Motown
- 5 (10) ROCK 'N' ROLL BABY ..... Stylistics, Avco
- 6 (4) DANCE WITH THE DEVIL ... Cozy Powell, RAK
- 7 (11) THE MAN WHO SOLD THE WORLD  
Lulu, Polydor
- 8 (21)▲WOMBLING SONG ..... The Wombles, CBS
- 9 (22)▲DEVIL GATE DRIVE ..... Suzi Quatro, RAK
- 10 (8) THE SHOW MUST GO ON  
Leo Sayer, Chrysalis
- 11 (6) YOU WON'T FIND ANOTHER FOOL  
LIKE ME ..... New Seekers, Polydor
- 12 (7) RADAR LOVE ..... Golden Earring, Track
- 13 (20)▲LOVE'S THEME ..... Love Unlimited Orchestra, Pye
- 14 (5) HOW COME ..... Ronnie Lane, GM
- 15 (17) LIVING FOR THE CITY ..... Stevie Wonder, Tamla
- 16 (13) LOVE ON A MOUNTAIN TOP... Robert Knight, Monument
- 17 (19) NEVER GONNA GIVE YA UP ..... Barry White, Pye
- 18 (14) MY COO-CA-CHOO ..... Alvin Stardust, Magnet
- 19 (12) FOREVER ..... Roy Wood, Harvest
- 20 (25) TEENAGE DREAM ..... Marc Bolan, T. Rex Records
- 21 (15) THE LOVE I LOST  
Harold Melvin and the BlueNotes, Philly International
- 22 (17) TEENAGE LAMENT '74 ..... Alice Cooper, Warners
- 23 (30) STAR ..... Stealers Wheel, A&M
- 24 (—) MA HE'S MAKIN' EYES AT ME..... Lena Zavaroni, Philips
- 25 (29) HIGHWAYS OF MY LIFE ..... Isley Brothers, Epic
- 26 (16) POOL HALL RICHARD/I WISH IT WOULD RAIN  
Faces, Warners
- 27 (—) THE AIR THAT I BREATHE ..... Hollies, Polydor
- 28 (—) BAY CITY ROLLERS ..... Remember, Bell
- 29 (—) JEALOUS MIND ..... Jealous Mind, Magnet
- 30 (24) LAMPLIGHT ..... David Essex, CBS

### Bubbling Under

### in alphabetical order

- BABY WE CAN'T GO WRONG ..... Cilla Black, EMI  
 I CAN'T GET NO SATISFACTION ..... Bubble Rock, UK  
 SLIP AND SLIDE ..... Medecine Head, Polydor  
 TAKE ME HIGH ..... Cliff Richard, EMI  
 THE MOST BEAUTIFUL GIRL IN THE WORLD  
 Charlie Rich, CBS

● Silver disc for 250,000 sales  
 ▲ This week's fastest movers

## Personality Pop Den



- SWEET'S BRIAN CONNOLLY**  
 selects his own Top Ten
- 1 TEENAGE RAMPAGE ..... Sweet, RCA
  - 2 THE SHOW MUST GO ON  
Leo Sayer, Chrysalis
  - 3 HOW COME ..... Ronnie Lane, GM
  - 4 THE MAN WHO SOLD THE WORLD  
Lulu, Polydor
  - 5 TIGER FEET ..... Mud, RAK
  - 6 TEENAGE DREAM  
Marc Bolan and T. Rex, EMI
  - 7 DEVIL GATE DRIVE ..... Suzi Quatro, RAK
  - 8 SMOKIN' IN THE BOYS ROOM  
Brownsville, Station
  - 9 THE AIR THAT I BREATHE  
The Hollies, Polydor
  - 10 A LITTLE LOVING GOES A LONG LONG  
WAY ..... Neil Sedaka, Polydor

## Soul Den

- 1 (1) LOVE'S THEME  
Love Unlimited Orchestra, Pye
- 1 (2) NEVER NEVER GONNA GIVE YA UP  
Barry White, Pye
- 3 (4) A MOTHER FOR MY CHILDREN  
Whispers, Janus
- 4 (3) FUNKY STUFF  
Kool And The Gang, Polydor
- 5 (6) ROCK 'N' ROLL BABY ..... Stylistics, Atco
- 6 (5) ALL OF MY LIFE ... Diana Ross, Tamla
- 7 (7) JUST MY SOUL RESPONDING  
Smokey Robinson, Tamla
- 8 (10) TILL YOU COME BACK TO ME  
Aretha Franklin, Atlantic
- 9 (—) JUST CAN'T GET YOU OUT OF MY  
MIND ..... Four Tops, Probe
- 10 (—) JOY ..... Isaac Hayes, Polydor

Contributing retailers: Record Corner, Bedford Hill, London, SW12; Central Records, Stamford Street, Ashton-under-Lyme; P. & J. Records, Mare Street, London, E8; Henry's Records, St Mary Street, Southampton; Sinfonia, Cookson Street, Blackpool; Musicland, Berwick Street, London, W1; Hime & Addison, John Dalton Street, Manchester; Sound Unlimited, 149 North Street, Brighton; Sussex; Boylans, 30/32 Old Road, Conisbrough, Doncaster; Rediffusion, Nottingham.

## Albums

- 1 (1) THE SINGLES 1969-73  
Carpenters, A&M
- 2 (2) SILVERBIRD ..... Leo Sayer, Chrysalis
- 3 (6) OVERTURES AND BEGINNERS  
Faces, Mercury
- 4 (10) AND I LOVE YOU SO  
Perry Como, RCA
- 5 (7) DARK SIDE OF THE MOON  
Pink Floyd, Harvest
- 6 (5) BRAIN SALAD SURGERY  
Emerson Lake and Palmer, Manticore
- 7 (3) STRANDED ..... Roxy Music, Island
- 8 (12) TUBULAR BELLS... Mike Oldfield, Virgin
- 9 (9) BAND ON THE RUN ... Wings, Apple
- 10 (8) TALES FROM TOPOGRAPHIC  
OCEANS ..... Yes, Atlantic
- 11 (16) I'M A WRITER, NOT A FIGHTER  
Gilbert O'Sullivan, MAM
- 12 (14) PIN UPS ..... David Bowie, RCA
- 13 (4) GOODBYE YELLOW BRICK ROAD  
Elton John, DJM
- 14 (16) SOLITAIRE ..... Andy Williams, CBS
- 15 (11) SLADEST ..... Slade, Polydor
- 16 (—) ETERNITY... Mahavishnu Orchestra, CBS
- 17 (13) NOW AND THEN ..... Carpenters, A&M
- 18 (—) TOUCH ME IN THE MORNING  
Diana Ross, Motown
- 19 (—) OLD NEW BORROWED AND BLUE  
Slade, Polydor
- 20 (—) RINGO ..... Ringo Starr, Apple
- 20 (26) OL' BLUE EYES IS BACK  
Frank Sinatra, Warners
- 22 (—) PLANET WAVES..... Bob Dylan, Island
- 23 (25) SIMON AND GARFUNKEL'S  
GREATEST HITS ..... CBS
- 24 (27) THE BEATLES 1962-66  
The Beatles, Apple
- 25 (—) THE MAN IN THE BOWLER HAT  
Stackridge, MCA
- 26 (—) WELCOME ..... Santana, CBS
- 27 (21) DREAMS ARE NUTHIN' MORE  
THAN WISHES... David Cassidy, Bell
- 28 (20) QUADROPHENIA ..... Who, Track
- 29 (—) 20 NUMBER ONES  
Various Artists, Arcade
- 30 (—) STONE GONE ..... Barry White, Pye
- 30 (18) A TIME FOR US  
Donny Osmond, MGM

Two titles tied for 20th and 30th positions

## JEALOUS MIND



### ALVIN STARDUST

Why is it I must know  
 The things you're doing  
 A-ha-ho, oh-a-ho  
 It's just my jealous mind.

And when you're not at home  
 I just can't take it  
 A-ha-ho, oh-a-ho  
 It's just my jealous mind.

I dread the time when you leave me  
 Deep in my heart, I know you'll never go  
 Oh say you'll need me.

You could be out with him  
 And I would never know  
 A-ha-ho, oh-a-ho  
 It's just my jealous mind

Stay with me all the time  
 Say there's no other guy  
 A-ha-ho, oh-a-ho  
 It's just my jealous mind  
 I love you so  
 It's just my jealous mind  
 Forgive my jealous mind  
 It's just my jealous mind  
 Blame it on my jealous mind, etc. (fades)

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SONG WORDS

## AMERICA

### Singles Top 30 Albums

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1 (2) AMERICANS<br/>Byron MacGregor, Westbound</li> <li>2 (3) LOVES THEME ... Love Unlimited Orchestra,<br/>20th Century</li> <li>3 (1) THE WAY WE WERE<br/>Barbra Streisand, Columbia</li> <li>4 (5) LET ME BE THERE Olivia Newton-John, MCA</li> <li>5 (6) BOOGIE DOWN ..... Eddie Kendricks, Tamla</li> <li>6 (10) SEASONS IN THE SUN ... Terry Jacks, Bell</li> <li>7 (7) UNTIL YOU CAME BACK TO ME<br/>Aretha Franklin, Atlantic</li> <li>8 (9) SPIDERS AND SNAKES Jim Stafford, MGM</li> <li>9 (4) YOU'RE SIXTEEN ..... Ringo Starr, Apple</li> <li>10 (14) ROCK ON ..... David Essex, Columbia</li> <li>11 (13) DOO DOO DOO DOO DOO (HEART-<br/>BREAKER)<br/>Rolling Stones, Rolling Stones Records</li> <li>12 (12) JIM DANDY ..... Black Oak Arkansas, Atco</li> <li>13 (18) DARK LADY ..... Cher, MCA</li> <li>14 (16) PUT YOUR HANDS TOGETHER<br/>O Jays, Philly Int.</li> <li>15 (8) JUNGLE BOOGIE Kool and The Gang, De-Light</li> <li>16 (17) MIDNIGHT RIDER Gregg Allman, Capricorn</li> <li>17 (19) LAST TIME I SAW HIM Diana Ross, Motown</li> <li>18 (20) A LOVE SONG ..... Anne Murray, Capitol</li> <li>19 (—) SUNSHINE ON MY SHOULDERS<br/>John Denver, RCA</li> <li>20 (11) SHOW AND TELL ... Al Wilson, Rocky Road</li> <li>21 (22) I LOVE ..... Tom Hall, Mercury</li> <li>22 (30) COME AND GREET YOUR LOVE<br/>Redbone, Epic</li> <li>23 (25) ABRA-CA-DABRA ... The De Franco Family,<br/>20th Century</li> <li>24 (24) TEENAGE LAMENT ... Alice Cooper, Warner</li> <li>25 (23) I SHALL SING ..... Garfunkel, Columbia</li> <li>26 (28) CAN THIS BE REAL Natural Four, Custom</li> <li>27 (—) JET ..... Paul McCartney, Apple</li> <li>28 (—) MOCKINGBIRD<br/>Carly Simon and James Taylor, Elektra</li> <li>29 (—) SEXY MAMA ..... Moments, Stang</li> <li>30 (—) YOU'RE SO UNIQUE ... Billy Preston, A &amp; M</li> </ol> | <ol style="list-style-type: none"> <li>1 (1) JOHN DENVER'S<br/>GREATEST HITS ..... RCA</li> <li>2 (2) YOU DON'T MESS AROUND WITH JIM<br/>Jim Croce, ABC</li> <li>3 (3) I GOT A NAME ..... Jim Croce, ABC</li> <li>4 (4) BAND ON THE RUN<br/>Paul McCartney, Wings, Apple</li> <li>5 (5) BETTE MIDLER ..... Atlantic</li> <li>6 (8) BEHIND CLOSED DOORS Charlie Rich, Epic</li> <li>7 (11) UNDER THE INFLUENCE OF<br/>Love Unlimited, 20th Century</li> <li>8 (24) PLANET WAVES ..... Bob Dylan, Asylum</li> <li>9 (7) SINGLES 1969-73 ... The Carpenters, A &amp; M</li> <li>10 (10) BOB DYLAN ..... Columbia</li> <li>11 (12) SHIP AHOY ..... O Jays, Philadelphia, Int.</li> <li>12 (6) GOODBYE YELLOW BRICK ROAD<br/>Elton John, MCA</li> <li>13 (9) THE JOKER ..... Steve Miller, Capitol</li> <li>14 (17) SABBATH 'BLOODY' SABBATH<br/>Black Sabbath, Warner</li> <li>15 (29) TALES FROM TOPOGRAPHIC OCEANS<br/>Yes, Atlantic</li> <li>16 (18) LIVING FOR YOU ..... Al Green, Hi</li> <li>17 (26) 1990 ..... Temptations, Motown</li> <li>18 (19) AMERICAN GRAFFITI ..... Soundtrack MCA</li> <li>19 (23) STONE GONE ... Barry White, 20th Century</li> <li>20 (—) HOT CAKES ..... Carly Simon, Elektra</li> <li>21 (16) RINGO ..... Ringo Starr, Apple</li> <li>22 (15) BRAIN SALAD SURGERY<br/>Emerson, Lake and Palmer, Manticore</li> <li>23 (—) COURT AND SPARKS<br/>Joni Mitchell, Asylum</li> <li>24 (13) MUSCLE OF LOVE<br/>Alice Cooper, Warner Bros</li> <li>25 (—) HIGH ON THE HOG<br/>Black Oak Arkansas, Atco</li> <li>26 (14) JONATHAN LIVINGSTONE SEAGULL<br/>Neil Diamond, Original Movie Soundtrack</li> <li>27 (28) SUNSHINE/TV SOUNDTRACK<br/>Cliff Deyoung and Christina Raines, MCA</li> <li>28 (—) TUBULAR BELLS ... Mike Oldfield, Atlantic</li> <li>29 (22) LAID BACK ..... Gregg Allman, WB</li> <li>30 (—) ALL AMERICAN BOY<br/>Rick Derringer, Blue Slay</li> </ol> |
|--|---|

COURTESY OF "CASHBOX"

COURTESY OF "CASHBOX"

# DISC

CHARTS  
 Week ending  
 February 16



★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74

### Top Group (World)

- 1 Alice Cooper
- 2 Osmonds
- 3 Rolling Stones
- 4 Slade
- 5 Led Zeppelin
- 6 Focus
- 7 T. Rex
- 8 Faces
- 9 Carpenters
- 10 Roxy Music

### Top Group (Britain)

- 1 Slade
- 2 Status Quo
- 3 Roxy Music
- 4 T. Rex
- 5 Faces
- 6 Stones
- 7 Wings
- 8 David Bowie
- 9 Wizzard
- 10 Mott The Hoople

### Top Male Singer (World)

- 1 David Bowie
- 2 Alice Cooper
- 3 Rod Stewart
- 4 Elvis Presley
- 5 David Cassidy
- 6 Stevie Wonder
- 7 Robert Plant
- 8 Marc Bolan
- 9 Cliff Richard
- 10 Elton John

### Top Female Singer (World)

- 1 Diana Ross
- 2 Suzi Quatro
- 3 Carly Simon
- 4 Maggie Bell
- 5 Melanie
- 6 Olivia Newton-John
- 7 Karen Carpenter
- 8 Tina Turner
- 9 Carole King
- 10 Roberta Flack

### Top Male Singer (Britain)

- 1 David Bowie
- 2 Rod Stewart
- 3 Gilbert O'Sullivan
- 4 Elton John
- 5 Noddy Holder
- 6 Cliff Richard
- 7 David Essex
- 8 Marc Bolan
- 9 Gary Glitter
- 10 Bryan Ferry

### Top Female Singer (Britain)

- 1 Lynsey De Paul
- 2 Olivia Newton-John
- 3 Maggie Bell
- 4 Suzi Quatro
- 5 Cilla Black
- 6 Linda Lewis
- 7 Lulu
- 8 Elkie Brooks
- 9 Kiki Dee
- 10 Shirley Bassey

### Best Live Group

- 1 Slade
- 2 Alice Cooper
- 3 Faces
- 4 David Bowie
- 5 T. Rex
- 6 Status Quo
- 7 Genesis
- 8 Roxy Music
- 9 Who
- 10 Osmonds

### Top Musician

- 1 Roy Wood
- 2 Keith Emerson
- 3 Elton John
- 4 Gilbert O'Sullivan
- 5 Marc Bolan
- 6 Rick Wakeman
- 7 Pete Townshend
- 8 George Harrison
- 9 Cat Stevens
- 10 Paul McCartney

### Top Singer/Songwriter

- 1 David Bowie
- 2 Gilbert O'Sullivan
- 3 Elton John
- 4 Marc Bolan
- 5 Paul McCartney
- 6 Roy Wood
- 7 Cat Stevens
- 8 Don McLean
- 9 Jimmy Lea
- 10 Paul Simon

# DISC MUSIC POLL AWARDS 74

### Brightest Hope For 74

- 1 David Essex
- 2 Nazareth
- 3 Suzi Quatro
- 4 Mud
- 5 Barry Blue
- 6 Thin Lizzy
- 7 Geordie
- 8 Mick Ronson
- 9 Blue
- 10 Queen

### Top Single

- 1 Jean Genie
- 2 See My Baby Jive
- 3 Schools Out
- 4 Claire
- 5 Life On Mars
- 6 Angie
- 7 Walk On The Wild Side
- 8 Sylvia
- 9 Power To All Our Friends
- 10 Puppy Love

### Top Album

- 1 Aladdin Sane
- 2 Tanx
- 3 Darkside Of The Moon
- 4 Billion Dollar Babies
- 5 Goodbye Yellow Brick Road
- 6 Sing It Again Rod
- 7 Goats Head Soup
- 8 Ziggy Stardust
- 9 Slade Alive
- 10 Elvis

### Top Disc Jockey

- 1 Noel Edmonds
- 2 John Peel
- 3 Tony Blackburn
- 4 Johnnie Walker
- 5 Dave Lee Travis
- 6 Jimmy Savile
- 7 Stuart Henry
- 8 Tony Prince
- 9 Rosko
- 10 Kid Jensen

### Top Radio Show

- 1 Noel Edmonds
- 2 Sold Gold Sixty
- 3 Sounds Of The 70's
- 4 Alan Freeman
- 5 Tony Blackburn
- 6 Savile's Travels
- 7 Stuart Henry
- 8 Top Gear
- 9 Story Of Pop
- 10 Radio 1 Club

### Top TV Show

- 1 Top Of The Pops
- 2 Old Grey Whistle Test
- 3 Monty Python
- 4 Partridge Family
- 5 Alias Smith & Jones
- 6 Doctor In Charge
- 7 In Concert
- 8 M.A.S.H
- 9 Star Trek
- 10 Tom & Jerry

### Top Film

- 1 That'll Be The Day
- 2 Live & Let Die
- 3 Clockwork Orange
- 4 Born To Boogie
- 5 Lady Sings The Blues
- 6 Jesus Christ Superstar
- 7 Elvis On Tour
- 8 Pat Garrett & Billy The Kid
- 9 Concert For Bangladesh
- 10 Godfather

★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74

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★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74







★ TOP MALE VOCALIST (BRITISH) ★ TOP MALE VOCALIST (INTERNATIONAL) ★ TOP SINGER/SONGWRITER ★ TOP SINGLE ★

**Awards? Bowie puffed nervously on his Gitanes, smiled, said ...**

# 'I use most of them as

**TELLING BOWIE** he'd won five Disc Music Poll Awards didn't seem much of a big deal. In the past, few months he must have collected more trophies than he knows what to do with. What, come to think of it, does he do with them?

"I use most of them as paperweights, but I still haven't become blasé about awards, I find them very flattering. What have I won anyway?"

I roll out the list and at "Top Single" his face registers surprise. "Which one?"

*Jean Genie.* He grins in near disbelief.

Bowie — he's dispensed with his Christian name so why shouldn't we? — is, as ever, in Olympic Studios. The place has almost become his home: he's been there nearly every day and night since October and were it not for the fact that he's booked on a boat to the States later this month, one could well believe that he's ready to spend the rest of his life there.

"I'm coming out when I've finished these two albums I'm working on," he says, but he's writing new material so fast that by the time he's through with the two LPs in question, there will be enough ready for yet another two.

"I haven't walked in the light of day for ages," he confesses, "except for the few steps from my front door to the car and again from the car into the studios." His looks bear that one out. His pallor is untinged by the watery rays of the winter sun, he looks tired and slightly strained.

His working gear is scarcely exotic. A few lanks of red hair protrude from under a rather beaten-up looking blue cloche hat, his pullover is green and grannyish and his trousers are too tight. To accommodate his slightly spreading midriff more comfortably, he undoes the waistband button of his bags and, as the interview progresses, his zip sneaks gradually more undone. Bowie at work is not a glamorous sight, but who wears their glad rags to the office?

The scope of Bowie's activities becomes ever more complicated and at odds with what we thought we already knew. For instance, those of you who read our last feature on him in December are no doubt still expecting his film "The Last Concert" to be premiered in Leicester Square this month. Well, you're going to have to wait.

"When it appears depends on Pennebaker (the director) who is still working on the last half hour of it. His deadline was December 24, 1973, but the man's an artist, you can't tie him down to things like that. Since the film has been held up, it follows that the soundtrack album will be delayed as well."

He breaks off the conversation to play some of the material from the two new albums. It's all red hot and on one track there's some beautiful brass.

"I played that, I'm playing pretty well everything except piano and drums."



## paperweights'

Bowie looks around the studio and quips: "You know, I've been here so long I'm thinking of redecorating the place."

Had he expected to be recording for such a long time at a stretch?

"Yes, I had the time booked a year ago."

What is the purpose of the American trip once the recording's finished?

"They want me to see some people out there. It'll be a working holiday. I'm very interested in going. At the moment I'm heavily influenced by a number of American writers." One of them is William Burroughs, controversial author of "The Naked Lunch" among other things and currently living in London. "I've been seeing quite a lot of him lately." But if there's any joint project being mooted between the two of them, David isn't saying anything about it.

Bowie's work rate and the number of projects in which he

involves himself simultaneously seems phenomenal by any standards, but he says it is not unusual for him.

"I'm not a slow worker, like Jagger for instance, who spends half the year on holiday."

He seems anxious to bring the interview to a close and get back to work, but before taking my leave, I ask him why he still bothers to keep his hair dyed red when he's not appearing anywhere in public.

"Because I like it. But, apart from that, I'm not as unusual as people seem to think I am

— just a guy with red hair."

Last reports had it that Bowie's next studio album would be the music from his revue project "1984", retitled "The 1980 Floorshow", but that is now taking second place to another LP he's put together in the meantime and which will, barring any further changes of mind, arrive in the shops around April.

The title is still a closely guarded secret, but the subject matter is not. "Unfortunately this one again has a theme," says David apologetically. "It's a backward look at the '60s

and '70s and a very political album — my protest.

"These days," he continues, "you have to be much more subtle about protesting than before. You can't preach at people any more, you have to adopt a position of almost indifference."

But isn't that being a bit too supercool about it?

"You have to be supercool nowadays."

Did he, I asked, often have to adopt a position somewhat removed from his own thinking to make an album — pose, in fact?

"No, and this album is more me than anything I've done previously."

Then if all his albums were to be taken as a reflection of his state of mind at the time he made them, Bowie must have been in a bad way at the time he made the schizophrenic "Man Who Sold The World".

"I was — totally messed up."

But he'd never shown any symptoms, been an alcoholic, a drug addict or whatever?

"Oh, I was. I was the nearest thing to a drug addict you're ever likely to see, but that phase passed with the album."

Beyond the two new albums of his own material lies a third, made up entirely of songs by other writers, which for the time being he refers to as "Pinups 2".

"I never intended to do a 'Pinups 2', but since the first one, I've already found about five songs of other people's that I want to do."

Then, of course, there's still the "Ziggy Stardust Show" project, which might well produce another album since there's plenty of new music in it not included on the "Ziggy Stardust" album, but currently it seems low on the list of priorities.

"I don't know if I shall have anything to do with either of the two musicals. I'm certainly too busy with other things at present to be able to appear in either of them. I would like to get into a theatre run at some time, but it would have to be a short one."

**BOWIE  
EXCLUSIVE  
BY FOX-  
CUMMING**

**DISC  
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POLL  
AWARDS  
74**

### "WORLDWIDE E-L-V-I-S NEWS SERVICE WEEKLY"

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★ TOP ALBUM ★ TOP MALE VOCALIST (BRITISH) ★ TOP MALE VOCALIST (INTERNATIONAL) ★ TOP SINGER/SONGWRITER ★ TOP SINGLE ★



★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74 ★ DISC MUSIC POLL AWARDS '74

# DISC MUSIC POLL AWARDS 74

DAVE HILL'S dad knows more about the insides of Daimler cars than the AA and the RAC put together. He held quite a discourse on the subject while we waited for his son to arrive. Mr Hill senior is adept in dealing with reporters and a fair hand at making tea, while Mrs Hill is unfortunately ill in bed. My offer to help with the tea in the kitchen of their council house in Wolverhampton was refused. "I might be hopeless, but I'm not helpless yet," I was told.

Their house is in the corner of a cul-de-sac and when young David is at home, most of the parking space is taken up by his Jensen (YOB 1) and the group Daimler which is Mr Hill senior's pride and joy.

## Bach fan

Through loud strains of Bach, I was instructed carefully on the gear box mechanism and the fan belt types for Daimlers, and what I don't know now isn't worth knowing. Oh, and some of the spare parts come from the undertakers because they are the only people who have them readily available. After all, you couldn't have the fan belt going in the middle of a funeral procession, could you.

The Daimler, although not new, is a recent acquisition for Slade.

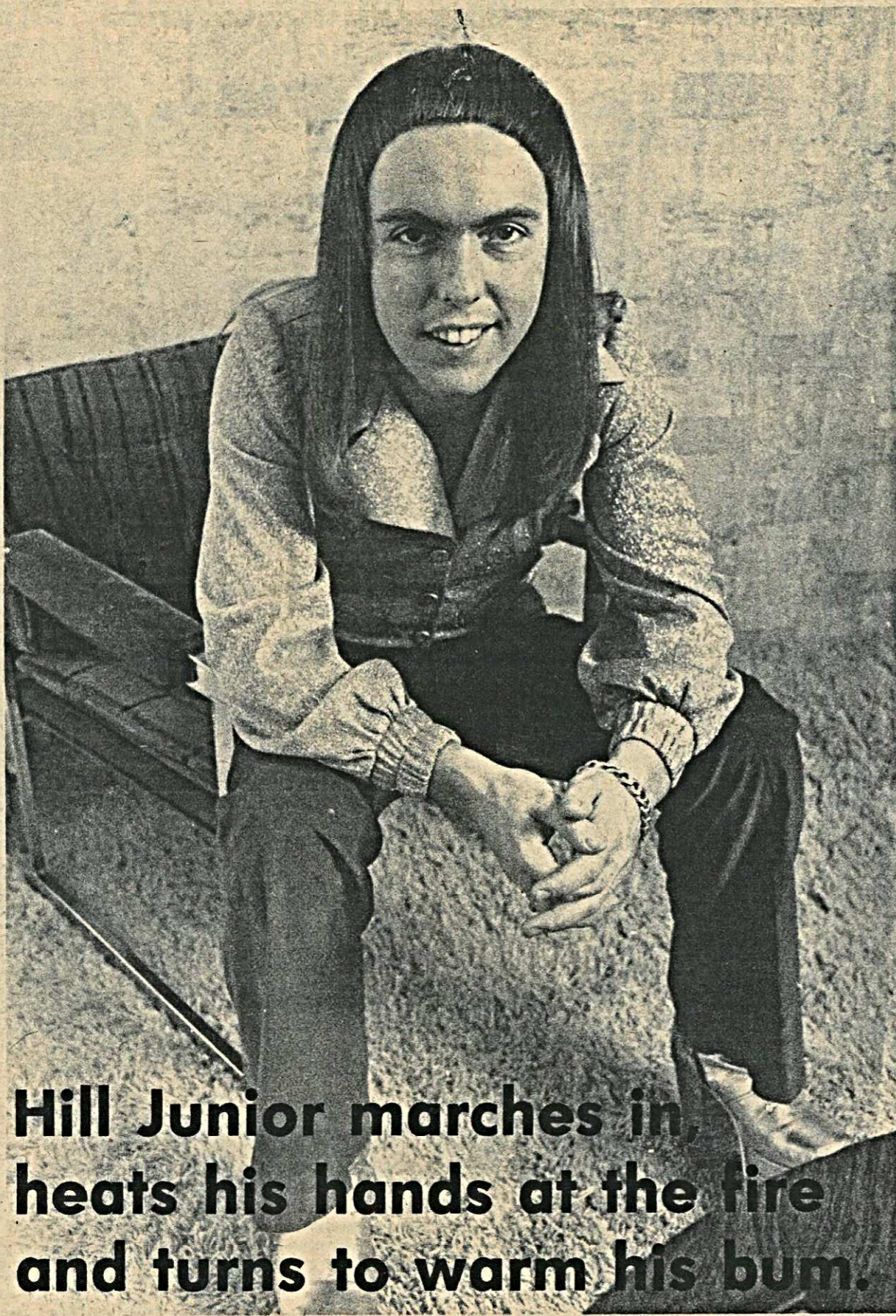
"We got it from this pool of Daimlers that were used by the Royalty," explained Mr Hill. The implication lies in the air, and to some of their fans, I expect Slade are nearly royalty. To Mr Hill, they are his pride and joy, along with his daughter Carol, who recently got married. Her wedding pictures were brought out for inspection and her trophies for ballet dancing are ranged along the top of the telly in the front room.

## DISC MUSIC

### "FAN FAIR" in NASHVILLE 12-17 June.

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## Hill Junior marches in, heats his hands at the fire and turns to warm his bum.

## Was this Dave Hill's reaction to DISC's awards?

outside and the greyness of Wolverhampton makes it look like the end of the world.

### Secret projects

But to Slade it's home and they prefer it to London. Dave doesn't live with his parents now, but the house is a more convenient meeting place as his own home is some distance from the station. Mr Hill senior is cut off mid-sentence as he was telling me how he worked on secret projects during the war, making bits of guns for aircraft. It's difficult to tell if he looked like young Dave does now, because he hasn't any hair (in common with most people's dads). Some photographs on the wall, beside the posters indicate that when he was younger, he cut quite a figure. And he looked very smart in Carol's wedding photos.

Dave is complaining that they're having trouble with the people who organise the Carl

Allen awards, because they want the band to appear in dinner suits and dicky-bows. All because Princess Anne is presenting the awards. "No way," says Dave.

We went into the front room, to get away from the dogs. This room is the one festooned with gold discs. This homely little council house is a far cry from the kind of place you usually associate with well-off pop stars. Dave's own house is next door to a 500-strong school for girls. A pervert's paradise, if you are that way inclined. Dave is not, and the girls have been warned by their headmaster not to talk to him or go to the house.

"They're very good, they really are," says Dave. "Cos if they hadn't been, I'd have to have moved away. They've accepted the fact that I live there, although I'm not there much, and they've been really cool."

"I was brought up here, though. Now I live in a great

house, but when I come here I don't find anything different. It doesn't bother me. I'd live here again if I had to.

"Buying a house is great, but you've got to do something with your money and you can't just leave it in the bank. It's not that I find any great value in money anyway. My values are in people and the things we associate with. I come up here, it's a council estate, everybody knows who I am. We fight off the thing about it being groovy to live in London, or hide yourself away. You'd get bored."

"Since my sister got married that leaves my mum and dad on their own. I don't know what to do, whether they should move to be nearer me. Probably moving them out of here and putting them somewhere else wouldn't be quite the thing."

### Galloping Dane

A scuffle at the door announced the reappearance of Mr Hill with two more cups of tea; the ideal host. It also heralded the approach of the galloping Dane. It leapt in with

glee, trod on the tape recorder again and tried to hijack my cup of tea.

"Have you still got that thing on?" asks Mr Hill, looking at the recorder. Yes, every word is being taped. "Then you've got me on there as a servant," he says. Well, I did offer to help with the tea. Mr Hill beams like a genial Alf Garnett.

Dave isn't at home very often and hardly sees his parents. The band is just back from the States, and has two weeks' respite before leaving for Australia. On their return, sometime in the spring, they'll be doing a British tour.

"We've got some great things planned for that tour, but I can't tell you too much because it would be letting the cat out of the bag. We've got lots of ideas. If some things didn't come off, well it would be embarrassing. I'd rather just say it's going to be phenomenal," he added modestly.

They'll be able to include numbers from the new album (released this week and already collecting gold discs on advance orders) titled "Old New Borrowed And Blue", and a new single which should be ready by then. The single won't be taken from the album.

### Size too big

The business of singles and recording and shows seems a million miles away from the room we're in. If it wasn't for the guitars leaning against the wall, you would never guess that the occupants of the house had anything to do with music. But there's the enormous speakers at either side of the record player; stage size speakers practically. And the large cars. Everything seemed to be a size too big for the council house, but it's made no difference to the attitudes that are held inside.

"We ain't got to impress anybody. We don't need anybody. We can make million selling records anytime of the day, you know what I mean. And the fans buy them because we're real. I've knocked around all my life. I go away and enjoy it, but I come back here and I enjoy it more."

"But there's not many places we can go. You can't really walk the streets round here. If we go out we have to go somewhere sort of exclusive for a fairly quiet night, you know. We don't do it to be flash, it's the only convenient thing we can do. We'd sooner go up the road to the pub and have a drink, but we'd get hassled."

Dave Hill doesn't look that out of place back home. De-nuded of his silver pants and space age jackets, he looks quite normal. He still has the extravagant movements of the showman he is onstage. His arms flail to emphasise a point and he's restless. He moves around from the sofa to the floor while he's talking. His ordinary clothing is decorated only by rather noticeable jewellery. And he still wears stack heeled boots which disguise his lack of height. But anything he lacks in stature, he makes up for in personality. Besides which, he has one of the best known faces in the country and his band have been voted Best British Group and Best Live Band in the Disc Poll for the second year running.

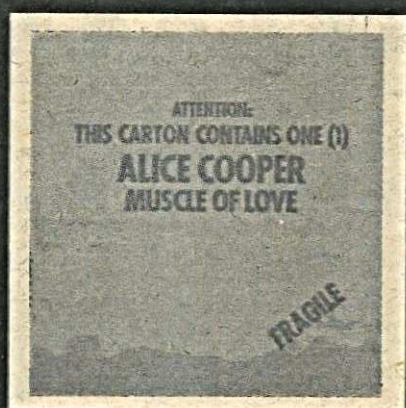
## Rosalind Russell



# ALICE COOPER

## THE 'TOP INTERNATIONAL GROUP'

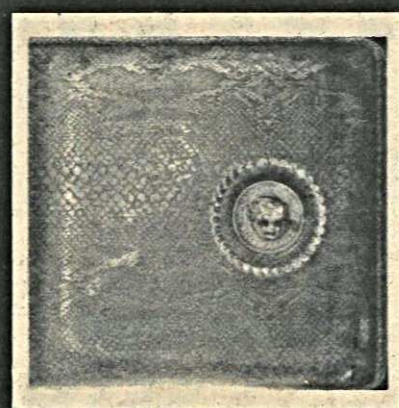
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**LOVE IT TO DEATH**  
K46177

FROM WB WARNER BROS



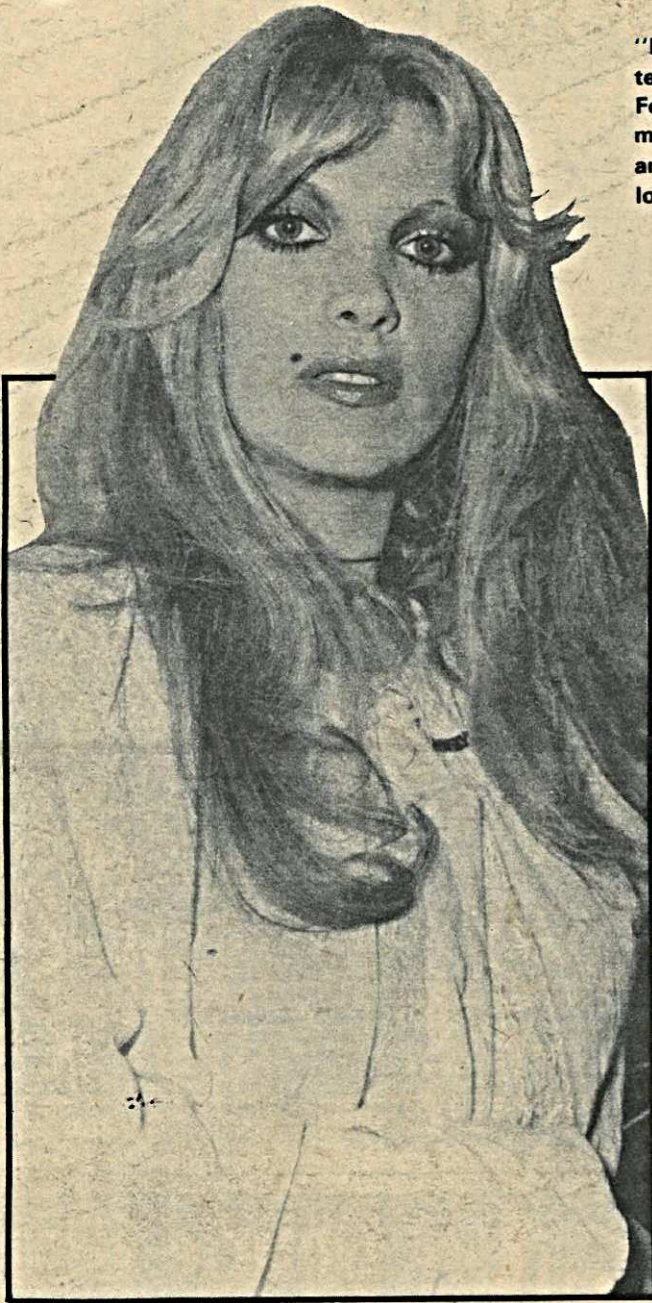








# Lynsey's wildest dream comes true



"I JUST don't know what to say. Of course I'm absolutely knocked out at being chosen as your Top British Female singer, but it's all come as a complete surprise to me. I never expected it — even in my wildest dreams — and they can be pretty wild sometimes," confided the lovely Lynsey De Paul upon hearing the news.

Lynsey's selection made her palm trees pretty chuffed too! Olive, Fred and baby palm tree Percy rippled with delight at the thought of their mistress's success, although Fred has contracted a brown leaf due to his uncontrollable excitement. Lynsey is now doubling as nurse and songwriter.

"It pleases me as an artist to think that enough people like me sufficiently to vote for me. The whole thing is still sinking in — I still can't realise that it's happened," said Lynsey.

## Singles

It's two years now since she first slipped into our charts with *Sugar Me*. Since that time her singles success has been pretty thin, with several offerings — *Gettin' A Drag*, being one example — doing little to elevate her. It was during this time that she brought out an amazingly good album "Surprise". Each and every track was an absolute gem. It was filled with a multitude of kitchy "Ooohs", "Ah's" and "Boo Hoo Hoo's", which are all a very important part of her make-up. They are sincere, ask any of her palm trees!

In the past, Lynsey has written a tidy few hits with her songwriting partner, Barry Green — alias Barry Blue — but until recently she's failed to find consistency in her

songs and, naturally enough, in chart success.

Happily, last year she sprang back into life with a song based on personal experience. *Won't Somebody Dance With Me* lifted her right back to where she'd previously been with *Sugar Me* and since that time things have looked better and better for her. It now seems that Lynsey's found her direction and is now pursuing it in red hot manner.

"At the moment I'm just in the middle of recording my new album. From the sessions we're planning to choose the single, which'll be one of two that I've written. The first is another romantic song entitled *My Man And Me*. It's more in the vein of the last one and I can't make up my mind if that's the right thing to do. The other I wrote with Barry — It's a very Phil Spectorish thing called *Ooh I Do*. Oh! It's really hard to choose the right one.

## Direction

"That reminds me, I've just written a song with Barry which he's going to record as his next single. It's called *School Love*, and it's... well, fantastic!" Lynsey explained with an abundance of enthusiasm.

This year will see Lynsey developing her style to

accommodate live appearances.

"I get very confused over things because I keep changing my style without knowing that I'm doing so, but I'm just beginning to get things straightened out. Now, at last, I know exactly what direction I want to take.

"Around late May, early April, I'll be doing some live concerts. It all came about because Roy (Wood) is planning a few gigs and asked me if I'd like to be his guest. What we're planning to do is for me to be backed by Wizzard. It should be a lot of fun and I'm looking forward to it greatly.

"I definitely think the day of the singer/songwriter is fast

closing. People these days are wanting to be entertained, so that's what I'm hoping to do — entertain people. As far as I can see, just bringing out singles isn't sufficient these days. People will only buy them if they like the song, so in order to build up a following live concerts are essential. I'm now taking performing seriously, because I can appreciate just how important it is."

## Album

At the moment though, the new album is the most important project. I asked her what kind of album we can expect.

"The album will be lots of different songs — like the last one. I'm going to have to get a producer to help me, because I'm a bit worried about the presentation side of it. Presentation is very important. My changing moods don't help. Sometimes I feel all coy and girly and other times a bit like Mae West — 'Come up and see me sometime', type of thing. I guess I'm a cross between Marilyn Monroe and Mae West," confessed Lynsey.

There are a lot of plans looming in Miss De Paul's future. America and Japan are to be visited this year — and who knows where after that.

Whatever, this year looks very exciting for Lynsey — which makes her position as Britain's Top Female Singer a worthy one.

**Michael Benton**

**DISC  
MUSIC  
POLL  
AWARDS  
74**

# Diana rules supreme

IT TAKES a worthy set of readers to select Diana Ross as their Top International Female Singer. She is without doubt the greatest lady singer to come from the ever-outstanding Tamla Motown stable — no mean achievement when one considers the talents of the artists that have been with the label.

Diana's rise to fame and fortune started after the Temptations — then called The Primes — formed a female splinter group — The Primettes. The name was short-lived and in 1964 they became the Supremes, which in those days featured Diana, Mary Wilson and Jean Terrell.

Motown in those days was based in Detroit and just embarking on what was to become a decade of brilliant commercial music, creating in its wake a worldwide appetite for Black music greater than anything the music business had experienced before. Legendary names like the Four Tops, Temptations and the Supremes were to lead the way, while Motown developed younger talents like Little Stevie Wonder.

Forming a partnership with songwriters Brian Holland, Lamont Dozier and Eddie Holland the Supremes accumulated 11 gold records in their first two years with songs like: *Stop! In The Name Of Love*, *I Hear A Symphony*, *You Keep Me Hanging On*, *Baby Love* and *Where Did Our Love Go*.

It was no easy achievement, but already one particular star was being born out of this terrific wave of success. Soon the Supremes were being billed as Diana Ross and the Supremes, as she perpe-

tually took over more lead vocals on singles and during concerts.

By late 1967 it became clear that Diana was outgrowing the Supremes and pressures were pulling her towards a solo career. An impending split was on the cards for years but it never actually materialised until January 1970. Since that time, the Supremes have lacked chart success, while Miss Ross has gone from strength to strength.

## Biggest challenge

Her solo ventures have included five stunningly beautiful albums: "Diana's Greatest Hits", "Diana Ross", "Everything Is Everything", "I'm Still Waiting" and "Touch Me In The Morning". Several singles have whispered their way into the charts and assorted cabaret dates have done much to enhance her career.

1972 saw her embark on what was probably her biggest challenge to date. Diana was chosen to play Billie Holiday in the film, "The Lady Sings The Blues". Her portrayal of Holiday's life with all its happiness and tragedy has led

to wide acclaim for her acting abilities.

When the film was released in March of last year Diana paid one of her rare visits to London for its premiere, staying only long enough to meet her commitments, before flying back to America to rejoin her family. Her album of that time, "The Lady Sings The Blues," has since swept into the charts, proving that it's not only her acting that made the film.

Since that time we Britishers have had only records to satisfy our large appetites for Diana, but in spite of this she's still managed to clinch the majority of votes.

The question now is — where does our first lady go from here? Films obviously must be involved in her future and, of course, Motown will doubtless put out many new songs from her. But it would seem that Miss Ross has very little left to achieve. Her talent speaks for itself and it's my guess that this alone will prompt her to continue striving for the success she's had for the past ten years.

Winning Poll Awards are nothing new to Diana — she's been doing it regularly every year since 1964 — but results like the one she's attained in Disc this week still give her just as much pleasure and satisfaction as the first one all those years ago.

**Michael Benton**



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**VOTING ME**

**1st TOP MUSICIAN**

**2nd TOP SINGLE —"See My Baby Jive"**

**6th TOP SINGER/SONGWRITER**

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**HOPE TO SEE YOU ON THE FORTHCOMING WIZZARD TOUR**





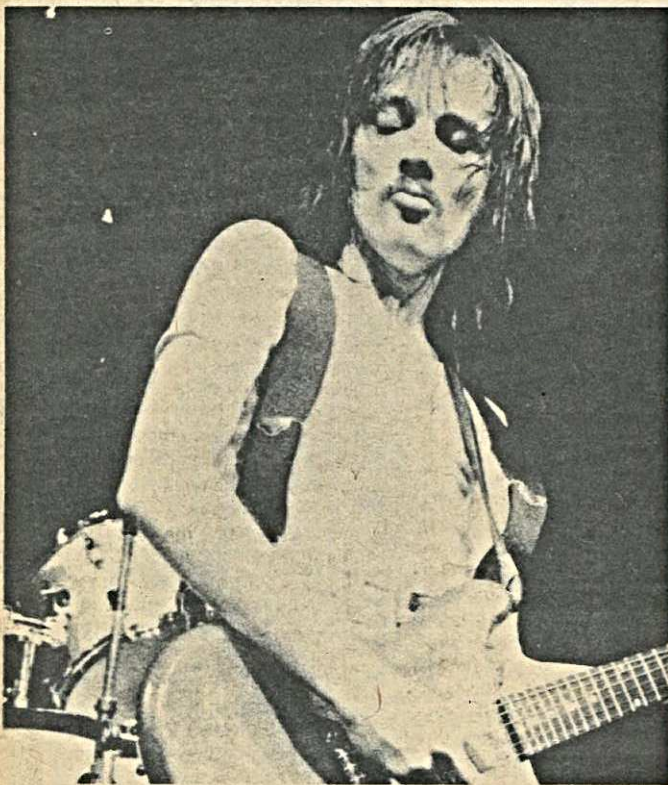


# DISC NEWS

**THE BEST, FIRST**



## NO MORE OSMONDS RECORDS?



THE OSMONDS as a group may not issue any new records in the foreseeable future. No new recordings have been issued since "The Plan", recorded almost a year ago and now that LP's successor, recently completed in the States, may be held up indefinitely because of legal problems.

Polydor press officer, David Hughes, told Disc this week "I have had vague details that the Osmonds are planning legal proceedings against MGM, but I cannot say more than that."

"The Osmonds' next album has recently been finished, but I don't think they've even yet put a title to it. We are currently awaiting the tapes. When we get them is anybody's guess."

There appears to be no question of old material being released between now and the time the legal difficulties are resolved.

Said Mr Hughes: "I don't think they have any previously unreleased material that is being considered for future release."

## HUMBLE US TOUR

HUMBLE PIE fly to U.S. this Friday to start a month-long tour. Their next album "Thunderbox", recorded before Christmas, is out February 22 on A&M

Meanwhile a solo album from Steve Marriott and Greg Ridley, assisted by former King Crimson horn player Mel Collins, is being finalised. No release date is fixed.

A British tour is planned for the summer.

## Nude ELP nicked in US

MEMBERS of ELP were arrested in Salt Lake City last week. Greg Lake and others are reported to have gone swimming in their hotel pool in the nude. The police were called and they were whisked off to the police station where they were released on a hundred dollars bail. Each was later fined 75 dollars and got a spanked bottom from the police.

ELP later invited the police to their concert which was attended by 8,000 people.

## Queen single

QUEEN have a new single February 25, titled *Seven Seas Of Rhye* taken from their forthcoming album *Queen II*, due mid-March. The band also begin a British tour shortly (see dates).

## Ch-changes

DISC'S new Assistant Editor is Andy Blackford, formerly Assistant Editor of *Music Star*, the weekly pop magazine, and before that, lead guitarist with the group *Spreading Eagle*, before deciding that life on the road was not for him.

And Rocket Records claim one of our staff. Leaving this week to join Elton's record company is Features Editor Caroline Boucher.

## Geordie's album delayed

GEORDIE'S second album titled "Don't Be Fooled By The Name" originally set for release last November, has been delayed for the second time. Because of vinyl shortage release was first put back from November to February 14, Valentine's Day. Now the three-day week has necessitated the LP being put back once again and it will now be released April 5 to coincide with the start of the group's Spring UK tour.

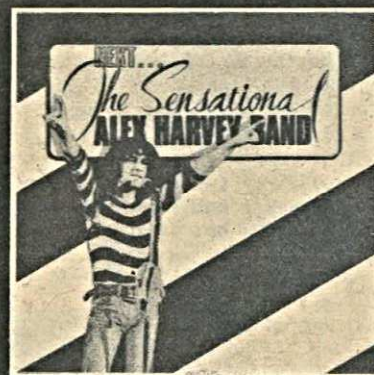
In the meantime Geordie leave Britain tomorrow (Thursday) for concerts and TV in the far east.



## THE FAITH HEALER

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5 Star single from  
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and  
The Band**



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# DISCO NEWS

**THE BEST, FIRST**

"NEW SEEKERS QUIT" headlines, splashed all over the national papers last week, are now old news, but we've decided to devote a whole page to the famous five to bring you the FULL STORY with behind the scenes information on how the split came about PLUS interviews with each member of the group on their future plans. Since they are all planning solo careers they've all got plenty to say and we analyse their chances of future success.

# THE SPLIT

THIS HAD been on the cards for ages, writes Ray Fox-Cumming. As much as a year ago the group were discussing among themselves how long they would want to continue, but matters did not come to a head until just before Christmas when Eve told Seekers' manager David Joseph she wanted to quit. Here Eve takes up the story:

"When I told David I wanted to go solo, he asked me what I thought the rest would want to do and I told him that I thought it was unlikely that Lyn would want to have another girl in to replace me but that she and the boys might well want to continue as a four piece.

"He and I then joined the others and he told them I wanted to leave. It was then that Lyn said she also wanted to quit to pursue a solo career. That was the beginning of it.

"Then the boys got together and decided that they neither wanted to get two new girls in to replace us, nor did they want to continue as a trio so we decided to disband altogether after our British tour commitments ended in May.

"We could have continued as a recording band only I suppose, but we felt that if we were to pursue solo careers we would need to devote 100 per cent of our energies to them and that having New Seekers' records coming out for evermore would only get in the way of our efforts as individuals."

AS A STUDIO recording unit The New Seekers are already finished. They cut their last tracks as a group on Tuesday and these will come out on their final studio album, to be titled, ironically, "Together".

Apart from the album, the group have a stockpile of singles — perhaps enough tracks for as many as six. Whether or not they all appear will be largely up to The New Seekers management. Obviously there will be pressure on the management not to protract the group's recorded output far beyond May when they cease live appearances.

The group's last ever concert will be at London's Rainbow on May 5 and the whole concert will be recorded for a "live" album. Lyn says: "I hope it will come out with all the lumps in throats and everything, for though it's a traumatic experience, that's what a 'live' farewell album is all about."

## THE FINAL DAYS

THE New Seekers are in no position to retire altogether. Despite the huge fees their public appear-



ances have commanded and the vast number of records they've sold throughout the world, none of them has become rich.

Eve: "It's true that we have earned a lot of money, but we have not become particularly wealthy. We have nice homes but that's about all. You see, our expenses have been terrific and at the moment we're looking into that to see why it was so. Recently we've been making certain economies like dispensing with limousines and driving ourselves to concerts in a van with the purpose of having as much financial security as possible after the British tour is over."

## THE FUTURE



For MARTY KRISTIAN: "I have quite a number of songs written that have never been recorded — at least enough for one album, so I shall probably concentrate on recording those and writing more songs at first. "In the past I've written songs with both Paul and Peter. I'm sure we'll keep in touch and I'll expect we will continue to write together in the future. "I'm sorry I can't tell you much else about my plans be-

cause they are not very far advanced. Between now and the end of our last tour, I shall be collecting my thoughts and making plans for the future so that I can start straight in."

PREDICTION: Marty has formulated his plans less perhaps than any of the others, but he is the shrewd one of the group. Least likely to be more ruled by his heart than his head, he will probably be quite happy to bide his time until he's absolutely certain he's onto the right thing. But he is surprised if he doesn't have a solo hit single this year.



For PETER OLIVER: "I've been in more groups than any of the others. None of them have been in more than two, I've been in five and never want to be in another again.

"I'd decided 'no more groups' before I joined The Seekers, but when the offer came along it was too good to miss. I've enjoyed it and am obviously very disappointed that it's come to an end.

"I'm interested in a solo career working with my own backing band. I've had my own group before and I know how you end up being very responsible for them. I don't want to be in that situation again, so my first need will be for a sympathetic manager who is interested in what I want to do and will take much of the res-

ponsibility of running a band for me.

"I'm not aiming to be a Sinatra. Neither am I aiming to be a weenybopper. Ideally I'd like to appeal to fans between the ages of 12 and 25 and I want to do a very theatre kind of act with a heavy, moody atmosphere.

"I've played guitar now for 13 years and while it would be impossible for me now to abandon it completely, I'd like to leave it on one side more often in future to give me more freedom to move around."

PREDICTION: The British music business has been looking among solo artistes for an answer to David Cassidy for months. Peter Oliver could well be that answer as anyone who's seen his Seekers solo spot doing *Brother Love's Travelling Salvation Show* might well agree. With the right band and the right material he could be enormous.



For PAUL LAYTON: "I come from an acting background, so it's quite possible that I may get back into that. I see myself being around in entertainment generally, rather than music specifically.

"At the moment I am in the process of writing a musical with Liz Sacks, who has co-written in the past with Lynsey De Paul. Several songs are

already finished and the theme is pretty well worked out though I don't want to say anything about it yet, since by the time it's completed we may have changed it out of all recognition.

"It's possible that I may take a part in the musical myself or get involved in the production in some way.

"Like Marty, I'm open to offers.

PREDICTION: Paul, nicknamed Polly by the band on account of his obsession with the Monty Python "Dead Parrot" sketch, is the least likely of the five to make a solo career on vocal abilities alone, but since he's more of an all round entertainer than the other two male members of The Seekers, he's quite likely to turn up successful in variety programmes. The musical sounds interesting as well.



For LYN PAUL: "I'm a bit annoyed that one of the national papers said that I wanted to be like Liza Minelli, because the way it was put people are going to say 'who the hell does Lyn Paul think she is?'. I only said that to try to give the reporter some idea of the kind of act I'm aiming at.

"Later this year I'm going to do six weeks' cabaret and my big ambition is to star at the

### Talk Of The Town.

"I shan't be doing standards because I don't want people saying 'Look there's Lyn Paul doing so-and-so's song'. I shall have to find songs that will become identified with me. Of the Seekers' songs I'll only consider doing the two singles on which I've sung lead.

"Since I'm trained as a dancer, dancing will obviously play a large part in my act and I shall have to bear that in mind when I'm looking for songs."

PREDICTION: Lyn looks set to become one of the greats of the British cabaret circuit. She's a natural comedienne and her humour extends to her dancing, which has played a vital part in her solo spots with The New Seekers. Since she's worked as a solo artiste in the past she knows the ropes. Now, with the help of the publicity she's gained through being a member of the group, her future career looks certain to be a success.



For EVE GRAHAM: Eve already has a solo album of standards in the can "but I don't plan to release it in the near future. I'd much rather put it out as, say, my third album. The management have other ideas though, so I can't say for certain that it will happen that way.

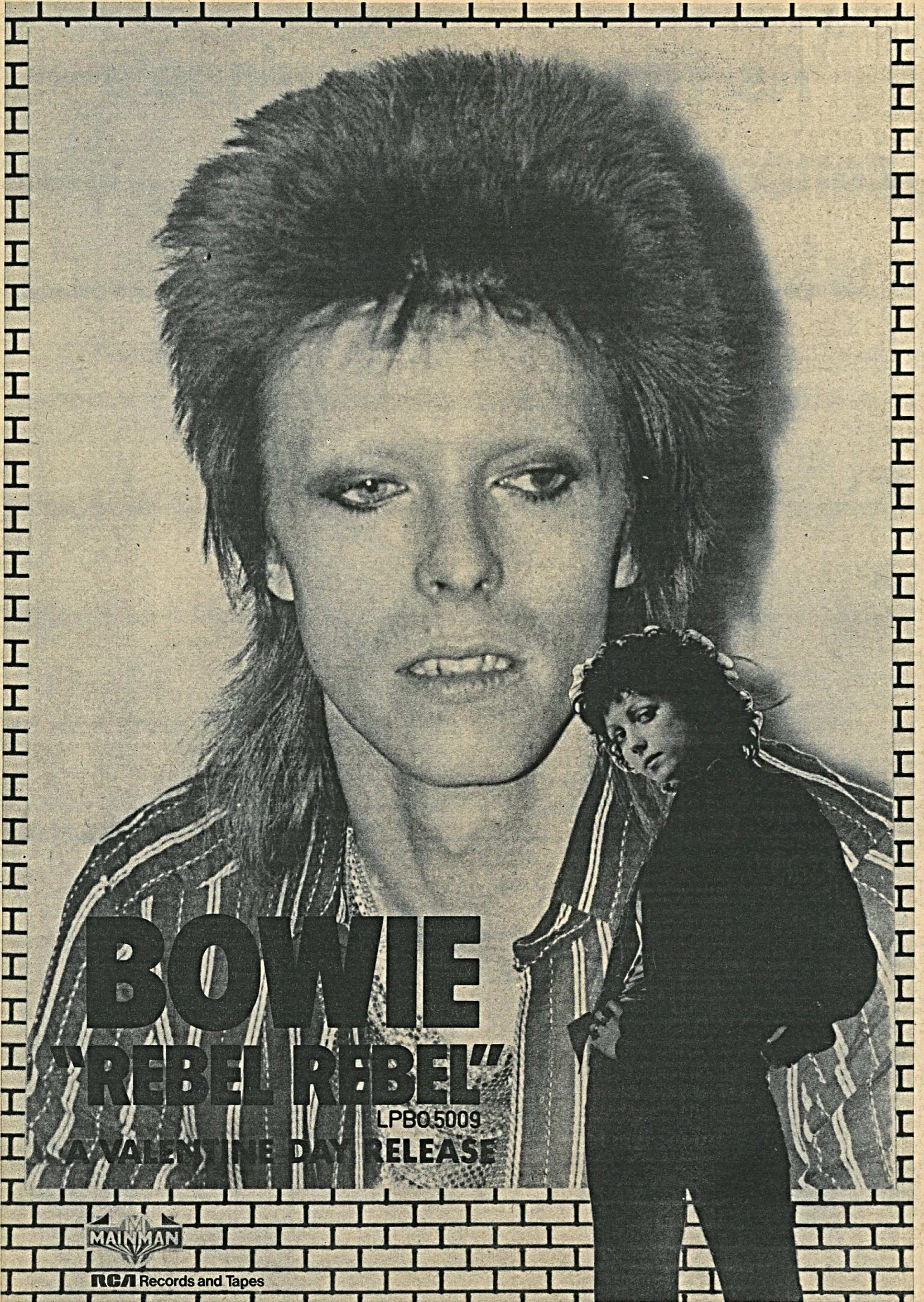
"Unlike Lyn I've never worked solo before and it's only having been in this group that has given me the confidence to want to do so now. I particularly want to work in America, though I don't think I'd want to spend all my time there.

"Initially I shall be looking for songs and working up an act, which as I say will take me longer than it would for Lyn since I've never done it before. I'm not at all sure yet how it is going to work out.

"I'll be looking for strong ballads — the sort of thing Dusty Springfield has recorded."

PREDICTION: Eve's lead vocals have given The New Seekers several of their biggest hits and there's no reason to suppose that she won't find equal success on her own. A great deal will depend on whether she manages to get her hands on the right songs, but as a cabaret artiste she need never be short of work.





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# 'As far as Marmalade's concerned, I have no regrets whatsoever about leaving'

"I'M a selfish bastard. I don't trust people with my music. It's as simple as that." That's Junior Campbell for you — no messing about, no beating about the bush as he gave his reasons for pursuing a solo career.

"When I make a record, it really is me. I arrange the songs (for an orchestra if necessary) and I follow them right through to the end. I know there's a good argument against that approach — that a musician needs the detached and disinterested viewpoint of an outsider to prevent his work getting too introverted and personal. Well, I can't deny that. I can only say that, at the present time, I'm enjoying being alone so much I won't let anybody else interfere. And I don't think my music's suffered yet as a result."

There can be no doubt that Junior is a happier man since his split from Marmalade, but I asked him if, secretly, he didn't miss life on the road and the common sense of purpose that comes from membership of a group.

"As far as Marmalade's concerned, I have no regrets whatsoever about leaving. Look at them now. I honestly don't think they know where they're going. Graham's got back together with Alan Whitehead,

and they've called themselves Vintage Marmalade. Dashing about playing *Ob-La-Di* as far as I can make out . . .

"As for Dean, he needs a song writer. Every band's got to have somebody who's prepared to lead the way musically. They just haven't got anybody to provide a musical direction."

"It's a great pity about Marmalade. A lot of people put in a lot of time and hard work to make them what they were — and it all disappeared overnight."

"But yes, I would like to get back on the road. When I first went solo I didn't miss performing one bit. It never bothered me — even after the hit singles. I got lots of offers, but I turned them all down."

"My ideas started to change when I was making the album. By the time I'd finished it I was beginning to feel a bit restless just sitting at home."

"What really changed my mind was going to see Stevie Wonder at the Rainbow. He completely

knocked me out, and I thought maybe I could do that to people. So if I get a decent buzz from the new album and a couple of hit singles, I'll get a band together and do some gigs."

"My problem is, I'm s—t scared. So I think maybe if I left it for a while I could always go on and do my hits. You can always hide behind hits if the worst comes to the worst."

Despite Junior's much-publicised course of study at the Royal College of Music, his singles have remained uncompromisingly unacademic and commercial.

"Yes, well, good music doesn't have to be weird-sounding and obscure. The sound I try to capture is almost that of Black soul music. And it tests my knowledge of harmony and arrangement to the utmost, believe me. As often as not, I find myself arranging a verse for 15 instruments

— and even if the tune is basically a simple one, that can be a real teaser."

"In any case, there's nothing wrong with being commercial. It just means a lot of people like you. Like they're always putting Mud down for releasing 'commercial junk' like *Tiger Feet*. But even if it wasn't a good record — which it is — I wouldn't blame them for recording it. If you've

been working for six years or so, sweating your guts out for nothing, you're desperate. You want a hit more than anything else in the world. I know — look at *Ob-La-Di!*

"But I will say one thing. If groups like Mud and Sweet want to last and make a real impression on the music world, they've got to broaden their horizons. They've got to im-

prove musically and impress all kinds of audiences they're not getting through to at the moment. Marmalade did it with *Rainbow*. After that single, we started winning real musical respect."

Which artists in the current scene win *his* musical respect?

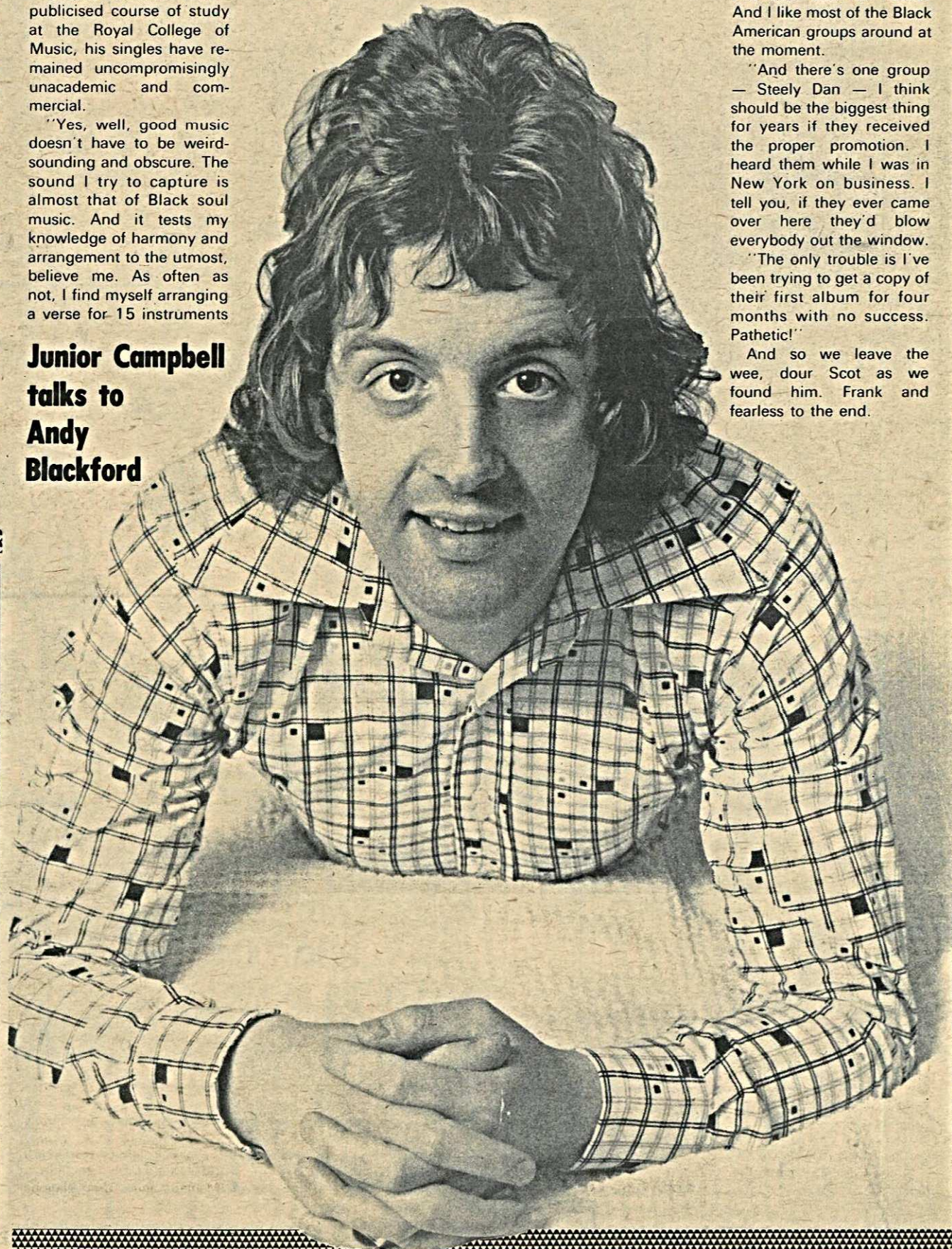
"Stevie Wonder, obviously. I think he's the most amazing performer I've ever seen or heard. And I like most of the Black American groups around at the moment."

"And there's one group — Steely Dan — I think should be the biggest thing for years if they received the proper promotion. I heard them while I was in New York on business. I tell you, if they ever came over here they'd blow everybody out the window."

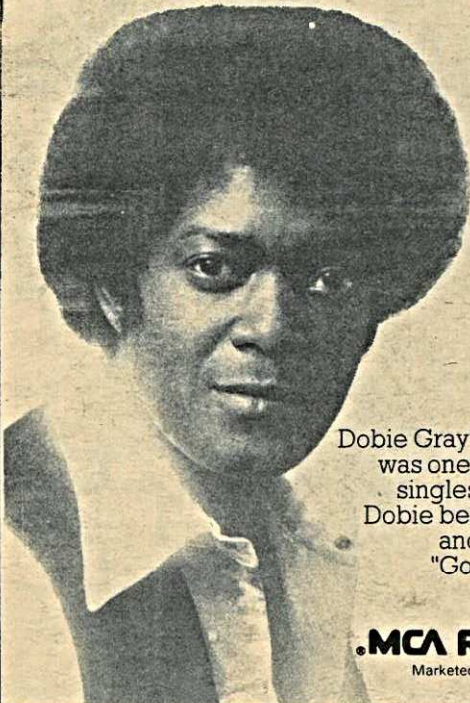
"The only trouble is I've been trying to get a copy of their first album for four months with no success. Pathetic!"

And so we leave the wee, dour Scot as we found him. Frank and fearless to the end.

## Junior Campbell talks to Andy Blackford



## Dobie Gray 'GOOD OLD SONG'



Dobie Gray's "Drift Away" was one of the classic singles of 1973. Now Dobie begins 1974 with another winner—"Good Old Song". MCA 112.

**MCA RECORDS**  
Marketed by EMI Records





# Dana Gillespie

IT WAS at the recording of David Bowie's NBC TV special at London's Marquee a few months back that all heads turned to watch a singularly striking lady wending her way from the bar to the auditorium. The first things that caught everyone's attention are displayed in the picture above. The second was that the lady was having great difficulty in setting one foot after the other with any degree of certainty.

Some dude, fortunate enough to be acquainted with her, stepped up with a "Hello, how are you?" The lady stopped in her tracks, smiled at him with infinite sweetness and replied in purring tones, "Standing . . . just".

"Ooozatt?" I asked eagerly, dazzled by the lady's style.

"Dana Gillespie," came the reply.

So that was her, the lady with a *passion* for gold, expensive furs, black underwear (aaargh) and hot fudge sundaes and a mere passing fancy for stuffed birds and dead snakes.

Of course, she wasn't born just plain ol' Dana Gillespie, no sir. She's Dana Richenda Antoinette de Winterstein Gil-

lespie, only they don't put all that on record labels 'cos there's a national shortage of whatever - goes - into - printing - ink.

She was David Bowie's first girlfriend. He was 16, she was 14 and he used to "pick her up from school" and carry her ballet shoes. They're still good mates: Bowie did her a favour

by getting his manager Tony De Fries to add her to their stable. Now she's got this amazing single cut called *Weren't Born A Man*, which as far as I know hasn't been banned by the Beeb yet but won't get played all the same 'cos it's rude. There's an album to follow, and when that's out, apparently she's going to give interviews, which will be much more fun than this drivel dragged up from handouts.

Until that time we can't tell you if she's going to do any concerts, form a band or any such gems, because we just don't know. What we do know is that she was in "Catch My Soul" and "Jesus Christ Superstar" on the London stage, will soon be seen in Ken Russell's film on the life of Mahler and The National

Theatre's production of "The Tempest". For the time being, folks, that's it. Isn't that enough?

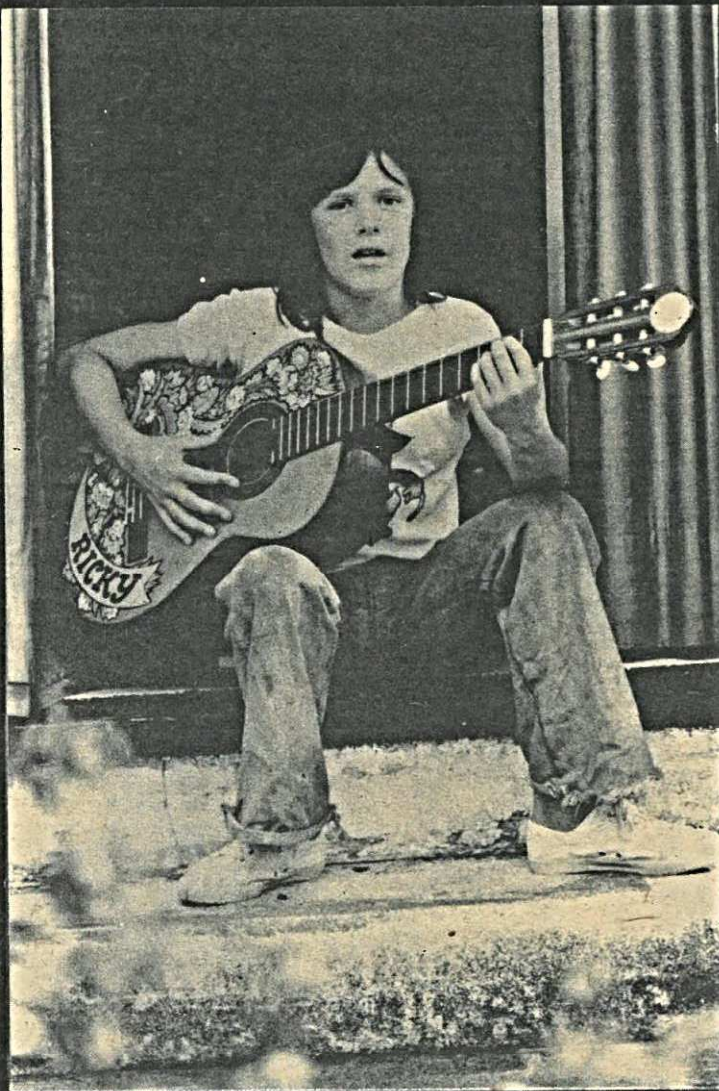
**Ray  
Fox-Cumming**

**TOPICS**  
A quick look at new names of today

**David Bowie's first  
girlfriend has a passion  
for gold, expensive furs and  
black underwear**



# RICKY WILDE



**NEW SINGLE**  
**"MRS MALINSKI"**

**Available Now**

**UK 59**

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**LULU'S** come a long way from the tenement blocks of Glasgow. Inside ten years she's risen from plain, precarious pop singer status to BBC family favourite and international star, taking in on the way, a spot of film acting and live theatre work.

"I consider myself to be very lucky to have got where I am today, because there's plenty of singers in Scotland who're far better than me. I guess I owe an awful lot of my success to my manager, Marian Massey — she's really guided me to where I am," said a thankful and very grateful Lulu as we chatted over coffee last Thursday.

Her early days in Scotland are still very close to the heart that makes Lulu tick. She recalls with fondness her exhibitions of singing on trams and tenement staircases, which she says caused her mother vast amounts of embarrassment.

"You know, everybody seems to think that if you're raised in a place like Glasgow, then you're poor and have to be pitied. I didn't come from a poor family — we were just comfortable — never ever rich though. It was and is a tough environment, but it undoubtedly helped me in my business.

"I regard this profession purely as a job. It's pure hard work and the only reward is hearing the applause of an audience. I'd do it even if I didn't get paid. Luckily, I've always had a mind of my own and that's important because there are always people who tell you you're great when you're lousy, but I've always been aware of how good or bad I've been and I've not let praise go to my head. I always listen to criticism though."

Little Marie Laurie was destined to be a singer. Even when she was nine she was singing and at the age of 13 was fronting a rock and roll band called the Bellrocks. "My mother went through terrible agonies during that time, but she never tried to stop me because she knew that I'd do it sooner or later," she recalls.

As Lulu combined school-days with rock and roll evenings, so her appetite for music developed and it's still developing today. When she was 14, a local disco group, the Glenn Eagles were looking for a girl singer and Lulu landed the job.

"I used to sing all of Brenda Lee's songs in those days. I really got turned on to the music scene and eventually started to go and watch other bands. Alex Harvey was like Scotland's answer to the Beatles and one night I went to see him play. During his set he played a number called *Shout*, it knocked me out so much that I decided to use it in the stage act.

"The next thing I know is that it's my first single. EMI turned me down and eventually Decca signed me up. I really did pinch the song from Alex and it's a bit of a shame that he didn't get some of the credit, but I'm glad to see he's now coming up again," confesses Lulu.

The Glenn Eagles at this point changed their name to the Luvvers and together Lulu



and the band toured non-stop for four years. During that time, hit single followed hit single and that led to her acclaim as being the new Cilla Black. Then during a tour of Poland, the group and Lulu split up.

"Those four years were really hell. Not only was the travelling intense, but the places where we used to have to stay (always boarding houses) were always so cold. Then at gigs I'd have to change in the ladies' toilet and eventually I really did begin to feel mucky. Looking back, I don't know how I managed to do it. I don't think I could go back and do it all over again," she says.

## LUVVERS

Her connections with the Luvvers is now far from her mind, although the memories of those arduous days still linger on. But why did she break away from them?

"I was getting all kinds of offers to do things on my own and I just felt that I wanted to spread my wings a bit. I love doing something new. I didn't discard the group, in fact, I was very loyal to them."

From then on Lulu was on her own. It was a make or break decision, but as many believed at that time, Lulu's voice had still to be heard and recognised. From Decca she moved on to Mickie Most's hit making stable of artists who included at that time, Donovan and Herman's Hermits. Under his direction she had a bevy of hit singles with songs like *I'm A Tiger*. From there she progressed to Atlantic Records and to the direction of people like Tom Dowd and Gerry Wexler.

Nineteen sixty-eight was a pretty big year for Lulu, with her screen debut in *To Sir With Love*. Her single blasted to number one and overnight she was a big star in America. From the stunning success of that one, offers rolled in from all directions for her to make other films, but since that time there's been nothing. Why?

"Well, I'm just waiting for Hollywood to wake up," she says, jokingly. "No, to tell you the truth, every film offer that followed had exactly the same kind of script and I just felt at that time that I couldn't do the same sort of thing again and again. But I haven't left off

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# DISC MUSIC POLL AWARDS 74

TOP MALE VOCALIST (BRITISH)  
TOP MALE VOCALIST (INTERNATIONAL)  
TOP SINGER/SONGWRITER  
TOP SINGLE: JEAN GENIE  
TOP ALBUM: ALADDIN SANE



**PORTRAIT GALLERY SERIES: DAVID BOWIE**

# DISC



Voted by Disc readers—Top L

Slade's N

# OLD NEW BORR





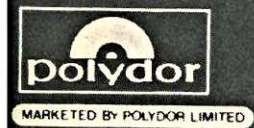
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BARN PRODUCTIONS







# Lulu's Back In Town

Is there anything  
between her and David?

'He's very masculine  
and intelligent,  
but no.'



close to my family. My mother was very upset when I left home, because she thought she'd lost me and in the early days it did put a lot of strain on our relationship. Now, as time has progressed, we've grown closer, although I don't look upon her as a God, but as a very good friend."

But now she's back in London and working her way through television appearances like "Top Of The Pops" and doing cabaret dates. She's just completed a week-long stint at a club in Southend. Since her separation from Maurice, her brother Billy has taken up residence with her.

While she now looks to the future, she is still in the process of realising just what has happened to her since the days when she left Glasgow and headed for London.

"It's still like a dream. If anyone had asked me at the beginning of my career if I'd still be around in ten year's time, I would have told them no. Now, all I'm hoping is that I can continue for another ten years."

Already plans are afoot to ensure that she is.

"I'm seeing David tonight and we'll be discussing plans for a follow-up single to this one. I think a contract has been signed, but I'm not sure. I do know that David wants to record an album with me, but time is going to be a great problem."

"At the moment he's recording a new album and he called me the other night to tell me that he's got a couple of tracks which might be suitable for me, but I'll have to listen to them first before anything definite happens. I'd really like to have a hit album — it's about the only thing I've sort of failed on so far. I did actually bring out quite a good album a while back, but it didn't seem to get off the ground. It's a shame really because a lot of people seemed to like it."

"America is another place where I've got to go. People there still remember me as the girl from "To Sir With Love" and I always get good audiences when I play the clubs. I usually play Las Vegas," she informed me.

It's strange that so much of the Sixties talent is finding its way back into the limelight. With Lulu, we have a lady whose voice and talent has still to be fully exploited and without doubt there's nobody more suited to do the job than Mr Bowie. From a ravey night in Sheffield, to a quick recording session at the Chateau in France and now a much needed hit single for her.

Was there anything between her and David?

"He's very masculine and very intelligent, but no. My family call me the 'old lady of pop' and I suppose that's what I am — frightening, isn't it? To tell you the truth, I don't even know if David was or is a fan of mine," she concluded with a smile.

With that and a confession that she spent far too much money on clothes, she zipped-off to the dentist in the hopes of more needle time (yuk!). Me, I was left with just one thought — Lulu's Back In Town!

**MICHAEL  
BENTON**

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discussing plans with my  
television producer when  
David walked in. He invited  
me to dinner, but I had to re-  
fuse because I had this busi-  
ness meeting. Anyway, David  
went off to play his gig and  
when he came back, he, Mick  
Ronson and the rest of the  
Spiders were in the bar  
drinking. I came down and  
joined them and we eventually  
ended up around Mike Garson  
who was playing a piano.

"David offered to write me  
a song and I agreed. No more  
was said and we all proceeded  
to ball our heads-off while  
Mike played. A few days later,  
David telephoned me and said  
that if he wrote me a song,  
he'd also like to produce it as  
well. Wes Farrell agreed and  
we got together to find the  
right song. Mick got his guitar  
out and started playing *The  
Man Who Sold The World* and  
finally we agreed that it  
should be the single.

"When it was finished I  
never thought of it as being a  
hit, although I did like the  
song. Needless to say, I'm  
thrilled to think it's a suc-  
cess," says Lulu.

In a way, having a hit after  
four years may well present  
her with problems, although

she prefers to see it the other  
way around. Lulu is now  
being rediscovered by a new  
generation, who don't re-  
member her in those early  
*Shout* days.

"What I'd really like to do is  
get a band together — say a  
five-piece or something. It'd  
be nice to do some concerts  
for a change," she told me. "I  
wouldn't want to do it if it  
meant going back out on the  
road in the same manner as in  
the early days, but thankfully,  
I will be able to pick and  
choose where I play. Maggie  
Bell is a great friend of mine  
and she baffles me how she  
can keep going out on the  
road."

Lulu's association with  
Maggie stems from her  
childhood in Glasgow, Maggie  
lived just round the corner  
from her and it was common  
place in those days for Maggie  
to pop in and borrow a bag of  
sugar or something similar.  
Rock is Lulu's real roots and  
she confesses to digging  
bands like Led Zeppelin,  
which is a bit different from  
the image she puts over on  
the TV.

"Today's music is sensa-  
tional. The music is getting  
better all the time," she says.  
"A while back I got together  
with Maggie and we recorded  
a couple of songs — I doubt if  
they'll ever be released  
though. On the session was  
John Bonham of Led Zeppe-  
lin, Jack Bruce, Leslie Harvey,  
Maurice and my brother Billy.  
It was an incredible session,"  
recalls Lulu.

Was there any chance of  
both her and Maggie making  
an album together? I asked.

"I'd love to do one, but we  
are under contract to different  
record labels, so it would be  
difficult at the moment. Mag-  
gie, incidentally, has a new  
album released in a couple of  
weeks' time and it's absolute-  
ly fantastic," she says as an  
after-thought.

She sees her career as her  
only way of life. She says,  
"I'd really love to have chil-  
dren, but I don't think I could  
ever face just being a mother  
in the home type. I need to be  
working at something. I guess  
that's why I'm always feeling  
tired. I'm one of those people  
who needs plenty of sleep. As

a person, I'm beginning to  
develop an understanding of  
myself. I've come to believe  
that money doesn't make your  
life and that it won't buy  
everything. Health is the most  
important thing to any indivi-  
dual and the ability to enjoy  
whatever they're doing.

"I've been looking for  
peace of mind and I'm now  
beginning to find it. I try not  
to become involved with the  
material things in life, but  
that's pretty hard when you're  
in my kind of position," she  
says.

Although these past years  
have garnished her with more  
than a fair share of success,  
Lulu's known the heartache of  
a broken marriage and the  
things that hurt a person's  
person. She shared the grief  
of Les Harvey's death with  
Maggie Bell in a way few of  
today's performers could  
manage. Her natural warmth  
towards people — be they  
fans or work buddies is always  
an outstanding part of her  
personality and has led to her  
astounding popularity both on  
and off stage.

"I've always been very



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# Bowie gives us so much satisfaction

**BOWIE** — "Rebel, Rebel" (RCA LPBO 5009). Oh for a fraction of this man's talent! Here we have two superb tracks that should be at the top of the charts before you can bat an eyelid. Lyrically he's excelled himself — just listen to those words. Personally I prefer the flip-side *Queen Bitch*, but I can quite understand why it might have caused airplay problems. Without wishing to sound too sycophantic, before long we could find the charts so full of the work of D.B. and his protégés that there won't be much room for anyone else.

(Incidentally, I notice the label bears the legend "Bowie". Because he's so much of a star everyone knows his Christian name? Or is it an economy measure?)

## MARVIN HAMLISCH

"The Entertainer" (MCA 121). Great! Amusing, entertaining and outrageously catchy. This is going to be one of those fluke records like *Eye Level*, with the difference that it will prove much more acceptable to our generation than the other ever did. There's a ragtime revival now, and this was written by one of the masters of that particular style, Scott Joplin. Add to that the fact that it just happens to be the soundtrack of "The Sting" which is currently breaking all box office records. Newman/Redford fans are returning to see the film time and time again. I just don't see how this piece of music can possibly fail.

## LOU REED

"Caroline Says" (RCA APBO

0221). Now I really like some of Lou Reed's material, but I can't honestly see the point of releasing this as a single. It's certainly representative of his style, but just doesn't have that extra something. If this is a hit, that'll be because of the man's very unusual performance. Somehow I don't think so. I am now going into hiding before our resident Lou Reed freak strangles me.

## PAUL SIMON

"American Tune" (S CBS 1979). Listening to this single it becomes more and more evident who was the greatest influence behind the partnership of Simon and Garfunkel. The words are new, but this is so much like the material they recorded at the peak of their joint career that one could easily believe it to have been taken from one of those fine albums. This gentle melodic music with a message is still very much in vogue, so this single should notch up one more success for Paul Simon.



## Paul makes the new jet set

**PAUL McCARTNEY** — "Jet" (Apple R 5996). The album from which this has been taken is rapidly becoming one of the classic Beatle albums of all time. I wouldn't like to have had to choose a single from the material on "Band On The Run", although a personal favourite is undoubtedly *Let Me Roll It*, which is on the B side. Jet is representative of McCartney's talent — there's so much in it you don't know where to start. There are abrupt changes of melody and pace which make it a very unusual single. A hit, of course. And if I was one of the people who've tried to cover it, I'd give up now.

assume that's where his attentions have been concentrated. This new release is in the same '20s vein as his previous singles, but not quite so distinctive. However it's still a nice sentimental ballad that the mums will love. As the charts have proved, that sort of song often makes it big.

## DOBIE GRAY

"Good Old Song" (MCA 112). This is boring. I have come to that decision after listening to it several times. In fact I nearly fell asleep. Hit singles are usually memorable, even if your only positive reaction is to hate them. I've forgotten this already.

## EDGAR WINTER

"Hangin' Around" (Epic S EPC 2031). A happy, typically American sound that has a very cheering effect. It's catchy, with some nice harmonies and still a very pronounced rock feeling. For some reason the Americans seem to be better at reproducing this cheerful feeling than our native bands, and this is a fine example. I hope it's a hit — it could brighten the Top Thirty considerably.

## BOBBIE McGEE

"Nickels and Dimes" (EMI 2113). Oh dear, Bobbie's last single was a good commercial rocking sound. But this? Well, the lyrics are banale, and the backing sounds like a poor man's *Brown Sugar*. It does brighten up a little towards the middle, but if the last one couldn't quite make it I see no reason why this should.

## DEMIS ROUSSOS

"When I'm A Kid" (Philips 6009 463). Someone has spent a lot of money promoting this artist, even to the extent of flying a party of journalists abroad to see him. But for the single that's supposed to break him in this country, this is sadly lacking. At the risk of appearing supercilious, this just sounds Continental. And much of that style of pop is years behind our own. I just can't see this making it here. Totally unexceptional.

## GRUMPY

"Rule Britannia (We're Doing Our Bit)" (Decca F 13492). It had to happen. We just knew there'd be a whole batch of songs about the mess the country is in. And here's one by

"a group of highly talented people from the music business" known collectively as Grumpy. I've no idea who they are, but this is an amusing ditty that just may have enough novelty value to make it. It certainly wouldn't get anywhere on musical content.

## RICHARD & LINDA THOMPSON

"I Want To See The Bright Lights Tonight" (Island WIP 6186). A very unusual record, this — the sort of thing that makes you prick up your ears and listen. The couple are Richard Thompson (ex-Fairport Convention) and his lovely wife. Together they make beautiful music, with the help of what sounds like a full brass band. If this is played enough it could be a monster.

## YES

"And You And I" (Atlantic K 10407). Yes can make beautiful music. That is proved (if you didn't know it already) by this selection of tracks from "Fragile" and "Close To The Edge". Why they should chose to put out a single and why nothing from "Tales From Topographic Oceans" was used remains a mystery. But for those who can't afford their albums this is a fine "taster" of Yes's music. One word of warning: It plays at 33 rpm. Don't say I didn't tell you.

## HURRICANE SMITH

"To Maky You My Baby" (EMI 2112). It's a long time since we've had a single from Hurricane Smith — he's been doing so well in the States I

## School's in for Barry

**BARRY BLUE** "School Love" (Bell 1345). It's own-up time. I was totally wrong about Barry's last single, and I'm sorry. Now this one. Well... in these days of rock revivals this could be a hit. I don't like it, for some reason it reminds me of Cliff Richard's *The Next Time*, and everything is rather too contrived. Perhaps it'll grow on me — but I'm sure a lot of you will love it whatever I say.

### Rhymin' Eyemen

"Thomas The Rhymer" (Chrysalis CHS 2026). Another unusual single from Steeleye, this time produced by Tull's Ian Anderson. The words are traditional, and the whole feel of this record is vaguely Chaucerian. If the very thought makes you shudder, remember what a great job they did of a Latin chant. Forsooth, 'twill be a HIT.

# JAMBALAYA

THEIR NEW SINGLE

## CARPENTERS (On The Bayou)

AMS 7098

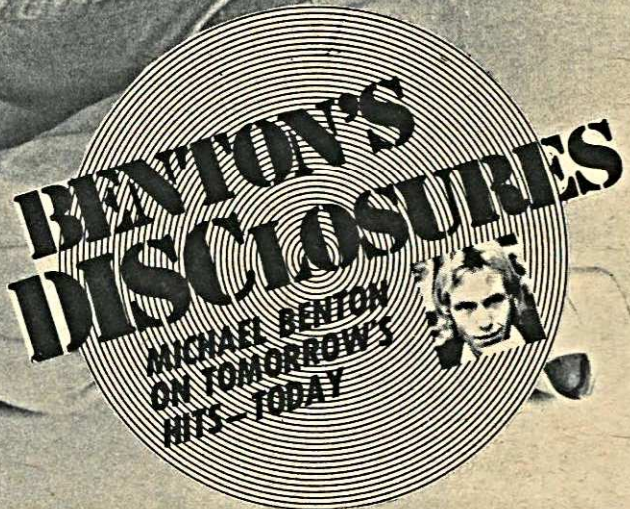


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# Linda does a sideways shuffle

LINDA LEWIS, one of our sweeter, but less recognised singing talents, has a new blast at the charts with a cute little song called, "Sideways Shuffle". Alvin Starbeak, rock parrot supreme is currently raving about the song, which is released by Raft records on February 22.



## Take care of Elvis

ELVIS PRESLEY, former lead vocalist with the now legendary Wombles (joke), has a new single released by RCA on March 1. The song sounds rather like another one of his dreary, yet tear-jerking ballads and is destined, without doubt, for a high place in the charts. Mind you, with a title called, Take Good Care Of Her, how can he fail.

## Mocking Carly

CARLY SIMON'S long awaited return to the singles scene arrives from Elektra on February 25, with the release of her Stateside hit, *Mocking Bird*. The song was originally recorded by Innez and Charlie Foxx and the McGill 5 many years ago, but this version, which features the talents of Dr John, James Taylor, Bobby Keyes, Klaus Voorman and Jim Keltner, plus of course, the production skills of Richard Perry, is FANTASTIC!

## Clodagh protests

CLODAGH RODGERS is one of those bubbling little ladies, like wot I fancy. Thing is, you can never tell what she's planning — like this time her new single, *Get It Together* is one of those protest type ditties referring to the state of this column, I mean the World. RCA release it on February 22 and from all accounts, it might just put her back into the charts. This is definitely the year for the ladies.

### ★ SNIPPETS ★ SNIPPETS ★ SNIPPETS ★

● **ELKIE BROOKS**, takes time out from her role in *Vinegar Joe*, with her new solo single, *Rescue Me*, which is released by Island soon.

● **GEORGE MELLY**, who looks set for a colossal year on both sides of the Atlantic, has a single brought forth from Warner Bros later this month. The title is, *Good Time George*, and it's bound to be banned.

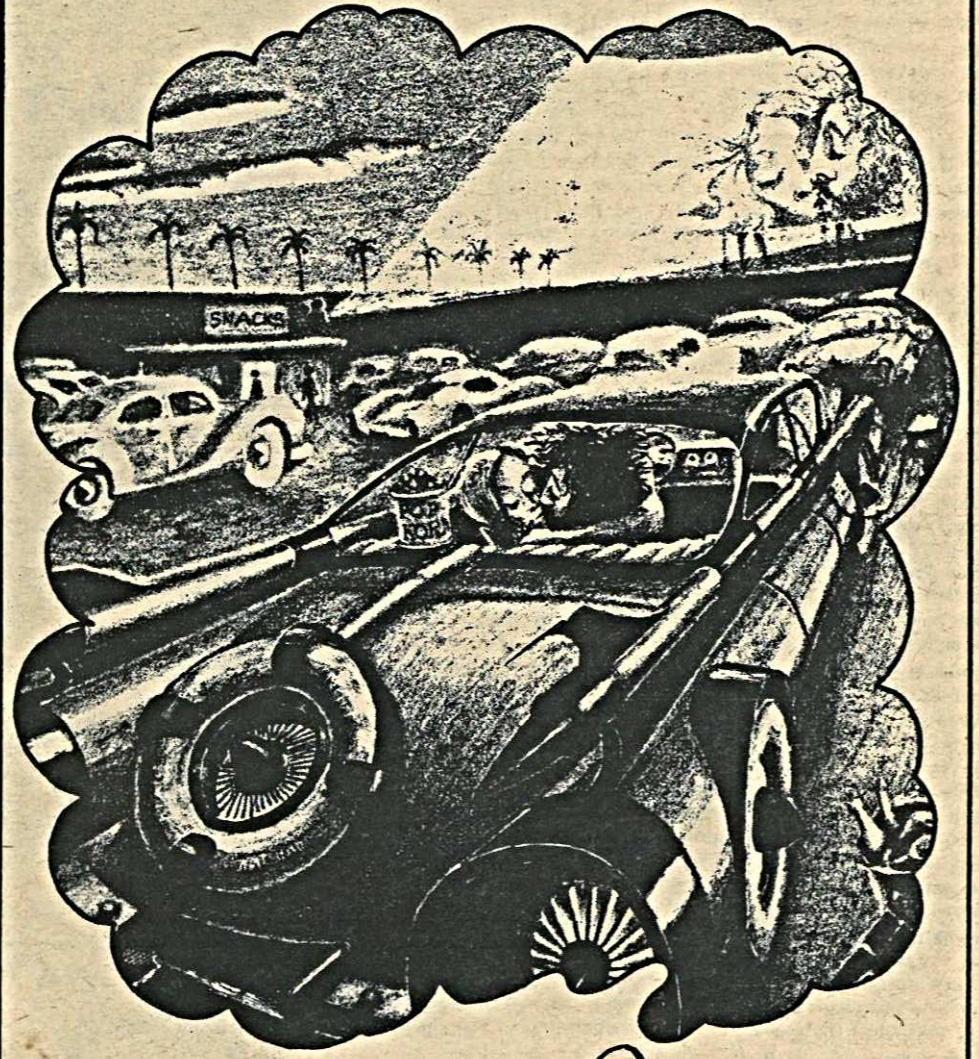
● **BLOODSTONE** of *Natural High* fame, have a track from their forth-

coming album, released by Decca on February 22 ... Title is *Outside Woman*.

● Expected next month from MCA are singles from **MARTHA REEVES** of *Vandellas* fame with *Power Of Love* (Richard Perry produced) and released on March 11, **RICK NELSON** with *Windfall*, released on March 18, **STACKRIDGE**, *Dangerous Bacon* which is produced by George Martin of Beatles fame, released at the end of this month and **BUFFY ST MARIE**,

*I Can't Believe The Feeling When You're Gone*, released on March 25 ... **BOBBY CRUSH** has his version of the *Sting* released by Phonogram next week (15) and **VANITY FARE** come up with yet another single, *Fast Running Out Of World* also being released at the same time ... *Sexy Momma*, a single from the **MOMENTS** is released by Decca, via the London label ... The song is part written and produced by **SYLVIA ROBINSON** of *Pillow Talk* fame.

### ★ SNIPPETS ★ SNIPPETS ★ SNIPPETS ★



"You come on like a dream, peaches and cream,  
Lips like strawberry wine,  
You're sixteen, you're beautiful and you're mine." \*

RINGO'S NEW SINGLE, "YOU'RE SIXTEEN!"



R5995

Produced by Richard Perry

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"OH, that Muhammad Ali is fantastic," Robert Plant said on the phone from his home near the Welsh border this week. "Next to me he's got to be about the most fantastic character there is," he continued, modestly.

Zeppelin were about to go back into the recording studio to get another album together. Of course, not being an ordinary band, they don't plan out songs, or titles, or anything so organised in advance. "We're just putting down a lot of tracks, you know? It hasn't been decided yet just what it's going to be... We have a lot of live stuff from the last New York date too, but if we put that out, then it would be a complete thing on its own."

"It all remains to be seen, really. It's the impetuosity of the songs. You don't really know the full scope until you're right on top of it. It's very hard to say anything until it happens."

Robert was just as vague about the proposed new label that will be Zeppelin's own. "You know the speed at which we work... when we're not playing, that is. It all could come together quickly, or it could happen in June or July. We've been thinking about a name though... like Slag... or Slut... Slut Records," he joked. "There are a lot of possibilities with this though," he continued. "Things we can play around with, people we would be able to help who haven't had the opportunity before. It holds so much more scope... You can imagine who's going to be on the label, can't you?"

I guessed Roy Harper, and you could feel Robert's smile across the thousands of miles. "Yeah... awwhh, he's so good. He's just completed an album called Valentine. Well, it's just one of the most fantastic albums you'll ever hear. But as far as a label name or design is concerned... we could get it together within seven days, and then the world is ours and our friends!"

We talked a bit about one of those friends — Maggie Bell — and her forthcoming tour here. "She's very dynamic, you know? It's that personality that draws everyone's attention... She sings really well, I mean she's got a really good ear — but also she's so raw and raunchy, I really think that's great. I think she'll do really well in America... you'll like it."

I asked him if the energy crisis had affected his life much — (I

should have known better) — and he replied, "No, because I've got a lot of energy anyway..." — and I wondered if he sees the other members of Zeppelin when they're not recording. "Well, I did see this guy on the street the other day, and I thought, 'that's a familiar face'... and it was Bonzo! So I guess I do see them occasionally, yes."

Robert said that he's spent the last six months trying to get over the six months before that... I mean I had a good time, you know — but it got a bit heavy at the end.

### Right angles

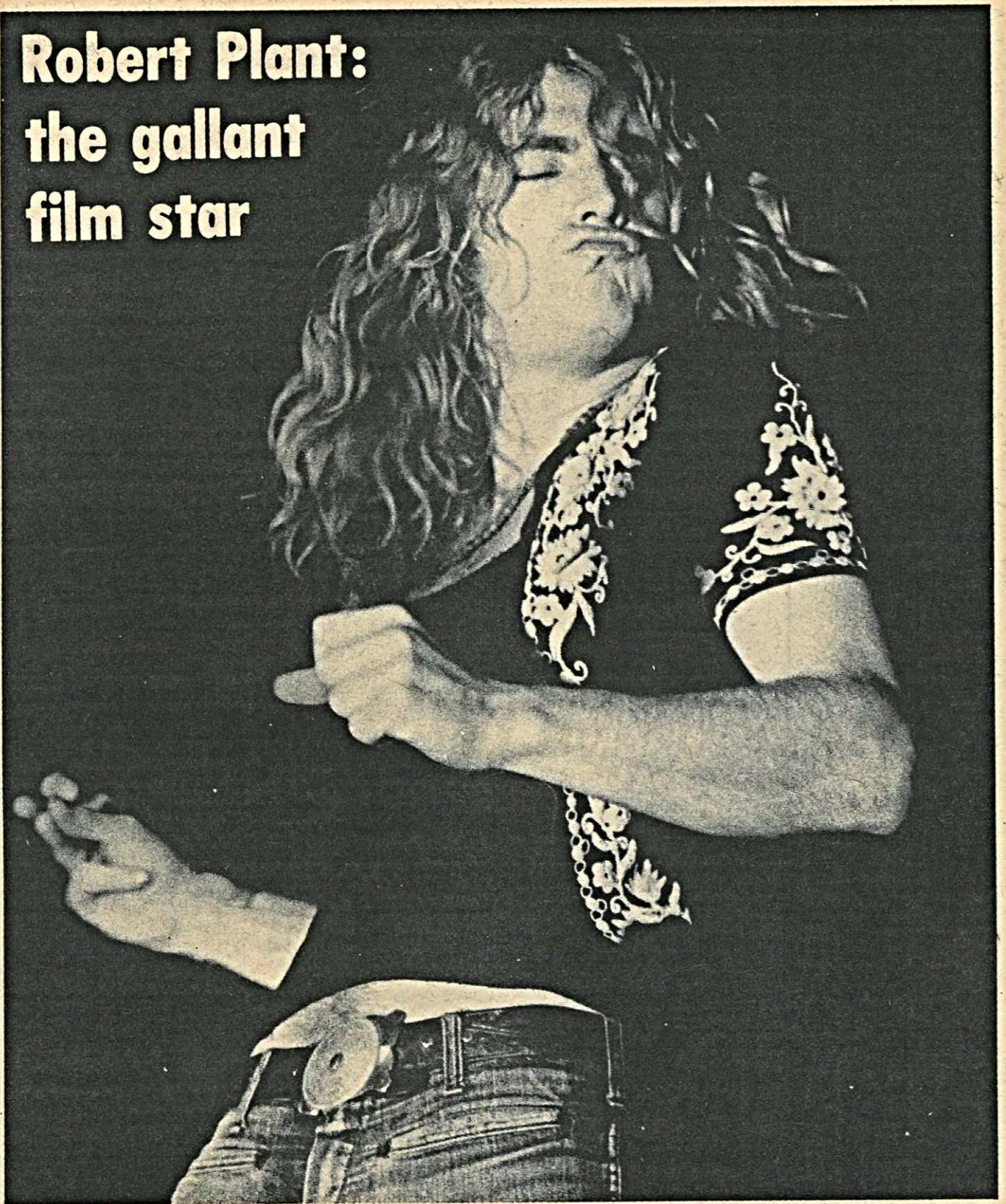
"There really are so many things that I remember about the tour," he said. "I think that the kids were really fine — 99½ per cent of the gigs were great. New Orleans... well, that was almost like home, and L.A. was good, too. It was hard for me to get back into the second half of the tour at first, but once I did it was the same. The Garden was great... I know that we were great at The Garden and I hope that the cameramen got them from the right angles..."

The cameramen were the ones who were along at the end of the mammoth U.S. Zeppelin tour last summer, and the footage that they shot will hopefully be added to what has been done in the past few months in England to complete the final film. Hopefully, in the not-too-distant future (it's like everything else with this band, they can't exactly say when...), the film will be ready for release.

"Ah, it's just heavenly, the movie. Just heavenly," Robert laughed. "We've been working on it at home for the past six months actually; each one of us has sort of done a home trip. I can't really tell you what I do in it because it's so gallant. It's so filled with chivalry that you'll just have to wait and see it for yourself. It's really good though; when you see it you'll just smile..."

"But of course," Robert added with that smile in his voice, "six months go by very quickly when you're a genius."

## Robert Plant: the gallant film star



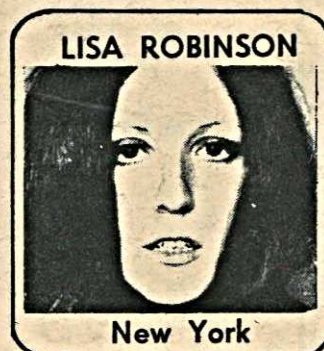
# AMERICA

## Bowie US tour?

DAVID BOWIE may have a surprise for his American fans up one of his many sleeves for this coming spring. The rumours around this town are that he is reconsidering his decision not to perform in concert any more; and that he will, in fact, go on the road briefly here — possibly a few dates after April when he comes to finish the mix on his latest LP, "We Are The Dead".

The tour would coincide with the release of the LP (although there are no plans to also name the tour "We Are The Dead"), and would satisfy the desire on the part of David's many fans here to see him perform again.

Of course he'd have to find himself a new backup band; as Mick Ronson would be doing his own shows, as well as producing Wayne County's first LP at the Chateau de Herouville in France. There isn't "official" confirmation about any of this. But if it happens, don't be surprised if I say I told you so.



LISA ROBINSON

New York

## Bob's back to stay

BOB DYLAN week in New York ended up with a promise (or a threat, depending on your point of view) to his fans; at the final Madison Square Garden concert. Dylan said, when he left the stage, "See you next year... This was the first indication that he's really back in the arena to stay."

The second two concerts at the Garden didn't vary much, there were fewer celebrities on hand — Judy Collins, Ian Hunter, and the songs were pretty much the same with the additions of *Maggie's Farm* and *Highway 61*. Dylan again seemed to be enjoying himself, rocking as much as ever onstage, and presenting dramatic renditions of his songs. One felt that the New York concerts were indeed, the climax of this tour; everyone said that to Dylan this really was The Big One.

A private party was hosted by Dylan at the St Moritz Hotel following the second evening of shows. Among the guests at this very sedate affair were Bette Midler, Judy Collins, Mary Tra-

vers, Clive Davis, Jack Nicholson, Jerry Wexler, Steve Paul, and others. On the final day of the entourage was in New York City, they requested a special screening of the film "The Exorcist" at Warner Brothers. Then it was goodbye, New York — hello Dayton, Ohio.

## Joni plays real good

FOLLOWING almost directly on the heels of Dylan's glory here, Joni Mitchell came into town for two sellout concerts: one at the Avery Fisher Hall (renamed from Philharmonic), the other at Radio City Music Hall. Joni was backed by Tom Scott and the L.A. Express — recording artistes who, on their own create a free form, jazz flavoured music. She, of course, accompanied herself on acoustic guitar and piano as well, and for some numbers had the assistance of twenty strings. In all, she performed over two hours of her own songs.

The audience response bordered on cult worship/love, as they often streamed down the aisles all during the concert. The guards had to remove people constantly — peacefully, of course — and Joni herself had to ask the kids to stop snapping photos. Her secure stage presence at times wavered slightly, perhaps she was nervous. She hasn't been here in some time, and these concerts are being recorded by Elektra/Asylum for a live LP. But her voice and playing was strong, and she sang all of the favourites, *Both Sides Now*, *Woodstock*, *Big Yellow Taxi*, *Blue*, *He Played*

*Real Good For Free*, *She's So Busy Being Free*, and many from her new LP, "Court & Spark". Practically every song she sang was greeted at the start by enthusiastic applause — even though many of them may have sounded extremely similar in the first few bars.

In the audience was Bette Midler, who likes to get out and see what other singers are doing. She was accompanied by an attractive male friend, and was surrounded by kids during the intermission who asked for autographs.

Following the concert, a small party was held for Joni at the Terrace Room in the Plaza Hotel. Perhaps the biggest surprise at the party was the presence of a very pregnant Carole King (probably about eight months or so...), who was all in white and with her producer Lou Adler. Others present included Warren Beatty and Jack Nicholson (he makes every party; he's the new Alice Cooper...), David Geffen was there as well, having left the Dylan tour briefly to catch Joni's concerts in New York.

## Maggie tours

MAGGIE BELL arrives here for her first American tour on March 3. The opening date is at the Santa Monica Civic in Los Angeles, then it's on to San Francisco (March 8, 9), New York's Academy of Music (16), Chicago (20), Atlanta (27), and Miami (30), with other dates possibly to be added later.

Maggie will be sharing the various bills with acts such as Foghat, Peter Frampton's Camel, The Doobie Brothers and others. Her LP has been held up for a

week or so and should now be out just in time to coincide with the tour. Coming with her will be Hugh Burns, guitarist; Paul Francis, drummer; Pat Donaldson, bassist; Mike Morgan, keyboards; and Annete Syngne, Dari Lallou, and Karin Freedman — backup singers who call themselves Thunder Thighs...

● ALICE COOPER is finishing up a film in LA to be called *Hard Hearted Alice*. It's a behind-the-scenes glimpse of Alice and the band during the recent *Billion Dollar Babies* tour; backstage, in the airport, stuff like that. The plans are for an early summer release...

● All New York was thrilled with the arrival of one *Anni Vil* here, to head up the entire publicity department at Atlantic Records...

● A new rock club opens next week called *The Bottom Line*. It will seat about 500 people, and is in Greenwich Village, where the old *Red Garter* club used to be. The first attraction will be *Dr John*...

● When *Liza Minnelli* opened her nightclub act in Las Vegas last week, she introduced a denim-clad *Alice Cooper* to the surprised audience...

● Paul Colby, who used to run the *Bitter End* on Bleecker Street — is opening *The Other End*, right next door to his former club. He says it'll be a showcase club...

● *Wayne County* will appear in a one-night only extravaganza on March 7. It's the first time Wayne has performed here in months, and is prior to his leaving for France to record with producer *Mick Ronson*.

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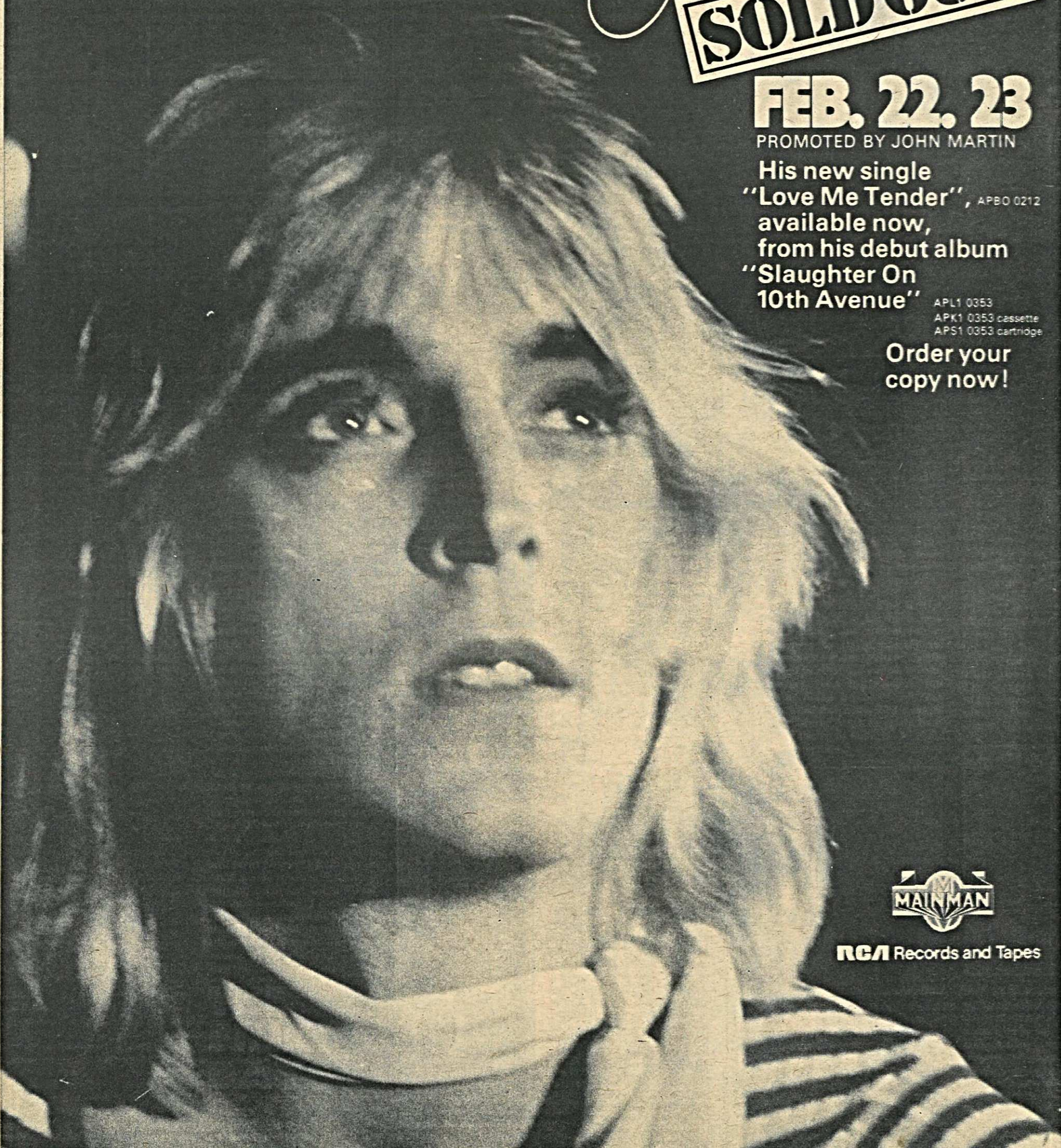
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# Barry - Love Unlimited and unlimited ambition



ASK Barry White if he's a superstar and he'll come clean: "I'm afraid I am." Ask him when he acquired this status and he'll be equally forthcoming: "It happened last year." Ask him where he ranks among contemporary musicians and there's no restraining him: "I'm one of the most talented in the States."

Now if you think from all that that Mr White is a man of limited modesty, not suffering from too many inferiority com-

plexes, a trifle arrogant even . . . then let me say straight away that you're absolutely right.

But there's more to Mr White than just a flood of personal propaganda and empty conceit. This soon became clear as I spoke to him last week, via the transatlantic line.

Life has provided him with a vast variety of roles. And in each one he seems to have complete confidence. Whether it be as singer, writer, arranger, producer or businessman.

He's very successful ("I've had three gold albums and four gold singles"); very, very rich ("I'm a millionaire"); and very, very, very ambitious (My greatest plan is to become one of the richest men in the States, maybe worth hundreds of millions of dollars").

All this he's achieved at the humble age of 29. Starting out as a poor church choirmaster, he's risen steadily over the years to become one of America's leading musical tycoons.

Much of this success must undoubtedly be due to his unshakeable belief in his own abilities, but at least part of it can be explained by his unnaturally large appetite for work.

"I work 35 hours a day and never in my life have I had a vacation. Later this year I hope to take a holiday in the Bahamas, but even then I'll be taking my cassette along to make a few recordings."

Barry, of course, first struck fame as a solo singer with *I'm Gonna Love You Just A Little Bit More Baby*. It became his record company's fastest selling record ever and a huge hit on both sides of the Atlantic.

At the time comparisons were made between Barry's style and that of Isaac Hayes. Barry openly admits that there is a similarity, due to their both having deep voices. But that's all.

"Otherwise we're quite different. He does his song's his way and I do my song's my way. His writing can't compare to mine. Without a doubt mine is superior."

"OK, so he got in first. But that doesn't mean nothing. It's who can last the longest that counts. And I've proved that I can do that."

For a while it looked as though Barry was a mere one-hit wonder in this country. But with *Never Never Gonna Give Ya Up* currently doing well in the chart, he seems set to return in a big way. All of which, no doubt, has prompted him to undertake his first European tour this month, including four days in Britain.

Up to now he's always felt the time has not been right for

crossing the Atlantic, but now together with his band Love Unlimited (of *Love's Theme* fame) he's hoping to make amends and see about enhancing his international image.

"My style is for everybody and anybody. I have to reach the masses. I don't want people to think of me as just a Black producer, I'm a music producer. My aim is to get through to the international market."

And Barry feels that he has some special qualifications for achieving this.

"I am a person with highly unique values. I've got personality and many other talents. As far as the music's concerned I have a lot of individual feeling for what I play. I don't believe anybody in the business feels as strongly about music as me. Nobody."

But Mr White's musical talents will not always be with us. He sees himself making an exit from the recording side of the business in approximately two years.

The fans may complain, strong men may weep, civilisation as we know it may finally come to an end as a result, but the American singer's mind is made up.

"A talent is not given to me to drain to the depths. It's given to use and then put away."

And that's exactly what he intends to do.

**Beverley Legge**

## Rick the riff-slinger

IF YOU'RE thinking of making a career as a solo artist, you'd better not read any further. You'll only want to throw in the towel and become a second-hand car salesman or something.

After all, what chance has the ordinary run-of-the-mill aspiring soloist got, when people like guitarist and producer Rick Derringer start entering the field.

The story of Rick's newly released *All American Boy* album should be enough to put anyone off. Not a single concert or radio appearance was made to promote it, yet somehow the album lunged straight into the U.S. Top 40. Likewise the single *Rock And Roll Hoochie Koo*, taken from the album.

### Respected

There are two explanations. One is that Rick, though only 26, is a very respected figure from the past. Since he started his career in 1962 he has been associated with such names as Chuck Berry, Beach Boys and the Four Seasons in a backing role and as a member of the McCloys he recorded *Hang On Sloopy*, and several other teen hits.

The other explanation is that he is currently working in Edgar Winter's band and some of their glory has rubbed off onto him.

Rick believes that both these factors have played a part in the records' success.

There's a wide variety of music on it. There are some

rockers, a few of Johnny's type of song and few things which are quite different. Both Johnny and Edgar have helped out on it, as well as members of the band. In fact we use some of the material in the band's show, so it's almost two shows in one.

At the moment Rick is helping out in the studios with Edgar's next release. If all goes well it could be completed by the end of this month and released some time in the spring.

"Frankly I think this album is better than his last, *They Only Come Out At Night*. It seems to be more musical and is probably more suitable for an older audience. There's nothing like *Frankenstein* on it. One or two of the tracks are totally different from what we might expect from him."

### Backing

Of course, before Rick joined Edgar's band in 1971 he'd played in Johnny's back-up group for two years. He is thus well placed to compare the brothers as musicians and as individuals.

As kids growing up together they both had to adjust to people's reaction to them being albinos. Thus they each developed their own personality to overcome this, with the result

that now they are complete opposites.

Johnny is the typical get-it-on, rock-it-up, have a good time guy, whereas Edgar is very methodical. He's a little bit more introverted and perhaps intellectual as well.

From a musical point of view Johnny is not as precise as Edgar. In his band you just go out and have a good time, if a few notes are wrong and you do a bad gig that's not too serious. But Edgar wants every note and every show to be good. He wants the concerts to keep getting better.

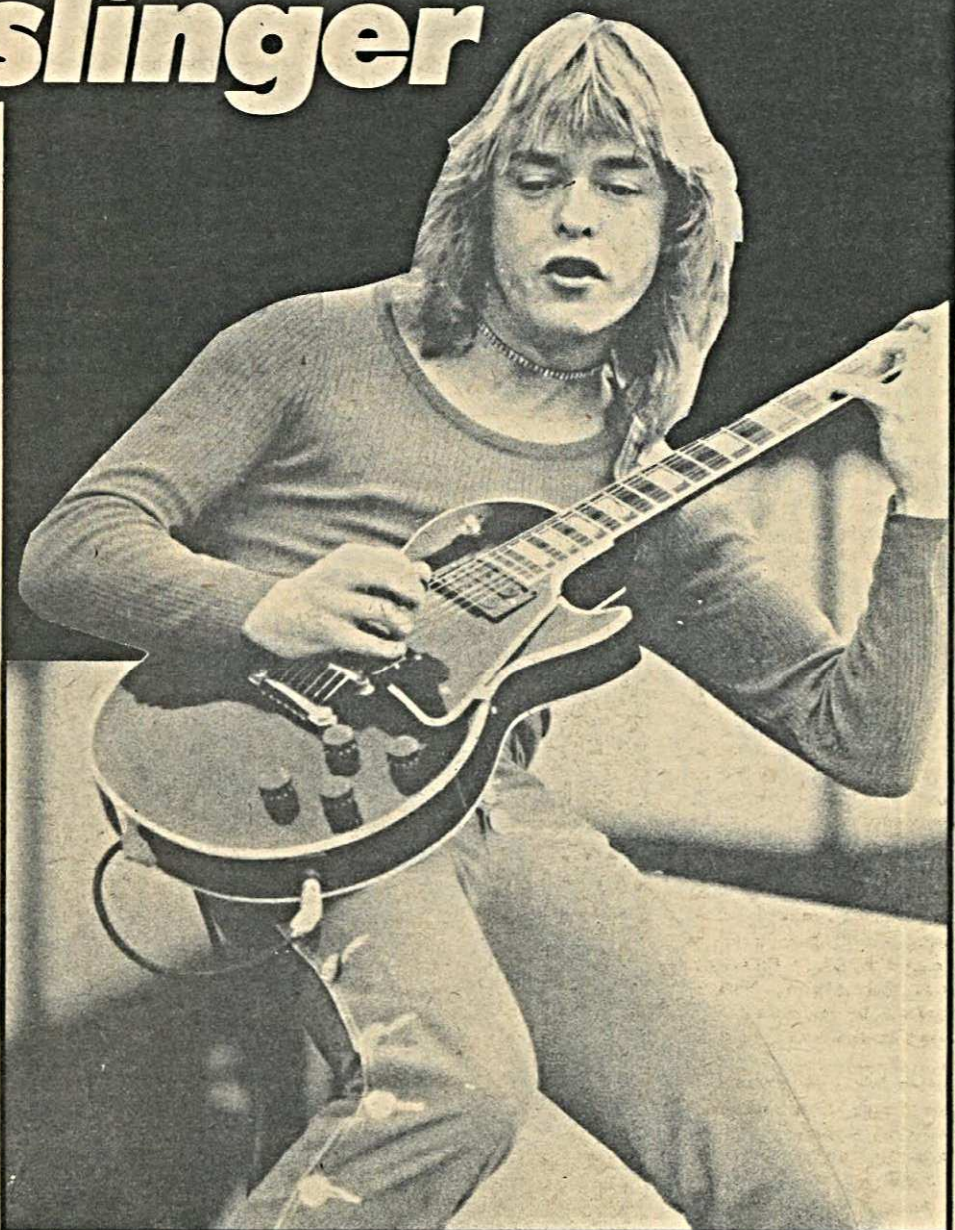
### Bigger

As far as the States is concerned Edgar is slightly bigger in terms of record sales, but Johnny can still draw bigger audiences to the concerts — though Edgar's now catching up fast.

Which brings us to the most important question of all. When do we next get to see the brothers W and Rick in this country? Well the last time they came over was last summer for the Sly Stone/Kinks White City gig and since then no further plans have been made. Certainly if they do come it won't be till after they finish their U.S. tour commitments in the summer.

Till then we'll just have to make do with the records.

**Beverley Legge**









## LIVE DATES

### Queen

Blackpool Winter Gardens (March 1), Plymouth Guildhall (3), Cambridge Corn Exchange (9), Croydon Greyhound (10), Dagenham Roundhouse (12), Cheltenham Town Hall (14), Glasgow University (15), Stirling University (16), Birmingham Barbarella's (17), Cleethorpes Winter Garden (19), Manchester University (20), Sunderland Locarno (22), Colchester Woods (24), Aberystwyth University (28), Penzance Winter Gardens (29), Taunton County Ballroom (30), London Rainbow (31).

### Cockney Rebel

Dunstable Civic Hall (February 28), Salford University (March 1), Dagenham Roundhouse (5), Hereford Flamengo (8), Bristol Boobs (18), Plymouth Guildhall (19), Swindon Brunel Rooms (20), Liverpool University (21), Scarborough Penthouse (22), Croydon Greyhound (24), Sheffield Poly (27), Colchester Woods (31).

### Babe Ruth

Dagenham Roundhouse (February 12), Bolton Tech (15), Leicester Poly (16), Bristol University (22), Llanelli Glen Ballroom (23), Taunton County Ballroom (march 9), Hertford Balls Park College (16), London Marquee (20).

### Steeleye Span

Cork Savoy Cinema (March 6), Limerick Savoy Cinema (7), Dublin Stadium (8).

### Man

York University (February 15), Colchester University of Essex (16), Carmarthen Trinity College (19), London Imperial College (23), Manchester University (26).

### Beckett

Wolverhampton Lafayette (February 13), Portsmouth Poly (14), Isle Of Wight Technical College (15), Nottingham Golden Diner (March 18), Huddersfield Poly (19), Hull (Venue to be confirmed) (29), Twickenham St Mary's College (30).

### Gasworks

Birmingham College Of Education (February 20), Northampton College of Education (22), Manchester University (23), Reading Town Hall (25), Carmarthen Trinity College (26), York East Riding College of Agriculture (Bishop Burton) (28).

### Can

Cheltenham Town Hall (14), East Anglia University (15), Aylesbury Friars (16), Manchester Stoneground (20), Edinburgh University (22) and Glasgow University (23).

### NEIL SEDAKA

Glasgow Apollo Centre (13), Southport New Theatre (14), Croydon Fairfield Halls (15), Bournemouth Winter Gardens (16), Oxford New Theatre (17), Birmingham Town Hall (19), Brighton Dome (22), St Albans City Hall (23).

# ROADSHOWS

CHILLI WILLI / THIN LIZZY / NEIL SEDAKA / GLITTER BAND

## Chilli Willi

QUITE apart from anything else, Chilli Willi and the Red Hot Peppers have one of the best band names I've heard in years. They could be playing old washboards and other skiffle accoutrements and still get attention. They do not play skiffle however, they play a rather pleasant mixture of soft-rock and country and are quite competent.

They have just finished the T. Rex tour, where they were the support act throughout this harrowing experience. They did well when I saw them withstanding hecklers. I expected to see a more relaxed set at Dingwalls last week, but lead vocalist Phil Lithman (who also plays steel guitar, piano and fiddle) had a bad attack of flu. As a result they had to do numbers that would take the weight from him, and those were fairly old ones.

They hesitate just too long between numbers to give the impression of being professional enough and they need a bit of polish in presentation. But they do have enthusiasm and a lovely style, which makes up for a lot. Of their numbers, I liked *Choo Choo Ch' Boogie* best. It sold a million for Louis Jordan in 1947, and I'd love to see it do something of the kind for Chilli Willi.

ROSALIND RUSSELL

## Thin Lizzy

THIN LIZZY, fresh from their Irish triumph, showed off their new guitarist at London's Marquee last night and they have every reason to be proud of him. The substitution of Gary Moore for Eric Bell has in no way diluted the band's sound at all and while some were saying that Gary doesn't have quite the range of his predecessor, it must be remembered that he's still playing himself in.

They produced the best sound I've heard from a band in the Marquee for ages. It's a pity, though, that so many people are packed into the place these days that one needs to be pretty stoic to enjoy anything. It doesn't add anything to anyone's pleasure to see girls dropping like flies around you, smitten by the excessive heat.

It was thus that in company with a good many people I left well before the end. It wasn't Lizzy's fault — what I heard was good.

RAY FOX-CUMMING

## Neil Sedaka

THE opening night of Neil Sedaka's British tour, at London's Festival Hall last Saturday, augured well for

the rest of the day. He was hauled back for two encores and got a standing ovation for his troubles — a set of over two hours, encompassing nearly 30 songs.

The man is probably the last survivor in the world of true old-style show-biz and

yet somehow he doesn't seem at all out of date. The fixed grin is unchanged since the days when he first belted out *Calendar Girl* and the tight-fisted piano-playing unaltered — even his songs haven't made much concession to the passing of time.

Yet somehow he manages to remain very much in tune with what today's audiences want. It's not as if his audiences were mainly oldies' freaks, because his most recent material was as warmly greeted as his medleys of early hits.

His performance was immaculate — no doubtful note anywhere, not a word of the lyrics inaudible. His band do just fine also, and for this one concert he had the assistance of an orchestra as well. Their contribution was not as great as might have been expected since the strings in particular were often completely drowned out by the band and Sedaka's piano.

Apart from the oldies medley the material was comprised in almost equal proportions of material from "Emergence," "The Tra La Days Are Over," "Solitaire" and his new album "Laughter In The Rain," which contains some of his strongest songs ever. There's no doubt that after his spell in the wilderness this funny little man is now a huge star and can remain one for as long as he cares.

RAY FOX-CUMMING

## Glitter Band

THE GLITTER Band are well and truly on their way to finding great success on an individual basis, as they more than proved last Friday at Margate's, Top Spot. In just under a month the band has improved 100 per cent, not only visually, but musically. The six members have worked tremendously hard these last few weeks to put the very best into their stage act and today they offer a fast moving and highly entertaining show, which even the harshest critic would find difficulty in slugging.

Taking most of the vocal responsibility are bassist John Springate and lead guitarist Gerry Shepherd. They are well backed by brass men Harvey Ellison and John Rossall, all combining to offer an extremely visual and somewhat glamorous front-line, which attracts screamers similar to those found at Gary's concerts.

The whole act is forced along with incredible speed and ferocity by the two drummers, whose powerful unity serves as the motor for the group's music. They slipped quickly through a mass of songs, like *Dream*, *You're So Square*, *Twistin' The Night Away*, *Sea Cruise* and *Angel Face* just to mention a few. The latter is to be the band's first solo single and if ever a hit was in the works, this is it.

By the time the group had finished, closing with *Rock And Roll (Part 2)* the whole audience went quite berserk in their demands for the group to continue. They came back and the stage was rushed. Leader Rossall, was dragged from the stage and had to be rescued by roadies, while the other frontmen wisely kept their distance. When a group can achieve the kind of reaction that the Glitter Band received that night, then you know they're going to make it. As far as the Glitter Band are concerned — there's no doubt.

MICHAEL BENTON

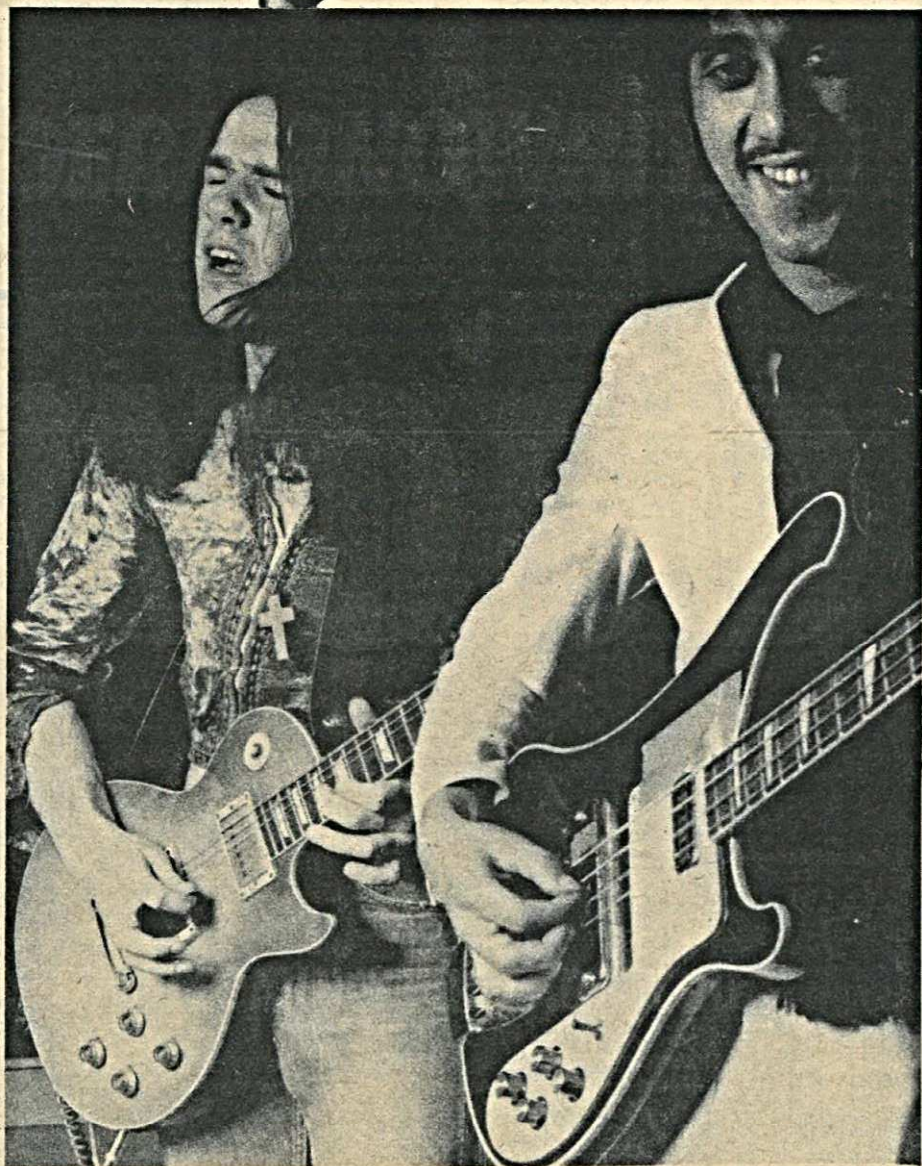


SEDAKA:

Hauled back for two encores

THIN LIZZY:

Phil Lynott with new man Gary Moore (left).





# WHO THE HELL ARE

## LYNYRD SKYNYRD?



Left to right: Gary Rossington, Billy Power, Allen Collins, Bob Burns, Ronnie Van Zant, Leon Wilkeson, Ed King.

LYNYRD SKYNYRD is, in fact, a used-car salesman somewhere in Florida. At least, he doesn't spell his name quite like that — the band had to change it around a little when they christened themselves, as Mr S was the gym coach who threw them out of high school for having long hair. As a sweet form of revenge, they changed the name sufficiently to escape being sued, and gave the man a degree of immortality.

Lynyrd Skynyrd are a seven-piece band from the Florida swamps, who have been causing a stir in America for quite some months now and have just popped up in the album chart here.

"They're the real thing," says their producer and discoverer, Al Kooper. "The Rolling Stones can carry on and dance around and have Southern accents, but these are the real thing. These boys have a shack in the middle of the Florida swamps and in their spare time they chase alligators and go fishing for catfish."

Lynyrd Skynyrd are: Robert Burns on drums; Allen Collins, Gary Rossington and Ed King on lead, rhythm and vocals; Billy Power on keyboards; Ronnie Van Zant on vocals and Leon Wilkeson on bass and vocals.

At the moment they are in Los Angeles, where Al is producing their second album. As they were all fast asleep, Al conducted the interview. ("And anyway," an American press lady had said "they're not terribly good at doing interviews").

Skynyrd, along with another group, Mose Jones, were the main reason for Al starting his Sounds of the South label. He had often passed through Georgia on tour with Blood Sweat and Tears, and loved that part

of the countryside, despite its somewhat hostile attitude to musicians. He bought a house down there, and about 18 months ago was in a club in Atlanta.

"It was one of those really dangerous type bars where everybody carries guns and there's about three shootings a night. Skynyrd were playing, and they just blew me out of my seat. They were playing mainly things off the first album, and then to find that they weren't signed to anybody was marvellous."

### 'In their spare time they chase alligators'

Al signed them to Sounds of the South and produced their first album in the studios at Atlanta.

Almost immediately they started to attract attention. The first album has sold around 200,000 in America now, and then they toured the country as the opening act for the Who tour.

"I don't think it was the Who tour that broke them, they'd started to happen before that. We only played a half-hour set and often people would arrive

late for the show and miss them, but we made a few new friends that way."

Now Skynyrd are in constant demand, and doing so well that lots of bands refuse to have them open the act for them, in case they get blown off the stage.

They have most commonly been compared to the Stones — only more raw and funky. Other people have said that they typify the new Atlanta sound, which is the up-and-coming new hype.

"All the bands down there are being snapped up now," said Al, "but I don't think there's a typical Southern sound. If Skynyrd remind people of the Stones, then Mose Jones are my Beatles, because that's the sort of music they play. And Mose and Skynyrd don't sound alike, although they're both good examples of Southern rock and roll."

"Skynyrd don't do any tricks onstage. They just get up there and play better than most people do. That they don't leap about and do any tricks has been the major criticism levelled against them, but they're very serious about what they're doing, and they're not wrong. If you want to hear music, that's the place to go to, and if you want to see a show, you should stay home."

**Caroline Boucher**

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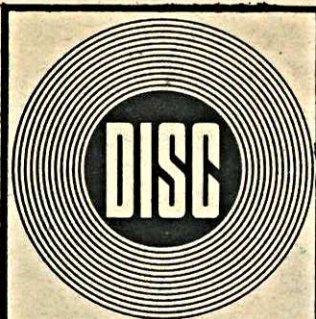


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the music people





## ALBUMS

Reviewed by  
DISC Panel

**MONTROSE** (Warners K46276, £2.17). Who is Montrose? What is she? If ever there was an uninformative sleeve, it is that of Montrose's (first?) album. Probably they are American. Probably they are West Coast, as the saying goes. Definitely they are in the undistinguished - looking - but - let's - put - a - grainy - photo - of - them - on - the - front - with - hairy - chests category.

The music is recorded through a drum of warm mud in order to disguise its embarrassing similarity to Led Zeppelin four years ago. The guitarist owns a fuzz box with no on-off switch — the singer is extremely enthusiastic and in this country would be quickly arrested as a soccer hooligan.

Montrose are basic. Back to the roots. What's the point of playing four notes when one will do? What's the point of recording ten songs when none will do?

However, if you have a thing about electronically-simulated motorcycle noises, then Montrose is right up your alley. Peace and love. \*AB

**GUESS WHO** "Guess Who Number 10" (£2.19) This Canadian group have been around for a mighty long time — from the title I feel safe in assuming that this is their tenth album. Although they've had considerable success in the States and their native land, their only claim to fame was one hit in Britain.

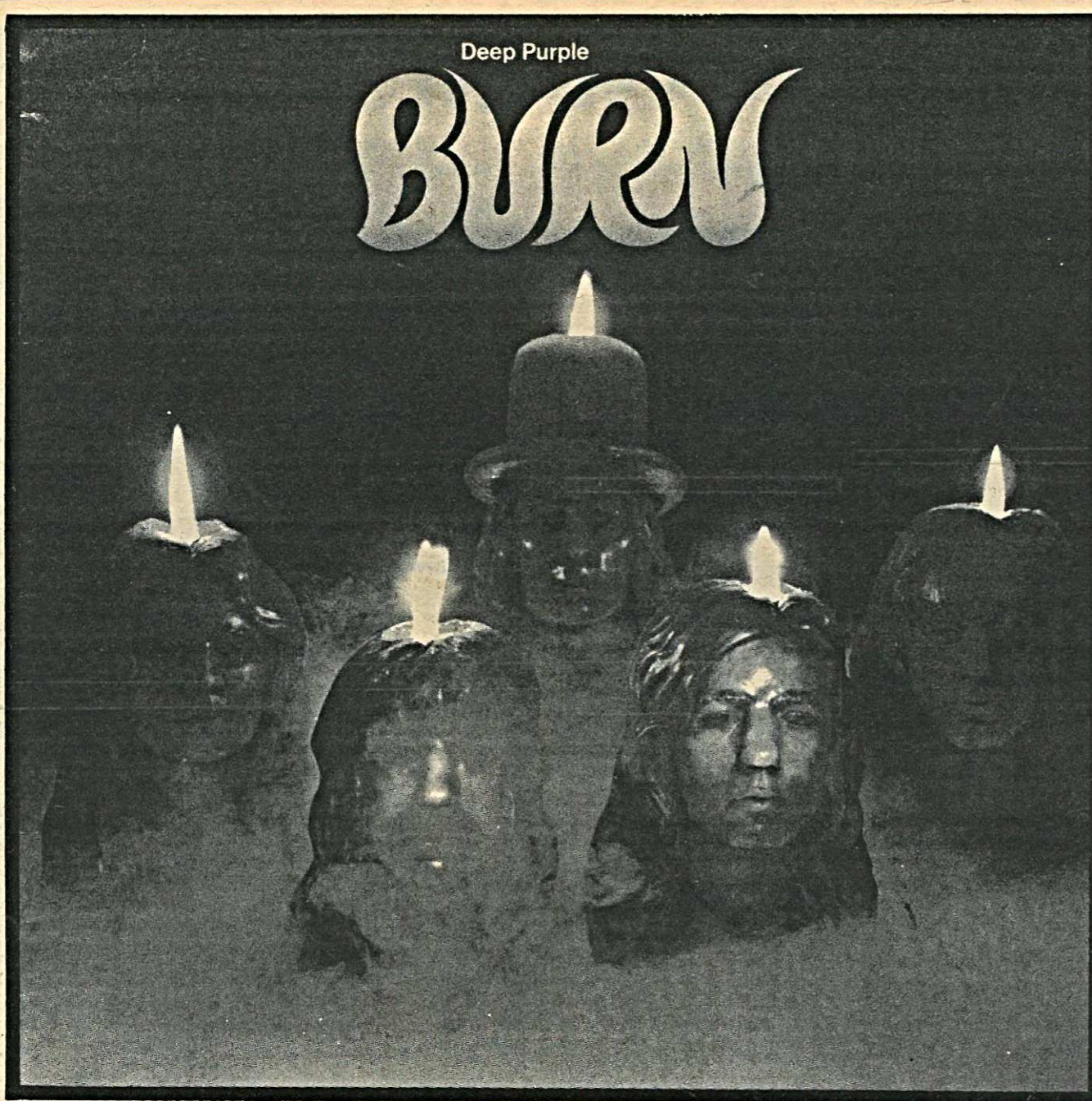
I fail to see that this is going to change anything. It's a collection of songs which are pleasant, melodic — and fairly insipid. Nice enough if you don't want anything to tax your imagination or blast your eardrums, but by no means an exceptional album. For fans only, I would think. \*\*RH

**CAN** "Future Days" (United Artists UAS 29505, £2.25). Despite the title, which invites trouble, there's nothing futuristic about this album. It attempts nothing that hasn't already been done, often to death, before. "Future Days" is a prime example of so-called progressive music that makes no progress at all.

Apart from failing to break any new ground, the LP adds nothing to what is already available on record in the same field. The whole album is remarkably thin on ideas and inclined to be repetitious.

But, looking at it in a more kindly light, some of it is quite pretty, the music is well-played, nicely spaced and unscrambled, but even after half a dozen hearings I still found most of it went in one ear and straight out the other. \*\*RF-C

**PETER YARROW** "That's Enough For Me" (Warner Brothers K46263, £2.17). The sleeve doesn't say so — but that voice has got to belong to one of the Peter, Paul and Mary trio of old (which one?) Peter I guess (getting smart eh)



## Purple fan the rock flame alight

**DEEP PURPLE "Burn"** (Purple TPS 3505 £2.25) Deep Purple are undoubtedly one of the most talented and popular of the so-called "heavy" British bands. Over the years they have provided us with some magnificent music — my personal favourites being "Machine Head" and that amazing live album "Made In Japan". I can easily foresee the day when "Burn" will join those elite ranks, and never be far from my turntable. IT's a very good album indeed.

One could have expected some changes in direction from Purple, since Gillan and Glover have been replaced by Coverdale and Hughes. On the first side there is little evidence of this, with *Burn* and *Might Just Take Your Life* very much in the mould of previous Purple gems like *Space Truckin'* and *Smoke On The Water*.

yeah I could tell his voice a mile off. A real cool, smooth, laid-back, sweet, melodic, yuk, type of voice that does positively nothing for me.

The title track is smart and bland and *Isn't That So* is a touch of Sally Army singing after a ten mile route march. True, *Love's Way* is pretty cute — I mean, after all his voice is distinctive and I'm a sucker for love songs.

*Groundhog* is a Paul Simon song — it's good — but it takes the next track, *Wayfaring Stranger* to reach any sort of peak. It was recorded in Kingston, Jamaica, and is of course, done to a reggae rhythm. The backing vocals by Toots (of Toots and the Maytals) are great and raw and contrast well with Peter's style.

*The Harder They Come* (yeah, you've heard it before)

is a reggae classic. It's great, it's well done, and I love it (stick to the script). I can't knock it — it would make a fine single. *Just One Pass* is another one which Toots steals with assorted yeah, yeahs.

The album is very much a hodge podge of styles. There's even the old and ancient *Oh Happy Days* thrown in. Couldn't imagine him singing that one with his cropped hair and goatee beard in the Peter, Paul and Mary days. Loved the reggae. \*\*\*HK

**FLEETWOOD MAC "Mystery To Me"** (Reprise K44248, £2.17). Troubled times for Fleetwood Mac. Bad enough that there are so few of the old band left — but now they've got a rival of the same name in the US. Think of the enemies they are going to make while not

Side two is where one begins to see the changes. Unusual vocal interpretation, and a rather different type of instrumental music from the hard driving rock we've been accustomed to. But any change there might be seems to have been done in the least conspicuous way possible. It just sounds like natural progression for Deep Purple — with fine music from the other great musicians in the group: Ritchie Blackmore, Jon Lord and Ian Paice. If I have any criticism it is that *Mistreated* is a little too long, but apart from that, this album has restored my faith in British rock. And one small point, thanks to the band for an unusual and interesting cover that's still only a single sleeve so the fans aren't forced into paying ever more for the privilege of hearing them. \*\*\*\*RH

even playing a note.

But don't worry Mac, I think this album is great. And it should help to please British fans anyway. Starting of an *Emerald Eyes* like a remnant of a well laid-back, West coast band with hypnotic guitar and, such atmosphere. *Believe Me* however is much more nose pickin', basic stuff with Christine McVie in soulful manner and neat slide from Bob Weston. Must slot in a word or two about the cover — sponge cake. Aah, that's better.

Bob Welch's voice on *Hypnotised* sounds a bit a la Colin Blunstone but not quite so refined (correct). *Keep On Going* features sad strings, acoustic guitar, Christine's vocals shooting up and down the scales, Family Stone type bass from hubby John, and rattling cymbals from Mick

Fleetwood. Didn't catch who was on kitchen sink.

A touch of the Fleetwoods of old is found in *The City* with guitar visions of Peter Green. It's fast, and punchy with lots of wah wah and bass. *The Way I Feel*, on the other hand, is a slow piece with Mrs McVie perched at the piano with Bob Weston sitting on the sofa strumming at his acoustic.

But what's this — an unnecessary updating of the Yardbird's *For Your Love*. It's nicely done, but please explain the point. Black mark. *Why* asks the next track. Too true.

For me, this album proves that Fleetwood are still a fine band. Perhaps not so distinctive as of old, but really easy listening, tight, well produced and thoughtful. Perhaps they've found a new direction. Hurrah! \*\*\*HK

**MFSB "MFSB"** (Philadelphia International BL 32046, £2.17).

Here's an outfit you've heard many times before, but probably never realised it. MFSB (Mother Father Sister Brother) is the resident Philadelphia International rhythm section, the backing musicians behind all those Gamble-Huff hits in recent years.

Now they've got together in their own right and come up with six stout instrumental tracks, all performed in characteristic Philly fashion.

*Freddie's Dead*, *Family Affair* and *Backstabbers* are just three of the works that come under the unit's highly expert scrutiny.

Few people would question the amazing musicianship that MFSB display. At their funkiest or at their most laid-back, the band is clearly in a class of its own.

Whether anyone will want to buy such an excellent product is another matter. \*\*\*BL

**HOOFOOT "Roaring"** (DJM DJLPS 435, £2.15). What a dull record this is. As an example of stylish musicianship or inventive arrangements it's unbeatable. As a cure for depression it leaves much to be desired. The somewhat sombre cream and brown sleeve design doesn't help either.

Hookfoot are something of a musicians' band and it's easy to see why. Their whole approach is remarkable for its thoroughness and efficiency, every track exuding complete competence. But to unsophisticated ears such as mine, their material tends to sound dry and humourless.

Only *Maybe Tomorrow* and parts of the final track *Roll Of Drums* suggest they have anything more exhilarating to offer. If you're an American Civil War freak or are turned on by references to the Southern States, you'll no doubt appreciate some of the lyrics. Otherwise I suggest you avoid this. \*\*BL

**TITO SIMON "Just Tito Simon"** (HORSE HRLP, £1.99). Here he is then, T. Simon Esq, the forgotten hero of melodic reggae. The lad lacks the versatility of a Dandy Livingstone or the sophistication of a Johnny Nash, nevertheless he's still a noble purveyor of his type of music.

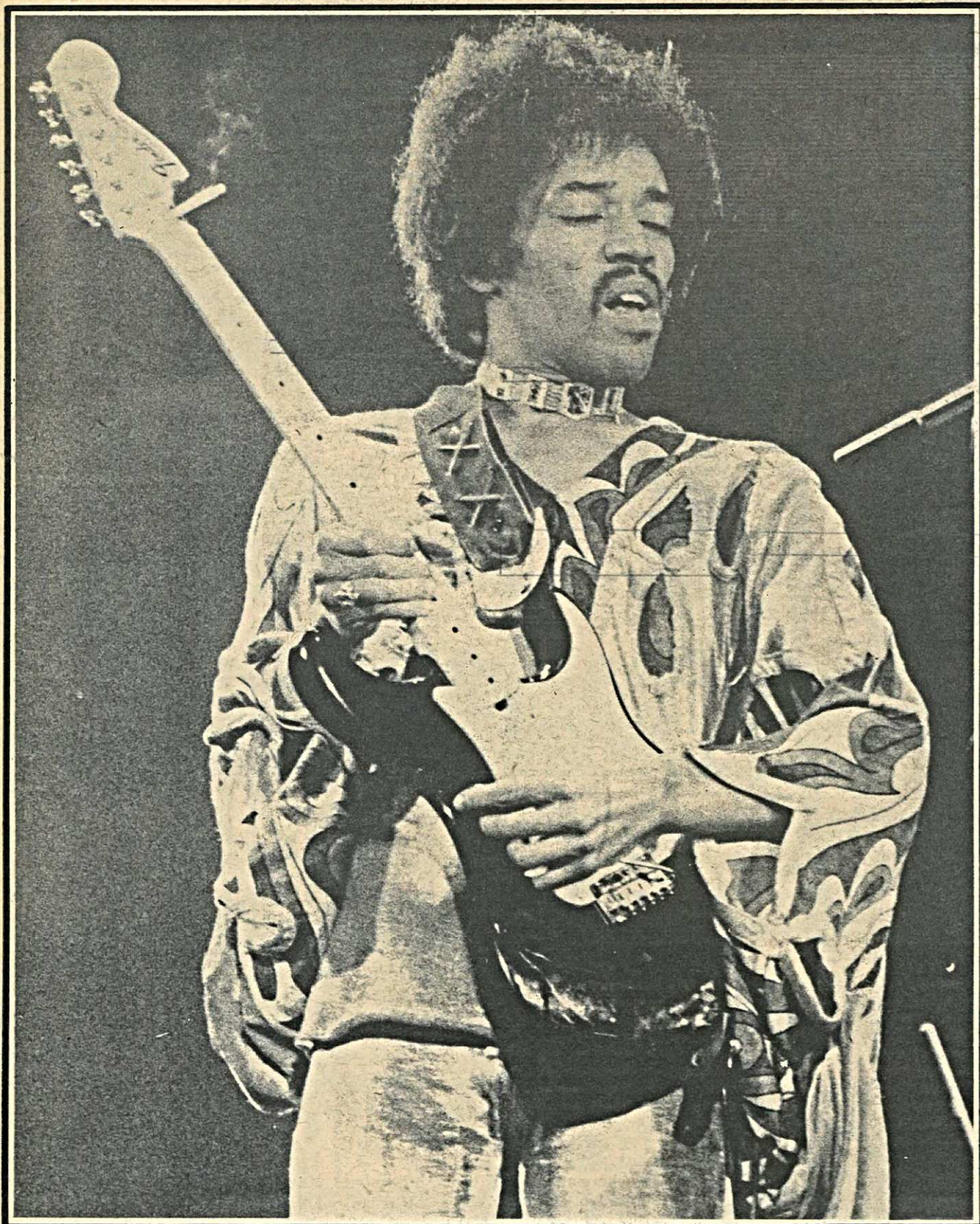
More jaded ears may find the selection and arrangement a trifle bland, but for those of us who haven't quite got into hard core ethnic reggae, Mr Simon's offering is quite acceptable.

Tracks included are *Build It Up*, *Oh What A Feeling* and *She Ain't Nothing But The Real Thing*. \*\*\*BL

**VARIOUS ARTISTS "20 Explosive Reggae Hits"** (Trojan TRLS 81 £1.99). Yet another nice compilation album from Trojan and on this particular one, it's nice to see artists like Bob Marley being included, because a lot of reggae fans, who have up until now not been subjected to his music, are going to get a sample of just how good he is.

Another good thing is that a relatively newcomer called John Holt, who I feel is going to have singles success pretty soon, has a track called, *Don't Break Your Promise* included. It's a worthy track which should create some interest in him. Besides these two a number of Trojan stalwarts are also on the album, people like Dandy Livingstone, Chosen Few, Maytals, Nicky Thomas and the Ethiopians. Yes, this is certainly a must album for reggae fans. Perfect for a party too. \*\*\*MB





# Choking Hendrix with loose ends

**JIMI HENDRIX**—“Loose Ends” (Polydor Super 2310 301, £2.25) When the cat's away, the mice will play. And when the cat's away for good, like Hendrix, the mice can wreak havoc with his reputation. We all know record companies like to show a healthy bank balance, but I draw the line at releasing demo tracks recorded at four in the morning in the privacy of the Great Man's bathroom on a faulty cassette machine.

For that's what it sounds like. With the exception of a spirited rendering of *Blue Suede Shoes*, the quality of the recordings is dire. Even on *Jam 292*—an ordinary twelve-bar blues laid down, I suspect, towards the end of his life—the drums sound like dustbins hit with hammers in a morgue.

Several minutes are dedicated to Jimi asking for illegal substances and repeating a mediocre impersonation of Cagney. Might set the heads chuckling for a week or two, but still a criminal waste of time on a record attributed to the greatest guitarist rock has ever known.

Side Two features an interminable version of *Burning Desire* which is remarkable only for showing what a rotten back-up singer Buddy Miles is. And we're treated to a sloppy *Hoochie Coochie Man*, in which Jimi does a listless impression of Willie Dixon's voice, complete with hilarious laughter from the sound engineers. Highly amusing, I'm sure, but is it Art?

All in all, the lad's probably turning in his grave. It's time the vultures left his bones alone. **\*AB**

album to you. There were parts of it I consider to be excellent, notably the track entitled *Gimme Some Leg*. It's one of the most interesting and memorable tracks I've heard for some time. The basic rhythm is quite superb.

On the other hand, some parts developed into obscurity, for example segments of the title track *Amar Caballero*. The whole album is interesting though — one has to play it many times before any complete appreciation can be made. Suffice it to say this is a record you should all hear. If Babe Ruth have matured this much so quickly, the next album should be a beauty. **\*\*\*RH**

**SPITERI** “Spiteri” (GML 1006, £2.29) In these days of *Vado Via* it seems that songs which few people can actually understand are in vogue. Perhaps, because of that, this album will do well. But somehow I doubt it . . .

Spiteri are a new group, thus named because the surnames of two of the group are Spiteri (brothers?). Rumour has it that they're Venezuelan which would explain the Latin American rhythms and the basic language barrier. Musically they seem to be good, and write much of their own material,

but I have to confess I didn't enjoy the album very much. It was a bit stodgy, and like porridge it's nice in small doses.

A limited appeal album I feel. If they could get into writing more in the modern vein they should reach a wider market here. **\*\*RH**

**WILLIE HUTCH** — “Fully Exposed” (Tamla Motown STML 11247, £2.14). On the other side of the Atlantic this gent is well-loved. His first album a movie soundtrack called “The Mack” — turned gold as did the single taken from it.

His other notable achievement was in co-writing *I'll Be There* for the Jackson 5, which became a four-million seller.

Despite these successes he's yet to make an impact on these shores. And sadly this doesn't look like the album that's going to do that for him. It's funky, soulful, enthusiastically performed, yet somehow none of it seems especially memorable.

Even the two major hits on it—*I'll Be There* and *California My Way* — comes across as distinctly unremarkable. Somehow this doesn't sound to me

like the album of 1974. **\*\*BL**

**BABE RUTH** “Amar Caballero” (Harvest SHVL 812, £2.50). For those who heard Babe Ruth's previous album this will come as a bit of a shock. For their development has been so rapid that their sound is almost totally unrecognisable. Gone is the total hard rock sound and in its place we have an amazing variety of music — some funky, some soulful, a little flamenco rock and some fine instrumental work. To do the variety justice I would have to play the

**DISC**

**ALBUMS**

Reviewed by  
**DISC Panel**

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

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Lets stay together Isaac Hayes  
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- Slade, Good Time Girl .....
- Elvis Presley, I Gotta Thing .....
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- Pointier Sisters, She's a Bed .....
- Woman .....
- Jim Grove, It Doesn't Have to .....
- Be That Way .....
- Galla Ban, Did You No Wrong .....
- Johnny Winter, Stone County .....
- David Bowie, Space Oddity .....
- David Bowie, Let's Spend The .....
- And Far Away .....
- David Bowie, Time .....
- Led Zepplin, D'Yer Maker .....
- Led Zepplin, Whole Lotta Love .....
- Led Zepplin, Black Dog .....
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# RADIO/TV

OLIVIA Newton-John serves up the final three entries for the Eurovision song contest on Saturday's "Clunk-Click" (BBC 1, 5.55). Titles are *Someday, Angel*, *Eyes and Hands Across The Sea*.

Come Sunday and talented Roy Harper and Insh rock band Horslips are guests on this week's exciting edition of the "Old Grey Whistle Test" (BBC 2, Sunday).

And watch out for David Clayton-Thomas, lately of Blood Sweat And Tears who appears on "In Concert" (BBC 2, Tuesday).

Over to Radio 1 and we find names like: *Caravan*, *Boys of The Lough*, *Pete Hamill* (John Peel, Thursday), *American Blues Legend '74* ("In Concert", Saturday) *Marc Bolan* ("My Top 12" Sunday), *Steeleye Span* ("Sounds On Sunday"), *Horslips*, *Ralph McTell*, *Bob Sargent* ("Top Gear", Tuesday).

# FREE RADIO

SEAGULL were off of the air last Tuesday evening while the necessary connections were made prior to increasing power. *Mi Amigo* then recommenced broadcasts on Wednesday with an improved signal strength of 34 kilowatts but slightly decreased modulation. This move has made Seagull and *Mi Amigo* (both of which transmit from the Caroline ship) much more audible from the English listeners point of view.

During the last week I have given a number of possible dates for the final activation of the Dutch Marine Offences Bill.

I only need 16th October and 2nd, 3rd and 9th November and I will have been given a complete set of dates from 12th August to the middle of December.

Following the mysterious Atlantis set up, comes the even more mysterious news from the North of England. It would appear a small town has been literally plastered with stickers proclaiming to an astonished world "Radio Atlantis on 213."

Meanwhile, ignoring such frivolity, Atlantis, D. J. Crispian seems anxious to inform the nation that the station will soon be back on the air. To tell the truth, no one seems to have noticed that it had gone! CHRIS ANDREW

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# DISCWORD

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NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

### ACROSS

- 1 Leo Sayer's precious feathered friend (10)
- 2 Name of a film industry award (5)
- 3 Should Robert be on the Chess label? (6)
- 4 People like Jane or Samantha (6)
- 5 Jean's spirits? (6)
- 6 Pictures of David Bowie (3-3)
- 7 The strength of Alice Cooper's love (6)
- 8 Material to make a kettle (6)
- 9 Sam? (5)
- 10 The guise in which Sinatra is back (2,4,4)

### DOWN

- 1 A happening in Spanish Harlem (8)
- 2 Label of some vigour? (5)
- 3 Not a bauble or a bead (6)
- 4 Maple leaf one, perhaps (3)
- 5 Type of makossa? (4)
- 6 Three of them to heaven? (5)
- 7 Did he have a name? (3,5)
- 8 Eat one, recommend the Allman Brothers (5)
- 9 Cozy character (6)
- 10 Meat, relatively speaking, will provide this answer (5)
- 11 "If - I Would Leave You" (4)
- 12 That musical Joey? (3)

### LAST WEEK'S SOLUTION

ACROSS: 1 Take Me High, 7 Organs, 8 Road, 10 Lance, 11 Dexter, 14 Ladies, 16 China, 17 Evil, 18 Bottle, 19 Glen Hughes.

DOWN: 2 Argent, 3 Ernie, 4 Harper, 5 Giant, 6 Pool Hall, 9 Ira Hayes, 12 Berlin, 13 Little, 15 Devil, 16 Chong.

### DISCWORD WINNERS

Alan O'Connor, 6 Kensington Road, Ellesmere Port, Wirral, Cheshire. I. Cole, 38 Newton Road, Swanage, Dorset. Alan Dagger, 6 Dunkirk Road, Fishponds, Bristol 5. John Rogers, 12 Harley Street, Walton, Liverpool 4. R. W. Neish, 70 Castle Street, Boston, Lincs. N. R. Johnson, 125 Daisley Green Road, Knowle, Solihull, Warwick. Martin Jones, 2 Binn Road, Marsden, Huddersfield, Yorkshire. Janet Clark, 2 Holmsdale House, High Street, Poplar, London E14. A. J. Roberts, 60 Hightown Road, Banbury, Oxon. D. Birtwhistle, 1 Elaine Avenue, Marton, Blackpool, Lancs. R. L. Brown, 9 Greenside Avenue, Frodsham, Warrington Lancs. D. Millard, 102 Campbell Road, Cowley, Oxford.

# Classifieds

SITUATIONS VACANT, MUSICIANS WANTED, INSTRUMENTS FOR SALE, INSTRUMENTS WANTED, GROUPS, GROUPS WANTED, RECORDS FOR SALE AND WANTED, RECORD PLAYERS FOR SALE AND WANTED and other ordinary announcements the rate is 6p per word

SPECIAL NOTICES, PUBLIC NOTICES, PERSONAL, TUITION, PRINTING, RECORDINGS, DEMO-DISCS, FAN CLUBS, DANCES, CONCERTS, VOCALISTS ETC, the rate is 9p per word

ENGAGEMENTS WANTED. Rate 5p per word (minimum 15p)

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Discounts (consecutive insertions only): 5 per cent for 13, 10 per cent for 26, 15 per cent for 52 insertions. Advertisers are requested to supply one bank and two trade references should the ad contain a request for money. All classified advertisements must be prepaid and should arrive not later than first post Thursday for insertion in the following week's issue. Address communications to Classified Ad Dept, "DISC", 161-166 Fleet Street, London EC4P 4AA. Phone 01-353 5011, Ext 92. Replies to a Box Number must be addressed to the "DISC" offices. Please make all remittances payable to "DISC". Cheques and POs to be crossed /&Co/. The management reserves the right to refuse to insert any advertisement—even though accepted and paid for—and to make alterations necessary to the maintenance of its standards.

### PERSONAL

WORLD WIDE PEN PALS. Details and 150 photos free. Herrns, Berlin 11, Box 17/E, Germany.

TEENAGERS! Pen Friends anywhere! S.a.e. brings details. Teenage Club, Falcon House, Burnley, Lancs.

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DAVE (26) seeks a sincere loving girl, any area. Photo appreciated. Box D 2783.

PHOTOGRAPHER, 20s, seeks girls, modelling experience unnecessary. Absolutely genuine. Box D2377.

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FRIENDS everywhere. Write to Multilingua Berlin 15, Pfach 150405 Germany.

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### RECORDS FOR SALE

IRVINE STEREO LIBRARY (Postal). Cassettes and LPs for hire. Britain's longest established pop library. Don't buy, borrow. Send s.a.e. for details: 17(D) Park View Court, Fulham High St. London SW6 LP3.

### MUSICAL SERVICES

LYRIC WRITER wishes to collaborate with musician composer. 061-224 3302.

LYRIC WRITERS required by recording company. Details (s.a.e.): Robert Noakes, 30 Sneyd Hall Road, Blaxwath, Staffordshire.

### FAN CLUBS

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ALVIN STARDUST fan club. S.a.e. please to Jackie, Court Bungalow, Frampton, Dorset.

TOM JONES official fan club. Send a stamped addressed envelope to: P.O. Box 3, Shepperton, Middlesex.

ROXY MUSIC CLUB "Stranded" Poster 20p. Peter Leay, 9 Sunbury Road, Wallasey, Cheshire.

### SPECIAL NOTICES

FOR F.R.A. Associate Membership, send s.a.e. to Free Radio Association, 339 Eastwood Road, Rayleigh, Essex

### PUBLIC NOTICES

CUPID REMINDS YOU!! DON'T FORGET YOUR VALENTINE ON THE 14TH!!

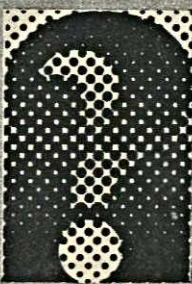
THEATRICAL Employers Registration Acts 1925 and 1928. Notice is hereby given that Dave Poole and Barry Palsar residing at 71 Fitzroy Street, Cambridge and trading as Pongrove Ltd intend to apply to the Cambs & Isle of Ely County Council for registration under the above acts.

### TUITION

POP SINGING TUITION. All styles personal and postal. Beginners encouraged. Write for details: Maurice Burman School, 30 Baker Street, London W1M 2DS or phone 01-363 0466.

# CURIIOUS CORNER

Disc's weekly question and answer feature. If you have something to ask, cut out the coupon on the right and send it with your question to: Disc, 161-166 Fleet Street, London EC4P 4AA. Postcards only, please.



? Could you please tell me the address of Barry Blue's Fan Club and Gary Glitter's Fan Club. Also, is Barry Blue going to tour Britain? — Michael Gimblett, 63 Pretymmer Crescent, New Waltham, Grimsby, Lincs.

● Write to Barry Blue c/o 83 George Street, London, W1. There are no immediate plans for him to tour Britain.

Letters to the Gary Glitter Fan Club should be addressed c/o Sue Drake, PO Box 78, London, E18 2HW.

? I am in the process of collecting records by the great Roy Wood. Could you specify which recordings are available? — N. Bowen, 74 Common Road, Wombourne, Wolverhampton, Staffs.

● The only album by Roy Wood and the Move currently in the Harvest catalogue is "Message From The Country" on Harvest SHSP 4013.



COCKNEY REBEL's Milton

## Barry and Gary's gangs

? Is there a Cockney Rebel Fan Club? If so, where can I write for details? — Mandy Bush, Watersplash, Bratton, Minehead, Somerset.

● Write to Cockney Rebel c/o Penny Gibbons, EMI Press Office, EMI Ltd, 20 Manchester Square, London, W1.

? Please could I have some information on Roger Whittaker — where he was born, how old he is and a list of his singles and LPs. — Mr R. Frost, 33 Wadgate Road, Felixstowe.

● Roger was born in Nairobi, Kenya, in 1936. Recommended singles and albums are: (Singles): *Durham Town*, *I Don't Believe In If Anymore*, *New World In The Morning*, *Why, Mammy Blue*, *I Dreamed A Dream*, *What Love Is*, *Gotta Head On Down The Road*, *Gone Away* (theme from the film, The Belstone Fox); (Albums): *"Whistle Stop"*, *"The Dynamic Roger Whittaker ... Mexican Whistler"*, *"Whistlin' Round The World"*, *"This Is Roger Whittaker"*, *"I Don't Believe In If Anymore"*, *"New World In The Morning"*, *"Roger Whittaker Sings"*, *"For My Friends"*, *"Gotta Head On Down The Road"*.

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DAVAL RECORDS, Pop, Soul, Oldies, Imports. S.a.e.: 22 Barton Meadows, Barkingside, Ilford, Essex, for list.

RECORDS, 50,000 from 10p. Send 5p for lists of 45s and LPs to: 1142/6 Argyle Street, Glasgow.

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Please insert my Advertisement under heading .....

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Bright Tartan Check in warm woody fabric. Deep shaggy fur collar. Slanted chunky zipper. Available in base colours of Canadian Red or Brown. Sizes 32in. to 44in. chest **£7.95** plus 25p post & packing.



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See Next Week's issue for illustrated advert.

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## BARGAIN BASEMENT

is a regular weekly feature.

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### CHRISTINE ROLFE

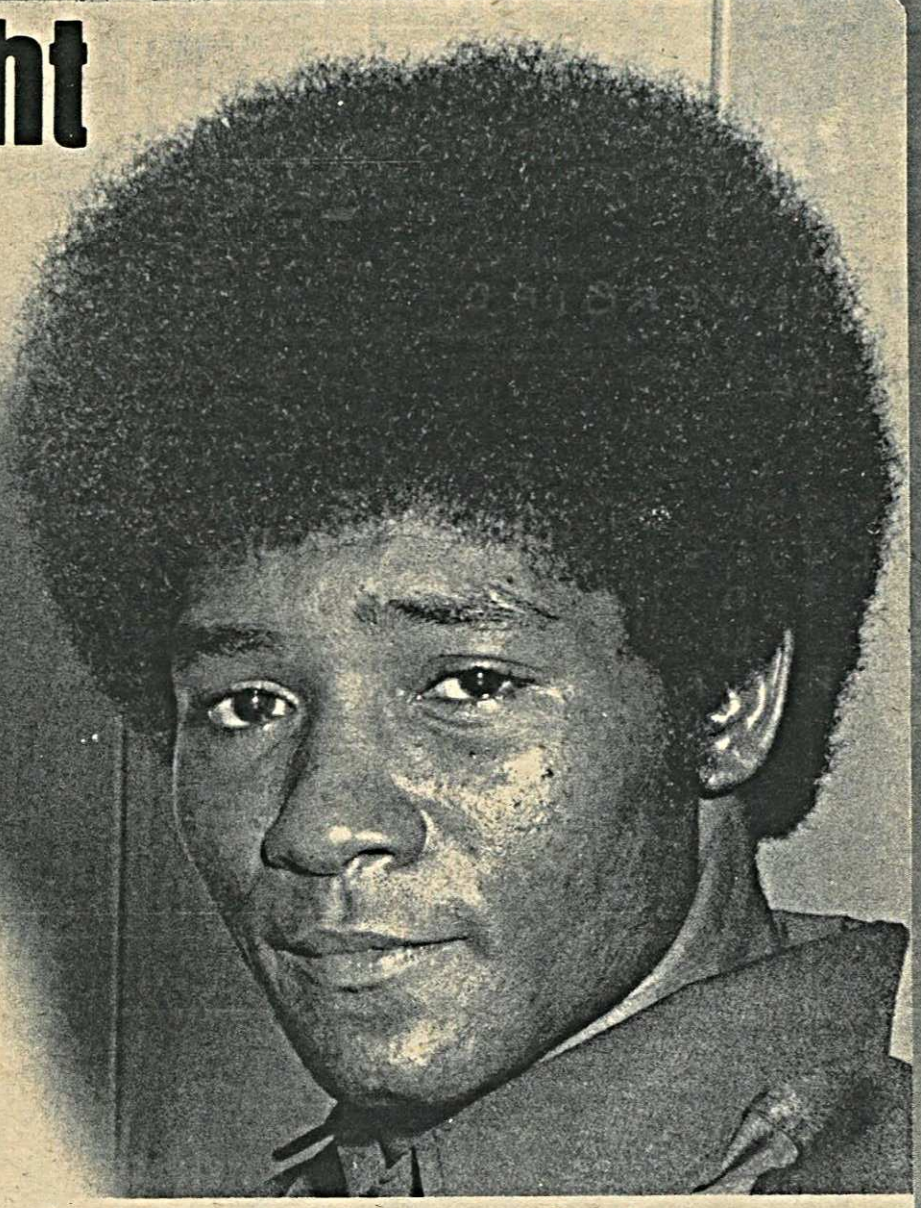
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# Knight off the road



## ... or why Robert Knight would rather sit in his recording studio than do a four week UK tour

**ROBERT KNIGHT has very definite ideas about getting out on the road and performing. Foremost amongst these is the feeling that he would rather not do it at all.**

Under normal circumstances nothing would have induced him to leave his beloved Nashville recording studios and venture to Britain to undertake a gruelling four-week tour. But these are not normal circumstances.

Robert has a hit record to promote and that's something which up to now has eluded him in this country.

All the same, Mr Knight clearly isn't enjoying the strains of his current visit, added to which the present energy crisis seems to be taking its toll on him.

"I think I've lost 20 pounds since I've been here. You walk out of your room, come back and somebody's turned the heat off. I can't seem to get enough rest in the hotel."

"Even at the best of times I find tours are a hassle. That's why I seldom get out, on the road. In the States I might make a college circuit for a week or do a few weekend shows, but as for going out for six months at a time, I couldn't stand it. The only reason why I do any work at all on the road is for the fans, because I think I owe it to them. Otherwise I wouldn't bother."

"I look on myself as more of a recording artist than a performer. I'm one of those people who can't do two things at once and do them well. Like dancing and singing, for instance."

"I never dance on stage, because I feel it takes away from my singing abilities. I might look stupid just standing there and singing but that's the way I like to work."

"I believe that people are there to hear you sing your record. But how can you sound like the record if you've got to dance for 20 minutes and you're out of breath."

"I'm not going to mention any names, but back in the States there's an artist who comes out, hollers for a while, then lets the band take over and spends the rest of the show dancing. In other words he should have been a dancer not a recording artist."

All of which has taken us away from the subject of his current single, *Love On A Mountain Top*. Robert confesses quite freely that his career in the States is not exactly booming, so news of a hit in Britain had been more than welcome.

"I was amazed when I heard it was doing well in Britain. After all I recorded it five years ago and records that have been out that long don't usually make a comeback. The first time I came over to Britain in 1968, I was promoting a song called *Power Of Love* and strangely enough *Mountain Top* was on the flip-side. So obviously we were promoting the wrong side."

One of the things that

Robert has suffered from badly in his career is people bringing out cover versions of his songs and going on to have hits with them. From a British point of view the classic case of this came in '68 when *Love Affair* got in first with *Everlasting Love*. All told this has happened three times to him.

In the light of such experience, he feels he is now more capable of taking on any would-be cover artist. He won't even say what his next release is for fear of giving someone a head start.

"The secret is speed. You've got to beat them to the chart. Once you're in, they can't catch you. They might put it out on an album, but there'd be no point in them carrying on with the single."

It would seem that the days of Mr Knight being pipped at the post are over.

**Beverley Legge**



**Hudson-Ford's new single *Burn Baby Burn* has been banned in the States. Why asks Andy Blackford**

GROUPS may come and groups may go but Hudson — Ford go on for ever. They are a team of long standing and an island of stability in a world of transient partnerships.

"We started writing together five or six years ago when we were with a band called Elmer Gantry's Velvet Opera," says Richard 'Hud' Hudson. (Interesting facts dept: Elmer Gantry last seen touring USA with Bogus Fleetwood Mac!) "When Elmer left we carried on for a while as plain 'Velvet Opera', but it never really worked out.

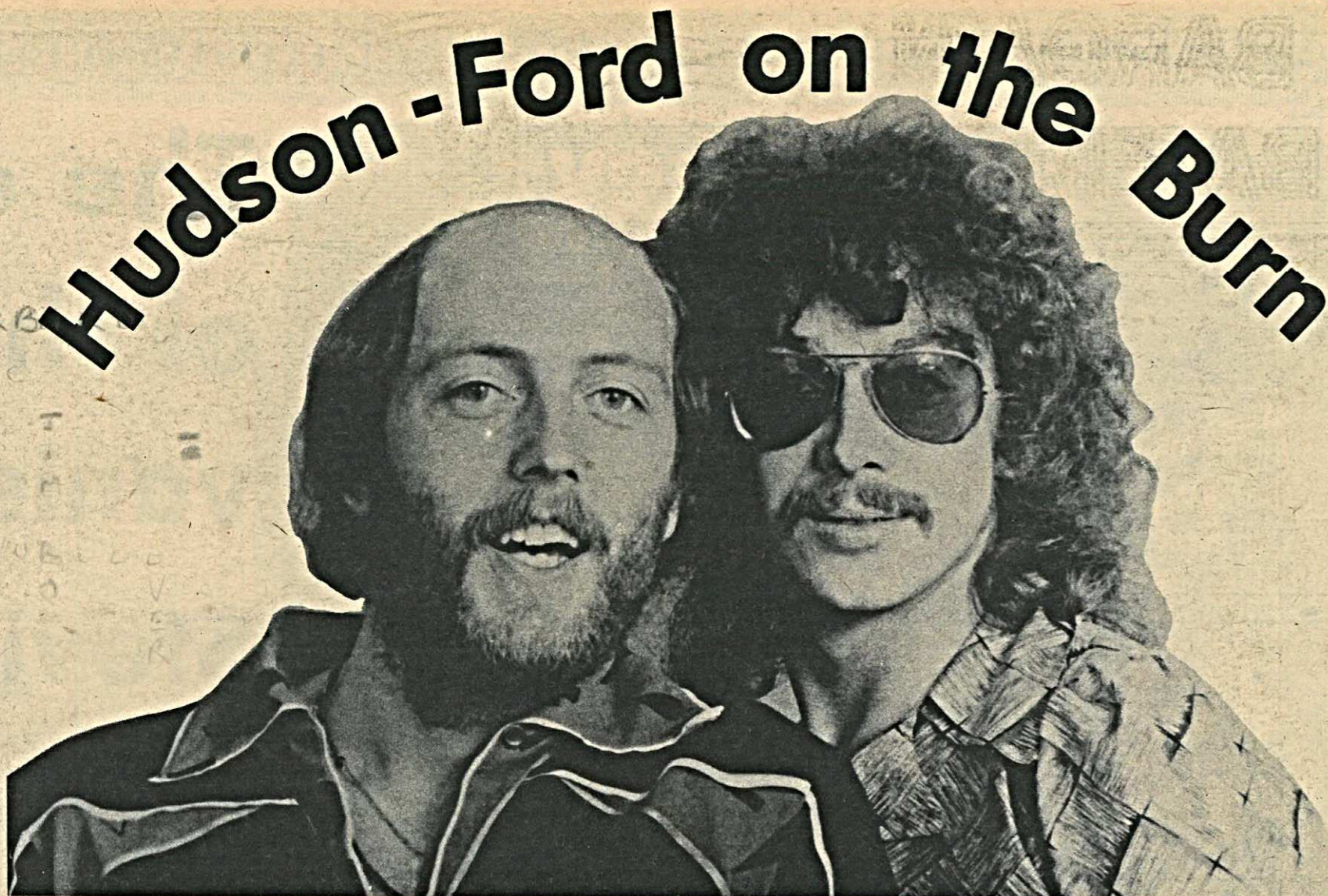
"Then in 1970 we both joined the Strawbs."

The problems which eventually caused them to part company with the Strawbs were not long in manifesting themselves, John Ford explained. "We joined the band on the understanding that it would be a group in the true sense of the word. If we'd thought we'd be part of somebody's backing group, we'd never have bothered.

"And to be fair, it wasn't Dave Cousins' fault that it worked out that way. Strawbs fans regarded him as the song writer of the band, so it was natural that his songs would have priority. But Hud and I were writing a lot of stuff and we were constantly frustrated at not being able to play it. I mean, you don't just stop writing because there isn't an immediate outlet for your work.

"Anyway, the morale of the band deteriorated over the years until a disastrous tour of the States. It got to the point where none of us could envisage working with anyone else in the group.

"Half the time we weren't even



HUDSON-FORD l to r... Richard (Bald is beautiful) Hudson and John (Look me straight in the eye) Ford.

speaking to one another. I remember one gig at the Rainbow when we very nearly didn't go on at all. We were in the middle of some petty squabble or other."

"It's amazing how bad things can get, actually," continued Hud. "There are people you can get on with perfectly well in a normal environment — but once you're under the strain of being on the road, living on top of one another 24 hours a day, you find yourself at their throats in no time.

"I think we were professional enough not to show it when we were on stage, but you can't really work constructively in a studio if you hate one another's guts!"

*Part Of The Union* represented one attempt by Hudson and Ford to cut loose from Strawbs. "We wrote it intending to release it under our names alone. But the Strawbs liked it, and there was nothing else in the can that would have made a good single. So we put it out under the group name."

It was shortly after the number one success of this record that they decided to go their own way. *Pick Up The Pieces* was released immediately with spectacular results.

"We recorded it by ourselves using over-dubs to get the group sound. But when it shot up the charts we were caught napping. We realised we were going to

have to promote it at live gigs, but we weren't sure whether we ought to perform as a duo or whether we should get a group together to back us up.

"In the end we plumped for a group. We had to build the whole thing in two and a half weeks. I blush to admit it, but we did the old 'getting it together in the country' bit. The farmhouse in Devon, and all that. I know it's corny, but they were some of the best days we've ever had. We could play all night if we wanted, and there was a knock-out pub which sold us flagons of draught scrumpy. If only you could earn a living by rehearsing, I'd start again tomorrow."

Unfortunately, economic neces-

sity demands that groups perform before the public, and Hudson-Ford undertook an extensive tour of Britain. It proved too extensive, however, and had to be curtailed after only six of the dates. John Ford came down with a serious throat complaint and nervous exhaustion. But not before a triumphant concert at the Royal Festival Hall.

"The Strawbs came along — it was the first time we'd seen them since the split. They were great, actually. They genuinely enjoyed the show, and we talked to Dave Cousins afterwards. No hard feelings at all. In fact we're much better friends now that we ever were before."

At this moment, Hudson-Ford

are in the middle of their second tour of Britain, and John Ford is keeping his fingers crossed that he'll be able to complete it.

"Nerves don't seem to be so much of a problem this time around. I think the Festival Hall gig did a lot for our confidence. We're better rehearsed, too."

The touring band is a five-piece outfit with Hud playing guitars and John on bass and acoustic six-string.

"We met our lead guitarist, Mickey Keen before we joined the Strawbs. We used to do sessions with him. He plays electric sitar and pedal steel as well.

"The drummer's a guy called Ken Laws who used to be a sound engineer in the studios we used for *Pick Up The Pieces*. We were frantically searching for a drummer, and he was there all the time behind the control desk!

"Melotron, electric piano and clavinet are played by Chris Farrren — he used to be with the Hair band, and backed Doris Troy for a while.

"Considering the show was thrown together in such a panic, it works very well. We seem to get along pretty well musically — and personally, thank goodness. The group played the sessions for *Burn Baby Burn*, and I think it's a good sound."

Which brought us to the distressing subject of the new single's fate at the hands of the American censors.

"The whole thing was bizarre. We wrote the song in the States actually, but it had no specific political associations. It went out to local radio stations, before it was released, and one of them sent it straight to the Federal Something-Or-Other because of the title. Apparently 'Burn, Baby, Burn' was a slogan during the Chicago riots. We didn't even know that, and neither the radio station nor the Bureau can have listened to the song or they'd have realised there was no connection.

"I suppose it could be rather damaging to have it banned in the States, because *Pick Up The Pieces* did very well there. We've got our Stateside record company on to it, and they're trying to persuade the Government to think again."

Of course, if the worst came to the worst, they could always do a 10cc and record a special version for the States. *Turn Baby Turn?*

# Demis: all Greek to British ears

THE SUCCESS of Focus brought a rash of continental bands eager to find fame and fortune in the British Isles. Now it seems record companies are hoping that Drupi's hit will have opened the floodgates for all their European solo artists to come and make a killing.

The first contender we were flown out to see in Berlin at vast expense is a massive bearded Greek who lives in Paris and goes under the name of Demis Roussos. This gargantuan fellow, who has the body of a male Mama Cass, swathes himself in voluminous kaftans made by his Mum and has perhaps the most schizophrenic stage act I've ever encountered.

His music falls into two distinct categories. The first is reminiscent of the kind of thing Engelbert Humperdinck was doing in his heyday, the second is mildly progressive stuff vaguely in the mould of the Moody Blues. Roussos clearly aims to please some of the people some of the time and on the continent he certainly gets away with it. Berlin's Philharmonie holds over 7,000 people and the night he played there, all the seats were full.

On the recording front, he tends to put out only his Engelbert-type stuff, which

## Ray Fox-Cumming

earns him huge hits everywhere in Europe — bar Britain.

Roussos himself seems pretty much in tune with the ins and outs of the British market and well knows that over here he can present either one kind of his music or the other, but not both. He wants to stick to his more avant garde offerings, but those who have a stake in his career as far as Britain is concerned reckon he'd be much safer with his more middle-of-the-road material.

"So what are his chances? He is certainly not without talent. His voice has an incredible range and power and onstage he does have a strange portly presence. His favourite attitude is to stand with arms extended Christ-like as if he were bestowing blessings on the assembled hordes.

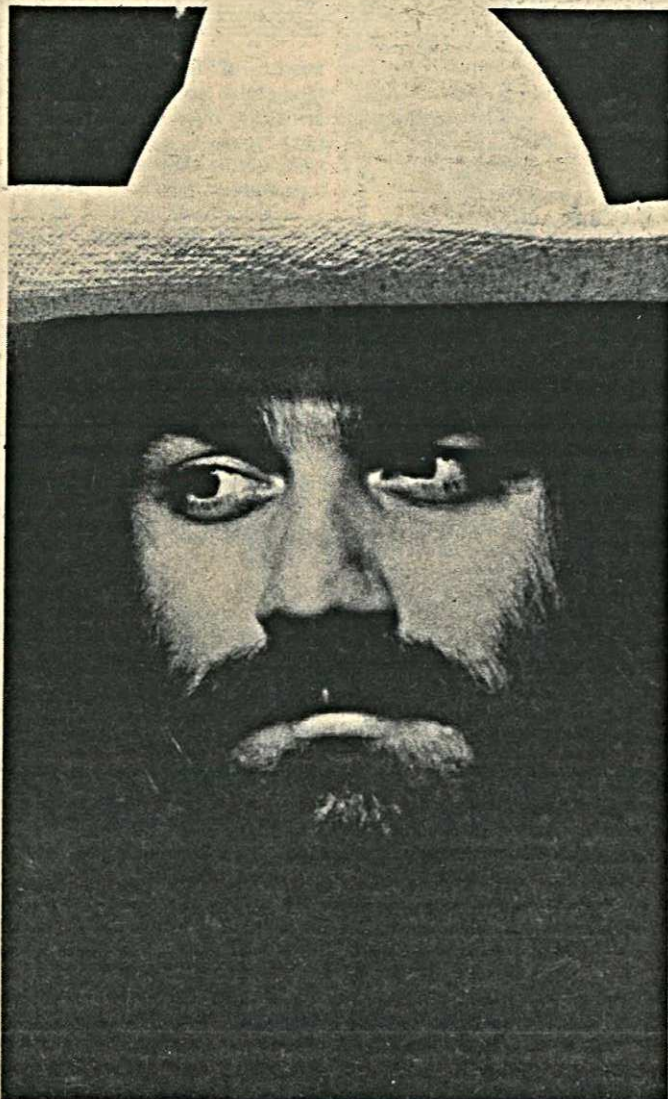
His band though are not much

of a plus factor. They are excellent on back-up harmonies but their playing, while competent, is not desperately inventive and they look far too much like any old two-bit youth club outfit.

Most of Demis's material is written by the keyboard player in his band and a lot of it is very strong on melody but most of the arrangements are too continental flavoured for British ears. The lyrics, all in English, are just about passable but a bit dated.

Demis Roussos could make it in Britain, but bearing in mind the unsuitability of his present material and the indecision over what he will actually play when he gets here, his chances must be less than evens.

His first British concert will be at the Albert Hall in a few weeks time. "I shall play the same things as I do on the continent," he told me, "and work out from audience reaction what they like best, so that next time round I shall be that much wiser."



Demis Roussos



In your own write: Send your letters to: Write, Disc, 161-166 Fleet Street, London EC4P 4AA

# T REXSTASY



# The case of the vanishing Stevie tickets

## ... and how two were spotted going free on a radio show

ON behalf of thousands of Stevie Wonder freaks who don't live anywhere near London, may I complain about the method of distributing concert tickets.

My husband and I are both Stevie fans and tried for four days to telephone the Rainbow for info. When we finally got through it was to find it was personal application only — so

my husband travelled 250 miles on the first train to London and stood for four hours in the queue only to be told they'd sold out.

Surely there must be an easier way. It would have been better if it had been postal bookings only — then it would have saved all the stupid queuing and also given fans all over the country some chance of being able to see Stevie. I understand he is playing a further two concerts — yet again in LONDON. No doubt it will be the same — with the same people obtaining tickets. Please "DISC" try and get something done for us.

What made us even madder was to switch to Radio 1 and hear Stevie inviting two certain DJ's to see his show. If there were no seats left, tell me where they were going to sit? — C. Kemp, 1 Wolfreton Villa, Wolfreton Road, Anlaby, Hull.

## Angry

OH how you tried! Yes, during 1973 you tried to convince us that T. Rex were dead, gone and memories.

I've got news, they're not. If what the press said was true, what would you call their Glasgow concert? Apart from brilliant, it was "T. Rexstasy".

You all look right fools

now, for a year you talked rubbish. Who are you going to pick on this year? — John Harty, 10 Lorraine Road, Calder Cruix, Aidrie, Lanarks.

## Glad

DEAR MARC, I am so glad to hear that you are writing for "DISC". I hope that this will give all

your fans an opportunity to learn more about you.

I was recently at your concert in Glasgow and all I can say is ... brilliant ... you were great! I'm only sorry you missed all the fans, who lined all the streets, after you'd gone. — Lorraine

## Puzzled

I WAS rather puzzled by the picture of Marc Bolan in

"The Sound and the Fury" article in the February 2 edition of "DISC".

Why have you stuck breast's on his chest? I'm sure it wasn't his idea. He is married you know, and I'm so young and ... well kind of innocent. — Mandy Harmer, 47 Churchill Avenue, Hastings, Sussex.

## Diana plays snakes and ladders

THIS week, in the three major music charts appearing on Tuesday, January 29, I have seen the greatest disparity in the placing of a record that I can remember. Diana Ross's *All of My Life* was placed 5th in the N.M.E. Top 10, 10th in the "DISC" Top 30, and, unbelievably, 14th in the BBC Chart. "DISC" and N.M.E. placed Miss Ross's record higher than those of Lulu, Stylistics, Robert Knight and Ronnie Lane. The BBC placed it below all of those records.

The BBC chart prides itself on being at least a week ahead of its competitors in its placings, but with Diana Ross, it seems to have done the complete opposite.

Compare the placings of all the records which are "going up". In practically every case the BBC has them in a higher position. What has the "computer" got against Diana Ross?

Is it colour-prejudiced or just a male chauvenist! — Ian Cross, 24 Keppel Road, Willaston, Douglas, Lo.M.

## DISC's oldies are golden

THANKS for the articles by Graham Wood on golden oldie records — they are really great.

Keep up the good work Graham and don't get bogged down as some "oldies" writers do with their own favourites, thereby skipping over their less favourite artistes.

P.S. Your new printers have helped to make the pages look neater somehow and therefore more readable! — D. G. Morley, 264 Queen Ediths Way, Cambridge.

## Stroll on Shadows

WHAT has happened to all the Shadows' fans in Britain? "DISC" brought them together again and now they've got a great new album out — one of their best — and yet it didn't

appear in the charts. Shads fans, take your feet in your arms and have a walk to your next record dealer! (Don't know what that means but it sound great ... ED). Or will you let this fantastic album poke its nose in at the bottom of the charts and disappear again like "Shades of Rock"?

I really can't believe that you will let the Shadows split up again. — Arnold Gurtler, 7032 Sindelfingen Feldbergstrasse 33, W. Germany.



## You win some ... you lose some



AT last "DISC" has come to its senses and published an article on everybody's fave mum Cilla Black. Thanks for the article "DISC", it was greatly appreciated.

I certainly hope Rosemary Horide is right and we see Cilla back in the Top 30 with her new single *Baby We Can't Go Wrong*. It would be nice to see Cilla in the charts again. She'd be a welcome addition to a somewhat stale chart at present.

So "DISC" readers, get out your 50p's and buy the loveliest "love-song" of the year from aunty Cil.

Ta, "DISC". — Bob Rantine, 32 Drumacre Rd, Bo'ness, Scotland.

A LITTLE letter to Rosemary Horide with reference to her review of Gilbert O'Sullivan's latest single *'Happiness Is You and Me'*.

Why cant she leave Gilbert alone. Surely she must realise he is one of the most talented composers this country has. He has a pathos in his music that belongs to him alone.

Please dont try to alter him. He has to write his songs in his own way and not as someone else thinks — or he wouldn't be Gilbert, would he.

Take another listen to this record and see if you can hear what I mean. — An Angry Mum from Brum.



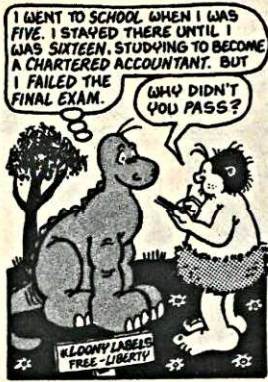
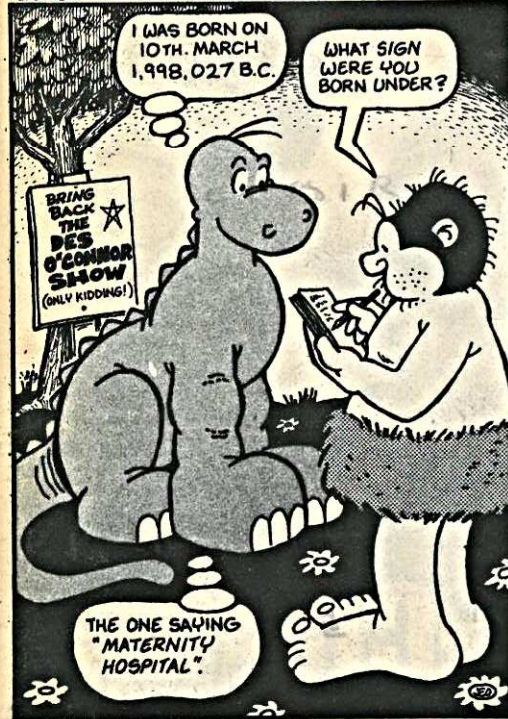


# J. Edward Oliver

'These schoolish things remind me of you'



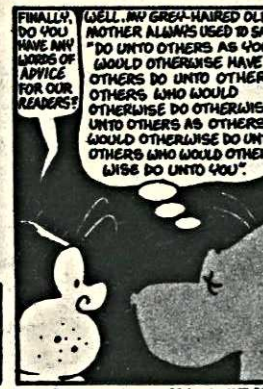
MEANWHILE, NOT FAR AWAY, FRESCO-LE-RAYE, TWO-MILLION-AND-ONE-YEAR-OLD DINOSAUR WHO IS SECRETLY THE APPROVED BY DISC, AND WHO SECRETLY PLANS TO TAKE OVER THE WORLD, IS BEING INTERVIEWED BY A TELEPATHIC REPORTER FROM PLAYDINOSAUR MAGAZINE.



SINCERE THANKS TO EVERYONE WHO RETURNED THE READERSHIP SURVEY FORM WHICH APPEARED IN THE 37th NOV. ISSUE OF DISC. ALL YOUR ANSWERS HAVE NOW BEEN ACCURATELY TABULATED BY ELECTRONIC CALCULATOR TO ENABLE US TO BRING YOU THE FOLLOWING—

### READERSHIP SURVEY RESULTS!

- 74.5% OF THE READERS WHO COMPLETED THE SURVEY WERE AGED BETWEEN 11 AND 20. 5.1% WERE BETWEEN 3 AND 4 1/2, AND 5.2% WERE BETWEEN 24 AND 35. 10.2% WERE "DON'T KNOWS."
- 56% ANSWERED "YES PLEASE."
- 87% OF DISC READERS READ "DISC."
- 66% ALSO READ OTHER MUSIC PAPERS.
- 40% OF READERS SMOKE; 71% DRINK!
- 53% PICK THEIR NOSES, AND 58% RETURN IN A BUCKET OF COLD RICE PUDDING WHISTLING "609 SAVE THE QUEEN" (A SHOCK RESULT!).
- 47% THINK THESE QUESTIONS ARE TOO PERSONAL.
- 78% OF READERS DO NOT LIKE DAVID CASHIDY (18% FOR UNPRINTABLE REASONS).
- 31% OF DISC READERS ARE YOUNG AND ATTRACTIVE FEMALES WHO LIVE WITHIN EASY REACH OF LONDON AND WISH TO MEET A WORLD-FAMOUS UNDERPAID POP CARTOONIST.
- 31% OF DISC READERS WILL SHORTLY BE RECEIVING A PHONE CALL FROM J. EDWARD OLIVER.
- 57% OF OUR READERS ARE STILL AT SCHOOL.
- 44% DON'T REALISE THAT IT'S BEEN NINE FOUR O'CLOCK.
- 36% OF OUR READERS ARE (LARGE-EARNING VERY FEW SENT SAMPLES).
- 42% ARE EASILY OFFENDED.
- 70% WOULD LIKE J. EDWARD OLIVER TO BE PAID MORE (AGAINST: 27%; OTHERS: 3%).
- 85% WOULD LIKE J. EDWARD OLIVER TO HAVE THE ENTIRE PAGE IN FULL COLOUR (AGAINST: 14%).
- 13% OF READERS CLAIM TO BE RELATED TO J. EDWARD OLIVER (OF WHICH 1.3% CLAIM TO BE GREAT AUNT, AND 1.3% CLAIM TO BE MOTHERS).
- WHICH POP SONGS DO YOU LIKE? TOP OF THE POPS: 7.8%; OLD GRAY WHISTLE TEST: 2.6%; LIFT OFF: 1.3%; BLACK AND WHITE WHISTLES: 17% TEST CARD: 1.3%. 85.7% DID NOT VOTE.
- 64% OF READERS DO NOT THINK THAT J. EDWARD OLIVER USES TOO MANY WORD-BALLOONS (WHAH! WHAHH! TO THE EDITOR! - JED).
- WOULD YOU LIKE US TO BRING BACK E.C. RIDER? YES: 51% NO: 38% GHOFF? 11%
- 70% OF DISC READERS LIKE PUNKS: 57% LIKE SPOOKS AND BATTERIES, 53% LIKE POISONS, AND 42% LIKE MADELINE SMITH (MOST OF THOSE WHO DON'T LIKE MADELINE SMITH HAPPEN TO BE GIRLS).
- 81% APPROVE OF J. EDWARD OLIVER HOLDING SO MANY COMPETITIONS.
- 4% OF READERS ARE NOT EXPECTING A PRIZE FOR SENDING IN THE SURVEY. 96% ARE GOING TO BE DISAPPOINTED.
- 78% CONSIDER THEMSELVES WELL-INFORMED ON ALL ASPECTS OF THE CURRENT MUSIC SCENE.
- 88% KEEP UP TO DATE WITH THE LATEST TRENDS IN FASHION, HAIR-STYLES AND MAKE-UP.
- 71% KNOW ALL ABOUT THE LATEST FILMS, SHOWS, RECORDS AND CONCERTS.
- 77% ADMIT TO BEING COCKY LITTLE DEVILS.
- 99.923% OF DISC READERS DID NOT SEND IN THE READERSHIP SURVEY.



THANKS TO EVERYONE WHO ENTERED MY NEW YEAR SUPERCONTEST. THE ENTRIES ARE NOW BEING JUDGED AND THE WINNERS WILL BE ANNOUNCED FORTHWITH. MEANWHILE, SEND ALL NORMAL CONTEST ENTRIES (NORMAL ???) TO: J. EDWARD OLIVER, DISC, 161 FLEET STREET, LONDON EC4P 4AA. OR SEND A LARGE SAE TO JOIN THE FRESCO-LE-RAYE FAN CLUB.

Only one week to the special 191st episode!

**The wicked and mysterious Captain brings you a weekly dose of gossip from the music business**

# Captain Kool

My weekly conference at which I summon the staff to my presence on bended knees was rudely interrupted by a gorilla leaping through the door chucking bananas at me. It turned out to be Slowbone and the Wonderboys in their ceaseless pursuit of publicity, and little mentions like this one here. I would be obliged if, next time, they could distribute fresh, edible fruit rather than the putrid rubbish that landed on my desk.

**T**ONY BLACKBURN showed a remarkably Hitlerian Streak at last week's "Top Of The Pops" when, before the cameras started rolling, a hapless youth in the crowd booted when a certain record was played. It was told by Blackburn that as admission to "TOTP" was free, the music must therefore not be criticised.

The Old Seekers held their wake in the Press Club last week surrounded by a crowd of dull hacks. Two ancient lady reporters led the veritable barrage of questions, which the Squeakers parried. They seemed quite glad to be out of it all.

**D**ECCA in their infinite meanness held a reception for Junior Campbell last week — in their own offices, amongst their office typewriters. I must confess champagne was served and fabulous stars like Miki Anthony, Dave Lee Travis and Brian Matthew were there.

Also present was Judge Dread and publicist. When your Captain accused the two gentlemen of having written fake Dread fan-mail to Disc (see last week's "Write"), both denied it, but looked shifty.

**C**ALL your bluff time. Rod Stewart — put your vote where yer mouth was a few months back and support the Liberals. Perhaps you could nip back (nip-haha) from Japan to vote.

The aged Neil Sedaka threw a party last week at which — surprise surprise—his old records just happened to be played. Such groovers as the Carpenters, Gary Glitter, Lynsey de Paul and the late Seekers were present, and all sang along.

TOM JONES, en route for Barbados, is searched by intrepid customs officers for concealed immigrants, Ronald Biggs and a length of hosepipe.



# DISC



With dog sled and frostbite, Andy Blackford sets out to find Jean Harlow's legs...er, 10CC.

## 10 C-C-heerful c-chums

IT WAS the end of a four-day trek across the frozen wastes of the far North, and the dogs were dropping on their feet. Wilson had a bad case of frost-bite, and Oates kept seeing Eddie Waring in the snow. Things were looking desperate. When suddenly the cry went up from the leading sledge: "Stockport ahoy!" An hour later, I staggered exhausted in to Strawberry Studios to find a glum 10cc trying to revive their spirits with hot soup and marmalade butties.

What could be the reason for this quadruple disillusionment? It turned out to be their single, *The Worst Band In The World*. Eric Stewart explained.

"When the Beeb heard the record they took exception to two lines of the lyrics. So we recorded another version specially for them. Trouble was, we gave them a stereo cutting and they played it through a mono system. That's why it sounds so empty and flat. There was no echo on the guitars.

"So we shot back in to the studio and knocked out a mono version for them. Everything ought to have been OK, but it came on the radio about two minutes before you arrived and it was the wrong cut again. Marvellous, isn't it?"

The sunny smiles soon returned to their faces when we sat down in the studio to listen to the rough mixes of the band's new album, *"Sheet Music"*. After a few bars of the first number, it wasn't hard to see why. It was almost an insult to call it a rough mix. The whole sound was engineered and balanced with the superb artistry we've come to expect from 10cc — and the song, *Old Wild Men*, glistened with their usual lyrical subtlety and musical inventiveness. It is a moving meditation on the demise of the first rock stars.

"We like to make social comments in our songs," says Kevin Godley. "But it's so easy to be heavy-handed and pretentious. So we try to be silly — both musically and lyrically. The best sort of satire is genuinely funny, but the humour has a hidden edge to it. That's why *"Monty Python"* is a brilliant show — and that's the feel we aim for in our songs.

That feel is achieved with glowing success on *Oh Effendi* — a crippling little ditty on the present oil crisis and the shady deals between the Arab States and the Western powers which accompany it.

*Somewhere In Hollywood* might have fallen boringly into the sea of celluloid hero worship — but the group were alert to this danger. On the mix that I heard, the central figure was Marilyn Monroe, but Jean Harlow's name is to be substituted.

("It's about time she got a bit of the glory. Monroe's been hammered into the ground lately, and anyway Harlow had better legs...")

Perhaps the most immediately impressive track on the album is *Hotel*. It concerns a commercial

venture by two cannibals. They plan to establish an exclusive hotel on a tropical island and serve only "all-American men" to their customers. The track starts with a jungular dawn chorus.

Amid all these gems of wit and musical virtuosity, *Worst Band* stands out as being strangely empty and undistinguished. But Graham Gouldman defended its selection as a single.

"In the first place, it wasn't down to us. It was Jonathan King's choice. At first we didn't agree with him, but he explained that he was more concerned with 10cc's long-term future than with instant chart success. He wants the group to make a valid and lasting impression on the music scene — not just a one-off flash-in-the-pan type thing.

Had the countless comparisons with the Beach Boys influenced the choice of single? (Hilarious guffaws from every direction).

"No — not at all. Look, if you've got four people singing in harmony you're bound to sound like somebody or other, superficially at least. We work in the same way as the Beach Boys, of course. But it's got to the point now when one of us will record a vocal track and Eric'll say: 'Hold it, it sound too much like Dennis Wilson'. And somebody else will have to sing it instead."

The group is about to commence an intensive, eight-week concert tour of the United States. What was their attitude to live performances, when their records are so complex and seemingly difficult to reproduce?

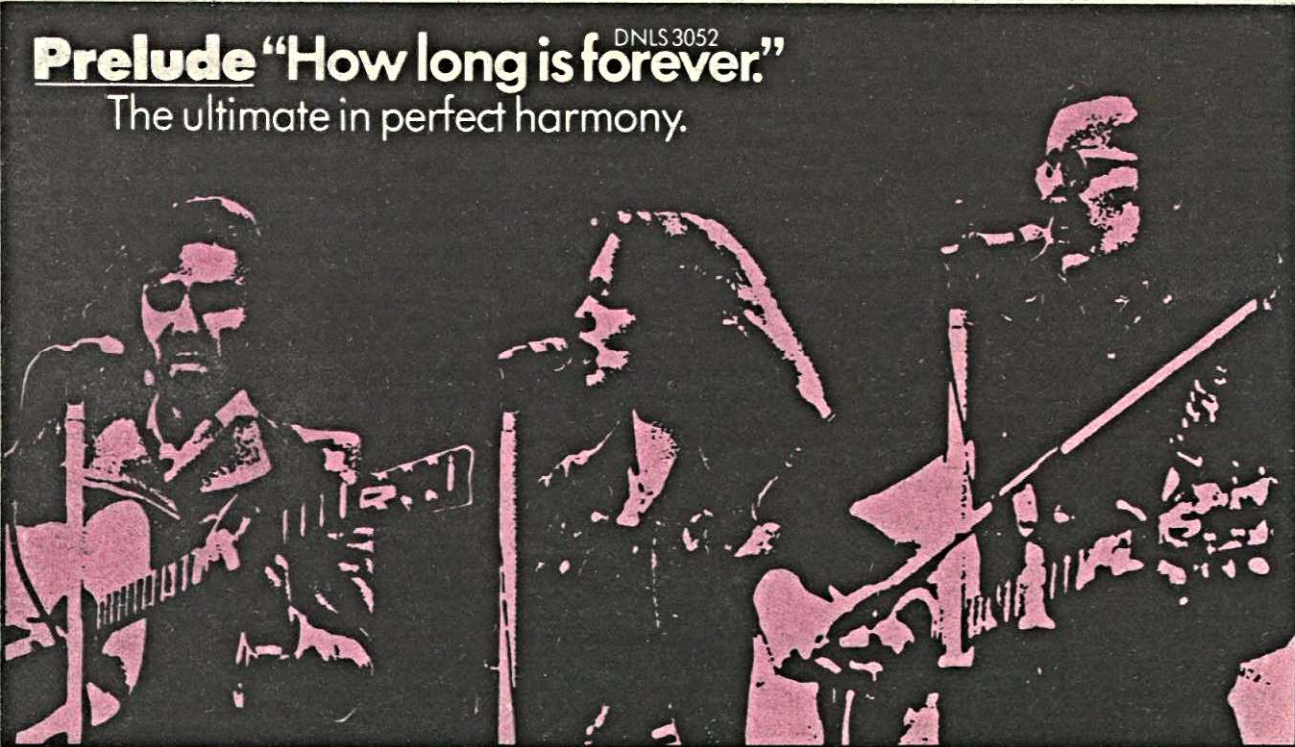
"At first we were very reluctant indeed to appear in the flesh. A lot of our work outside 10cc revolves around the studio, and we felt we didn't have the time.

"But after a while we began to feel an obligation to the folks who'd bought the records. That, and the challenge of recreating our studio sound on stage. We go to great lengths to do that. We carry moogs, phasing devices and even a new gadget which automatically double-tracks the vocals. That means we can sound like eight people if necessary.

"All in all, I think we've got the live thing sewn up. Anyway, we'll soon see. We've been sent a load of press cuttings from the States, and apparently we've already been hyped in to a kind of cult group. We're going to write a special song to open the tour, called *We're Here To Disappoint You*."

### Prelude "How long is forever." <sup>DNLS 3052</sup>

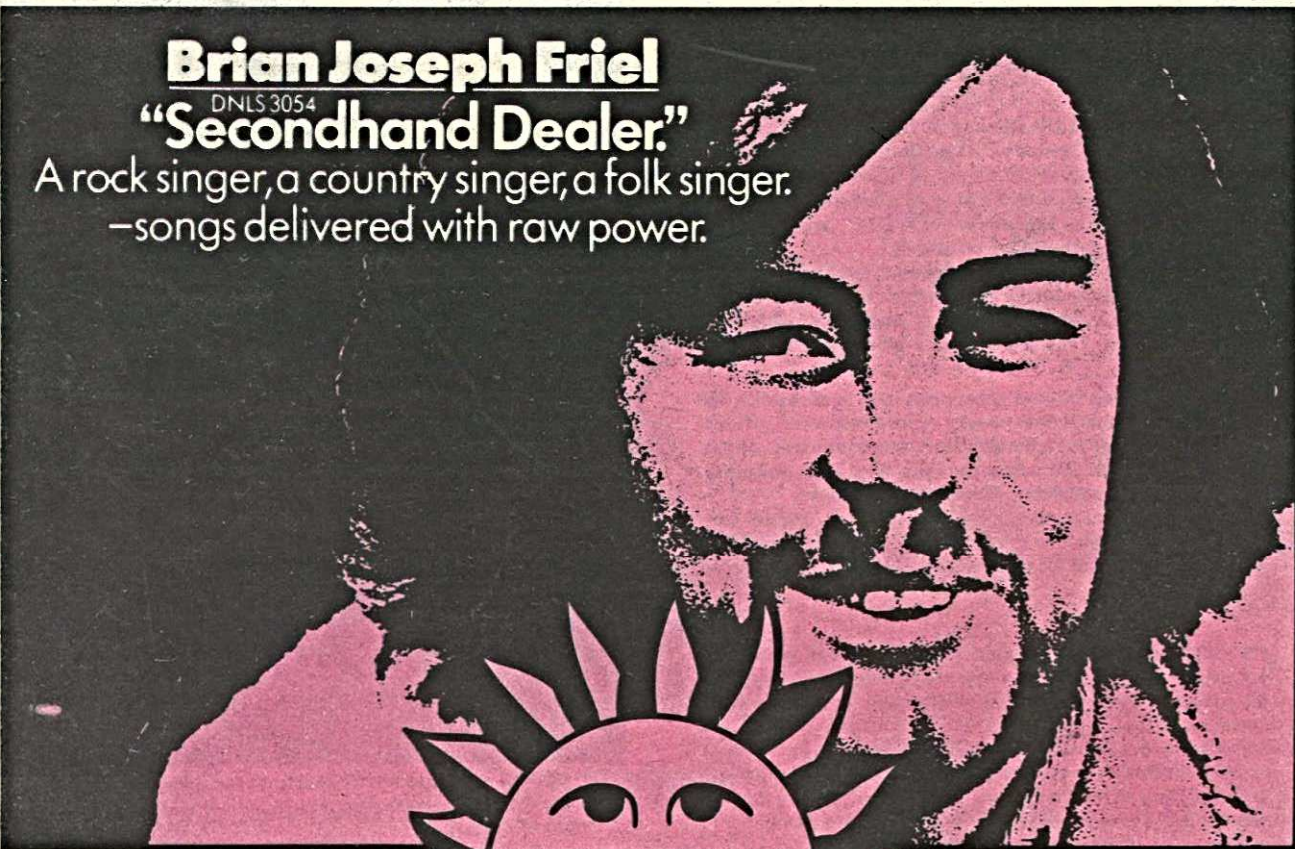
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### Brian Joseph Friel

### "Secondhand Dealer." <sup>DNLS 3054</sup>

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