

DISO

DOUBLE POSTER

Dawn

In colour

Curtis Mayfield

In black and white

FACES CRISIS!

Why they may never play again—Page 3

AUGUST 18, 1973

6p

USA 30c

JAGGERNAUT



Mick Jagger on how trouble never rains but pours on the Rolling Stones. See centre pages.

inside the mind of eno

... there lurks a hit songwriter—back page

Personality Pop Den

The ten top singles chosen every week by personalities in the music industry

- 1 (—) I'M DOING FINE NOW New York City, RCA
- 2 (—) I'M FREE Roger Daltrey, Ode
- (—) YESTERDAY ONCE MORE Carpenters, A & M
- 4 (4) RISING SUN Medicine Head, Polydor
- 5 (5) LIFE ON MARS David Bowie, RCA
- 6 (9) TOUCH ME IN THE MORNING Diana Ross, Tamla Motown
- 7 (—) I THINK OF YOU Detroit Emeralds, Westbound
- 8 (—) SWEET JANE Lou Reed with Velvet Underground, MGM
- 9 (—) THE DEAN AND I 10cc, UK
- 10 (2) ALRIGHT NOW Free, Island

Two titles tied for 2nd position

COMPILED BY: Hugh Nicholson, Blue; Barry Blue; Alex Harvey; Eno; Bryan Ferry; Bobbie McGee, Junior Campbell; Ray Fox-Cumming.

Singles

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

- 1 (4) YESTERDAY ONCE MORE Carpenters A & M
- 2 (1) I'M THE LEADER OF THE GANG (I AM)..... Gary Glitter, Bell
- 3 (7) 48 CRASH..... Suzi Quatro, RAK
- 4 (2) ALRIGHT, ALRIGHT, ALRIGHT Mungo Jerry, Dawn
- 5 (3) WELCOME HOME Peters and Lee, Phillips
- 6 (8) SPANISH EYES..... Al Martino, Capitol
- 7 (6) GOIN' HOME..... Osmonds, MGM
- 8 (11) TOUCH ME IN THE MORNING Diana Ross, Tamla Motown
- 9 (10) BAD BAD BOY..... Nazareth, Mooncrest
- 10 (12) THE YING TONG SONG The Goons, Decca
- 11 (5) LIFE ON MARS David Bowie, RCA
- 12 (14) YOU CAN DO MAGIC Limmie and The Family Cooking, Avco
- 13 (30) ▲ DANCIN' (ON A SATURDAY NIGHT) Barry Blue, Bell
- 14 (13) GAYE Clifford T. Ward, Charisma
- 15 (9) RANDY Blue Mink, EMI
- 16 (20) FREE ELECTRIC BAND Albert Hammond, MUMS
- 17 (19) ALL RIGHT NOW Free, Island
- 18 (23) SMARTY PANTS First Choice, Bell
- 19 (18) HYPNOSIS Mud, RAK
- 20 (21) I'M DOIN' FINE NOW New York City, RCA
- 21 (—) YOUNG LOVE Donny Osmond, MGM
- 22 (16) PILLOW TALK Sylvia, London
- 23 (—) RISING SUN Medicine Head, Polydor
- 24 (—) SUMMER (THE FIRST TIME) Bobby Goldsboro, United Artists
- 25 (15) SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John, DJM
- 26 (—) I'M FREE Roger Daltrey, Ode
- 27 (24) LIVE AND LET DIE Paul McCartney and Wings, Apple
- 28 (29) AND I LOVE YOU SO Perry Como, RCA
- 29 (17) SKWEEZE ME PLEEZE ME Slade, Polydor
- (26) SNOOPY vs RED BARON Hot Shots, Mooncrest

Bubbling Under (in alphabetical order)

- FOOL Elvis Presley, RCA
 I'VE BEEN HURT Guy Darrell, Santa Ponsa
 LIKE SISTER AND BROTHER Drifters, Bell
 SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell
 URBAN GUERRILLA Hawkwind, United Artists

Two titles tied for 29th position

SONG WORDS



FREE

All Right Now

There she stood in the street
 Smiling from her head to her feet
 I said hey what is this now baby maybe,
 Maybe she's in need of a kiss.
 I said hey what's your name baby
 Maybe we can see things the same
 Now don't you wait or hesitate
 Let's move before they raise the parking rate

All-right-now, baby-its-a-all-right-now
 All-right-now, baby-its-a-all-right-now.

I took her home to my place
 Watching every move on her face
 She said look what's your game—baby
 Are you trying to put me in shame.
 I said slow don't go so fast
 Don't you know that love can last
 She said love, Lord above
 Now you're trying to trick me in love.

All-right-now, baby-its-a-all-right-now
 All-right-now, baby-its-a-all-right-now
 All-right-now, baby-its-a-all-right-now.

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Albums

- 1 (1) WE CAN MAKE IT Peters and Lee, Philips
- 2 (4) NOW AND THEN Carpenters, A & M
- 3 (2) ALADDIN SANE David Bowie, RCA
- 4 (3) FOREIGNER Cat Stevens, Island
- 5 (8) HUNKY DORY David Bowie, RCA
- 6 (9) AND I LOVE YOU SO Perry Como, RCA
- 7 (6) THAT'LL BE THE DAY Various Artists, Ronco
- 8 (13) TOUCH ME Gary Glitter, Bell
- 9 (12) DARK SIDE OF THE MOON Pink Floyd, Harvest
- 10 (15) A PASSION PLAY Jethro Tull, Chrysalis
- 11 (5) THE BEATLES 1967-1970 Beatles, Apple
- 12 (10) LOVE, DEVOTION, SURRENDER Carlos Santana and Mahavishnu John McLaughlin, OBS
- 13 (7) THE BEATLES 1962-1966 Beatles, Apple
- 14 (16) TUBULAR BELLS Mike Oldfield, Virgin
- 15 (19) SIMON AND GARFUNKEL'S GREATEST HITS CBS
- 16 (28) MOTT Mott the Hoople, CBS
- 17 (—) GENESIS LIVE Genesis, Charisma
- 18 (17) CLOCKWORK ORANGE Soundtrack, Warner Bros.
- 19 (21) THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS David Bowie, RCA
- 20 (14) THERE GOES RHYMIN' SIMON CBS
- 21 (22) SCHOOL DAYS Alice Cooper, Warner Bros.
- 22 (—) SING IT AGAIN, ROD Rod Stewart, Mercury
- 23 (26) HARD NOSE THE HIGHWAY Van Morrison, Warner Bros.
- 24 (20) BACK TO FRONT Gilbert O'Sullivan, MAM
- 25 (11) LIVING IN THE MATERIAL WORLD George Harrison, Apple
- 26 (—) 24 GOLDEN GREATS OF THE 60s Various Artists, K-Tel
- 27 (—) LINDISFARNE LIVE Lindisfarne, Charisma
- (27) WORLD OF 100 BEST TUNES Vol. V Various Artists, Decca
- 29 (18) YESSONGS Yes, Atlantic
- 30 (23) PURE GOLD Various Artists, EMI
- (—) SPACE ODDITY David Bowie, RCA

Two titles tied for 27th and 30th positions.

Singles Top 30 Albums

- 1 (2) LIVE AND LET DIE Paul McCartney and Wings, Apple
- 2 (5) BROTHER LOUIE Stories, Kama Sutra
- 3 (6) LET'S GET IT ON Marvin Gaye, Motown
- 4 (1) TOUCH ME IN THE MORNING Diana Ross, Motown
- 5 (3) THE MORNING AFTER Maureen McGovern, 20th Century Fox
- 6 (4) GET DOWN Gilbert O'Sullivan, MAM
- 7 (13) DELTA DAWN Helen Reddy, Capitol
- 8 (10) FEELING STRONGER EVERY DAY Chicago, Columbia
- 9 (9) I BELIEVE IN YOU Johnny Taylor, Stax
- 10 (11) MONSTER MASH Bobby Boris Pickett, Parriott
- 11 (12) SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE Dawn, Bell
- 12 (15) UNEASY RIDER Charlie Daniels, Kama Sutra
- 13 (16) HERE I AM Al Green, Hi
- 14 (7) YESTERDAY ONCE MORE The Carpenters, A & M.
- 15 (14) BAD BAD LEROY BROWN Jim Croce, ABC
- 16 (21) ARE YOU MAN ENOUGH? Four Tops, Motown
- 17 (20) IF YOU WANT ME TO STAY Sly and Family Stone, Epic
- 18 (25) GYPSY MAN War, United Artists.
- 19 (27) SATURDAY NIGHT'S ALRIGHT FOR FIGHTING Elton John, MCA
- 20 (26) LOVES ME LIKE A ROCK Paul Simon, Columbia.
- 21 (8) SMOKE ON THE WATER Deep Purple, Warner Bros.
- 22 (24) HOW CAN I TELL HER Lobo, Big Tree
- 23 (29) ANGEL Aretha Franklin, Atlantic.
- 24 (17) DIAMOND GIRL Seals and Crofts, Warner Bros.
- 25 (—) WE'RE AN AMERICAN BAND Grand Funk
- 26 (18) SHAMBALA Three Dog Night, Dunhill
- 27 (22) SOUL MAKOSSA Manu Dibango, Atlantic
- 28 (23) WHERE PEACEFUL WATERS FLOW Gladys Knight and The Pips, Buddah
- 29 (—) THE HURT Cat Stevens, A & M
- 30 (—) BELIEVE IN HUMANITY Carole King, Ode

COURTESY OF "CASHBOX"

- 1 (1) CHICAGO VI Columbia
- 2 (7) A PASSION PLAY Jethro Tull, Chrysalis
- 3 (4) THE DARK SIDE OF THE MOON Pink Floyd, Harvest
- 4 (2) NOW AND THEN The Carpenters, A & M
- 5 (6) FRESH Sly And The Family Stone, Epic
- 6 (3) FANTASY Carole King, Ode
- 7 (5) LIVING IN THE MATERIAL WORLD George Harrison, Apple
- 8 (8) DIAMOND GIRL Seals and Croft, Warner Bros.
- 9 (15) TOUCH ME IN THE MORNING Diana Ross, Motown
- 10 (10) LEON LIVE Leon Russell, Shelter
- 11 (9) THERE GOES RHYMIN' SIMON Paul Simon, Columbia
- 12 (16) FOREIGNER Cat Stevens, A & M
- 13 (12) LOVE DEVOTION SURRENDER Carlos Santana, Mahavishnu John McLaughlin, Columbia
- 14 (11) HOUSES OF THE HOLY Led Zeppelin, Atlantic
- 15 (14) MADE IN JAPAN Deep Purple, Warner Bros.
- 16 (13) BACK TO THE WORLD Curtis Mayfield, Buddah
- 17 (17) RED ROSE SPEEDWAY Paul McCartney and Wings, Apple
- 18 (18) MACHINE HEAD Deep Purple, Warner Bros.
- 19 (19) THE CAPTAIN AND ME The Doobie Brothers, Warner Bros.
- 20 (21) LIFE AND TIMES Jim Croce, ABC
- 21 (24) SING IT AGAIN, ROD Rod Stewart, Mercury
- 22 (22) FAREWELL ANDROMEDA John Denver, RCA
- 23 (26) HEY NOW HEY (THE OTHER SIDE OF THE SKY) Aretha Franklin, Atlantic
- 24 (20) CALL ME Al Green, Hi
- 25 (27) POWER, TOWER OF POWER Warner Bros.
- 26 (23) YESSONGS Yes, Atlantic
- 27 (28) AND I LOVE YOU SO Perry Como, RCA
- 28 (29) 1967-1970 The Beatles, Apple
- 29 (30) RECORDED LIVE, TEN YEARS AFTER Columbia
- 30 (—) DICK CLARK/20 YEARS OF ROCK 'N' ROLL Various Artists, Buddah

COURTESY OF "CASHBOX"

Soul Den

- 1 (2) YOU CAN DO MAGIC Limmie And The Family Cookie, Avco
- 2 (3) I'M DOIN' FINE NOW New York City, RCA
- 3 (6) I THINK OF YOU Detroit Emeralds, Westbound
- 4 (4) TOUCH ME IN THE MORNING Diana Ross, Tamla
- 5 (1) SMARTY PANTS First Choice, Bell
- 6 (4) I'VE BEEN HURT Guy Darrell, Santa Ponsa
- 7 (—) LIKE SISTER, LIKE BROTHER Drifters, Bell
- 8 (7) APPLES, PEACHES, PUMPKIN PIE Jay and Techniques, Mercury
- 9 (8) SOUL MAKOSSA AFRIQUE Pye International
- 10 (—) BLACKBIRD Donald Bird, Bluenote

Contributing retailers: Record Corner, Bedford Hill, London, SW12; Central Records, Stamford Street, Ashton-under-Lyne; P. & J. Records, Ware 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.



TETSU IS BANNED!



THE FACES' appearance at Reading Festival over the August Bank Holiday could be their last ever in Britain, for the band's newest recruit, Japanese bassist Tetsu Yamauchi has had his applications for a work permit and membership of The Musicians Union turned down.

A spokesman for the Faces told Disc this week: "Tetsu has managed to work in this country, playing and recording with Free, for three years without either possessing a work permit or being a member of the Musicians Union. Now he has sub-

FACES MAY NEVER PLAY BRITAIN AGAIN

mitted applications for both and both have been turned down, which means that the Faces will not be able to play in Britain in future, unless the situation is resolved.

"We were only seeking a permit allowing him to work here 30 days in a year, which would cover The Faces' British commitments. They record elsewhere now so that is no problem."

As far as Reading is concerned, Tetsu, who joined the Faces when Ronnie Lane left, could overcome the work permit problem by playing for no fee, but if the Musicians Union remain intransigent in their attitude, they will no doubt refuse to allow the Faces as MU members to play onstage with a non-union member.

The spokesman commented: "Unless some solution to the problem is reached before then, Tetsu will not be able to play Reading with the other Faces." Reading is the band's last outstanding British commitment. After that they go to America for a four-week tour on September 14.



Edited by
RAY
FOX-CUMMING

ELTON'S SINGLE

ELTON JOHN releases a new single here on September seventh and a new double album at the beginning of October.

Single, *Goodbye Yellow Brick Road* is the title track of the album and B-side, *Screw You*, is not on the album.

Elton starts an American tour on August 15 at Mobile, Alabama. All 40,000 tickets for his two concerts at the Hollywood Bowl on September seven, were sold out within four days of going on sale.

Appearing with Elton are the Sutherland Brothers and Quiver. The show travels to 42 cities before ending in Florida on October 21. Elton's single *Saturday Night Is Alright For Fighting* was released in the US last week.

● Elton John has been elected vice-president of third division Watford Football Club. He's been a staunch supporter since he was three and says he'll try and go along to matches every Saturday he's free.

New look Strawbs

NEW-LOOK Strawbs—with John Hawken (keyboards), drummer Rod Coombes and bass guitarist Chas Cronk joining Dave Lambert and Dave Cousins—release their first single "Shine On Silver Sun" written by Dave Cousins on August 31. The Band are currently recording material for an album which should come out after Christmas.

A major London concert, probably the band's only British appearance this year, is being set up for late September. Neither date or venue have been finalised.

The concert will take place between group's European and American tours.

Mott follow-up

MOTT THE HOOPLE, currently playing a near sell-out tour of the States, release their British follow-up to "Honoloochie Boogie" on August 24. Titles, "All The Way From Memphis" b/w "Ballad Of Mott The Hoople" are both taken from the band's album "Mott."



STEVIE WONDER'S autumn European tour is off and he will be unable to fulfill any live engagements for at least six months, possibly a year.

Peter comes back

PETER GREEN, guitarist with Fleetwood Mac on hit single "Albatross," is to release an album later this year. Titled "Out Of Reach," it includes some live tracks Peter made when working solo and a recording he made when still with Fleetwood Mac.

Green, who retired from the music scene, is currently in Tahiti where he is writing songs which he will record to finish the album on his return.

Cale again

Ex-Velvet Underground member and master producer-singer-songwriter-musician John Cale is looking around for other musicians with a view to forming a performing band (writes Lisa Robinson). Cale has left Warner Brothers Records, where he was a staff member in the A & R Department, to pursue his own musical activities and produce other bands, the first being a Boston-based underground band called The Modern Lovers, whose lead singer Jonathan Richmond, has written songs like "I'm Straight" that have become classics in such places as Max's Kansas City, Cambridge gay bars, and the like.

Gaye song

MARVIN GAYE'S next British single release out on August 31 will be the title track from his album "Let's Get It On." In America the single sold two million copies in two weeks, the highest sales since Beatles days.

CAPITAL RADIO, London's first commercial radio station, will start broadcasting round the clock at 5 a.m. on October 16. "This is the hour when London comes to life in the morning," says managing director John Whitney. Capital will be broadcasting on 539 metres medium wave.

He's no Angel

TALK ABOUT adding insult to injury . . . when over-enthusiastic fans tangled with roadies at a Wild Angels gig in Stockholm re-

cently, the Angels decided to muck in and help out their unfortunate minions. In went black belt karate expert drummer Geoff Britton

to be rewarded with a cracked rib. Seems he didn't get all the worst of it though . . . he has to go back to Sweden later this month to answer

charges of allegedly assaulting six people. The cracked rib, by the way, was the reason the Angels missed out on the Presley Fan Club convention on August 5.

Silverhead in town

SILVERHEAD play four London dates this month: Marquee Club (August 19), Dingwall's Dance Hall, Camden Lock (22), Global Village, Charing Cross (24) and Greyhound, Fulham (26).

After these dates the group play in Scandinavia before returning home for a series of college and club dates to coincide with the release of their third album "16 And Savaged," released on Purple Records on October 5. In November the group return to the USA where they now spend most of their time.



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Subscriptions. United Kingdom: £5 per year. America: \$10.50 surface, \$23.50 airmail. Subscription inquiries to: IPC Business Press (Sales & Distribution) Ltd., Oakfield House, Perryman Road, Haywards Heath, Sussex, RH16 3DH. Tel: 0444-53281 Licence No. CY 258

Stevie Wonder . . . 'Chances good' but the tour is OFF

This was announced this week by doctors treating Wonder for serious injuries sustained in a road accident on August 6.

Lisa Robinson reports from America that the accident occurred while Stevie was en route from Greenville, North Carolina, to perform a benefit concert in Durham, South Carolina. His car, driven by one of his road managers, John Harris, was heading north on Highway 85 when it collided with a truck.

Stevie was admitted to Rowan Memorial Hospital in Salisbury, North Carolina, in a critical condition, but a later bulletin described his condition as satisfactory. He sustained severe head injuries, but doctors are confident that there will be no permanent brain damage.

Wonder was moved to the Baptist Memorial Hospital in Winston-Salem, North Carolina, on Tuesday last week and recovered consciousness for the first time on Thursday.

His doctors say: "With Stevie's type of injury, chances for a complete recovery are good."

Lou's tour is finalised

LOU REED opens his first major European tour at the Paris Olympia on September 17. Twelve dates have already been finalised, including eight in Britain, and further dates are being negotiated.

Full tour dates set are: Paris (September 17), Copenhagen (19), Amsterdam (20), Brussels (22), Glasgow Apollo (24), Manchester Palace (25), Southampton Gaumont (26), Leicester De Montfort Hall (27), Liverpool Empire (28), Sheffield City Hall (29), Newcastle City Hall (30) and Birmingham Odeon (October 3).

A spokesman for the William Morris Agency, who are handling the tour, told Disc: "There will certainly be at least one London concert, more if ticket demand necessitates, probably at The Rainbow. We are also negotiating further British dates and are hoping to fit in an Italian concert as well."

RCA are making every effort to rush-release Reed's third solo album "Berlin" by the end of September.



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Bowie cuts holiday short

DAVID BOWIE has cut short his Italian holiday and returned to Britain. Bowie finished recording his next album "Pin-Ups" at the Chateau d'Herouville in France at the end of July and then travelled to Italy for what was to be two weeks holiday, before beginning work on Mick Ronson's solo album.

However, Bowie returned to Britain towards the end of last week to begin mixing his album at Trident studios.

Bowie's follow-up single to *Life On Mars* is currently under consideration.

Light fused

ELECTRIC LIGHT ORCHESTRA violinist Wilf Gibson, a founder member of the band, has quit the group following reported "personality clashes" with Jeff Lynne and Bev Bevan.

The group have cancelled a week of British gigs planned for later this month and have suspended recording sessions for their third album until a replacement has been found.

Work has been completed on the band's next single, the Jeff Lynne composition "Showdown," which will be released on Harvest on September 7.



Edited by
RAY
FOX-CUMMING

Chuck Berry returns

CHUCK BERRY returns to Britain by public demand to play one concert at London's Rainbow on September 7. He will be backed by Memphis Bend and the support act will be Fumble.

This week promoter Peter Bowyer, who is organising the concert, hit out at ticket agencies, who he claims are now working in line with each other, charging a commission of 20 per cent.

"I know that agencies are a convenient way of acquiring tickets for fans, but this means that for six £2 tickets you would have to pay £2.40 commission. So, in future, until agencies reduce their levels of commission to a more realistic level of say 10 to 12½ per cent, I am instructing that no allocations of tickets be made to them.

"Tickets for Chuck's Rainbow concert are priced £2, £1.70, £1.40 and £1.10 and are obtainable only by direct or postal application to the Rainbow."

B B & A at Palace

BECK BOGART and Appice appear at London's Crystal Palace on Saturday, September 15. Advance tickets can be obtained from Harlequin record shops at £2.50 and tickets at the door will be £2.80.

Tidy New Seekers

NEW SEEKERS new single *We've Got To Do It Now*, which will be used as a centrepiece of a massive Keep Britain Tidy song written by Cooke and Greenaway who penned their smash hit *I'd Like To Teach The World To Sing*, is out September 7. It is the first New Seekers single since Peter Oliver replaced Peter Doyle.

Alex Harvey tour

THE Sensational Alex Harvey Band begin a major European tour in October. In a big promotional campaign, Phonogram will be flying the band in a specially-chartered jet to nine countries.

The group are currently recording their second album at the Kinks' London studio and it is due for October release. They will present some of the new material at the London Marquee on September 18, and will also appear at the Reading Festival on August 25.

from the Mayor's residence to the Town Hall to present the petition.

In the meantime Great Western Festivals have been frantically seeking an alternative venue. "If we can't get a castle, we won't play Wales," GWF's John Martin told Disc on Monday.

Fairport for Edinburgh

FAIRPORT CONVENTION are a late addition to the Edinburgh Pop Festival '73, which is being run in conjunction with the Edinburgh International Festival. Fairport replace the Albion Country Band on August 28.

Full programme is: Kevin Ayres, Gong (August 21); John Martyn, Horslips (22); Procol Harum, Mama Flyer (24); Can, Suntrader (25); Fairport Convention, Michael Chapman (28); Commander Cody and His Lost Planet Airmen, Quicksand (30); Gryphon (31); George Melly, Sandy Brown, Charlie McNair's Jazz Band (September 1); Steelee Span, Planxy (3); The Incredible String Band, Brinsley Schwartz (4); Evening of West Indian Music (6); The Chieftans, Shades of MacMurrough (8).

Wizzard follow-up

WIZZARD'S follow-up to their gold disc single *See My Baby Jive* is out Friday and titled *Angel Fingers* (A Teen Ballad). The song, which is written by Roy Wood, is backed by a Rick Price composition titled *You've Got The Jump On Me*.

STONES GIG CANCELLED SEARCH FOR CASTLE IS ON

The Rolling Stones Cardiff Castle Concert has been cancelled and the city authorities' decision to refuse permission for the concert after the Mayor's initial go-ahead has resulted in uproar.

A petition protesting at the City's thumbs down has been signed by 8,000 people and on Saturday angry fans will march

STOP PRESS

See story on page 3

TETSU

A MUSICIAN'S UNION spokesman said about Tetsu: "Applications are considered at branch level and not by the national office. The branch that the applicant applies to considers the application on its merit. In this case the application was made to the Central London Branch. I think that the chap is a Japanese citizen and not authorised to work in this country unless he has a work permit; and I understand that this has been refused, so that will have been taken into account by the Central London Branch."

DISC understands that after Tetsu's application for a work permit was turned down, further information was supplied by Tetsu himself but was not considered relevant.

The key factor in the granting of work permits is that there is no alternative British labour available. Since the Musicians Union claim that Tetsu's job could be done by a British musician, this has no doubt been instrumental in the Home Office's rejection of his application.

See story on page 3

STEVIE WONDER

STEVIE'S condition was said to have shown an improvement over the weekend and he continues to make a satisfactory recovery.

See this page

ROLLING STONES

● Stones new venue was confirmed as the 13th Century Pembroke Castle in the far west of Wales.

RAGTIME guitarist Stefan Grossman is starting his own record company called Kicking Mule, to help guitar and banjo players who have not previously been promoted on a large scale. The company will have offices in California and in London, where the records will be distributed by Sonet.

OSMOND VIOLENCE

THE OSMONDS, due in Britain for concerts later next month, opened their US summer tour last week with two box-office record breaking shows at the Alen-town State Fair, Pennsylvania.

Police managed to keep back thousands of fans who charged the group during the two shows and further police contingents were stationed outside the hotel where the group were staying to prevent over a thousand fans getting in.

Violence has come to the group's stage act in the form of a choreographed karate exhibition set to music, in which duels between Alan and Jay, and Wayne and Merrill take place, while Donny breaks two wooden boards with his hand and a third with a kick.

The Osmonds' British dates are expected to be finalised by August 20.

Fanny Split?

RUMOURS that Joan Millington is to leave Fanny, as yet neither confirmed nor denied by the group, gained extra credence this week when it was reported that Patti Quatro, guitarist sister of Suzi, had been approached to join the band. Patti, currently playing in her brother Mike Quatro's band in the States, is still considering the offer.

A NEW SINGLE FROM

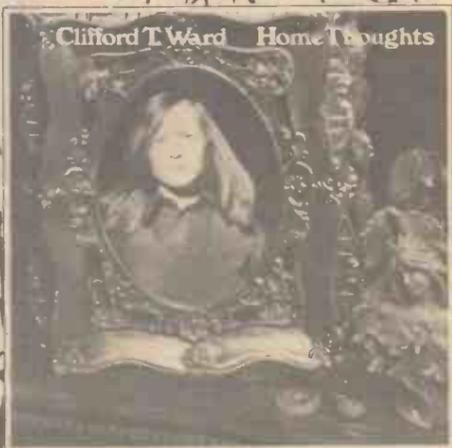
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CAS 1066



***PETER HAMMILL**
CHAMELEON IN THE SHADOW OF THE NIGHT
CAS 1067



***ALAN HULL**
PIPEDREAM
CAS 1069



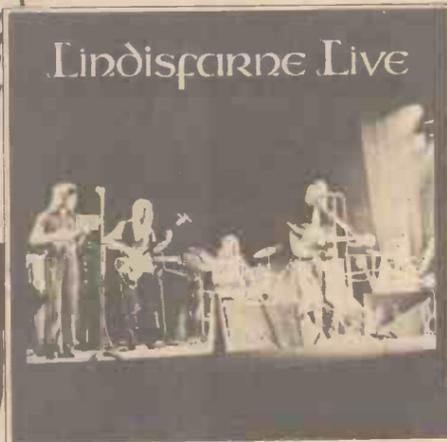
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CAS 1068



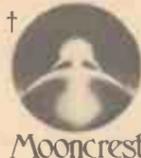
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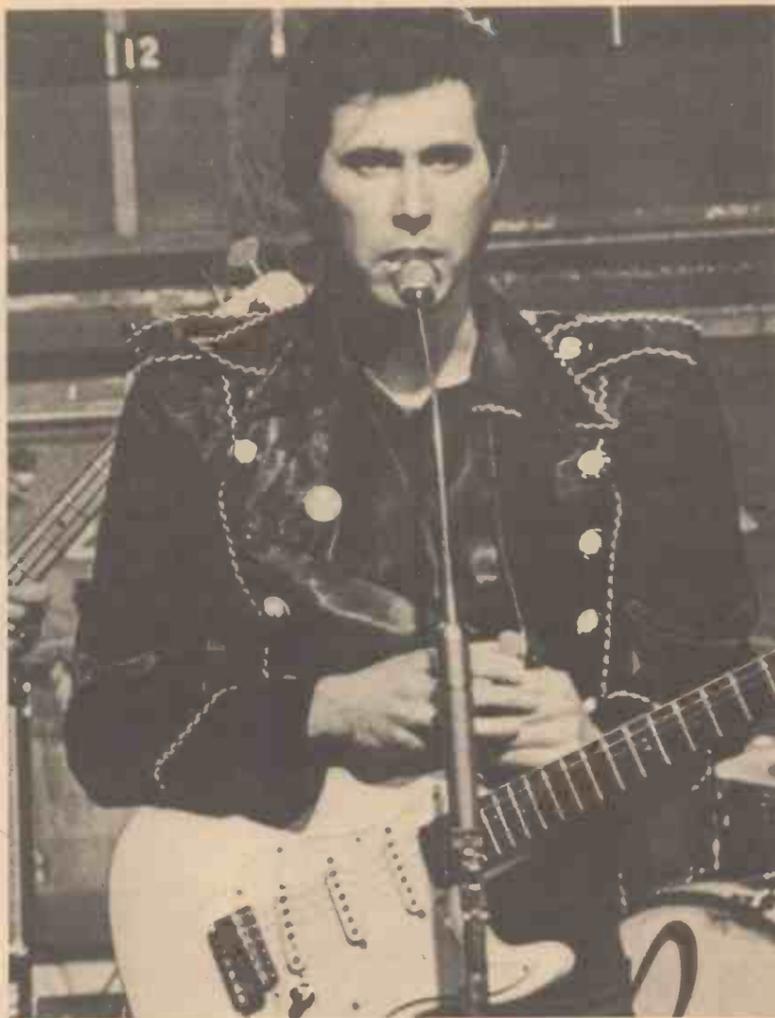
BRYAN —COOL CALM AND SOLO

BRYAN FERRY isn't doing interviews at the moment, said his publicist; he hasn't anything to say.

Stuff and nonsense, thought I, and embarked on a mission to pin down this eminence increasingly *grise* with a coolness and cunning which would have done credit to Philip Marlowe. No, said a frightened voice when I phoned what I was told was his home number, he's not here. No, said his closest acquaintances, we haven't seen him for weeks—he's possibly in Monte Carlo, he likes it down there. Every lead concerning the man's whereabouts lost itself in a mass of confusion as bewildering as the rumours surrounding Roxy Music themselves.

I'm able to report that Bryan Ferry is alive and well and living in London only because I spotted him, purely by chance, entering the Victoria and Albert Museum in South Kensington one day last week—and let me say now I never discovered why a rock star should have been visiting such an unlikely place.

Although clearly reluctant to converse at length, Mr. Ferry, noted for his charm and affability, politely consented to a quick chat. Eye catchingly incognito in ex-



BRYAN—CONCENTRATING ON SINGING

Just the bare facts.

"O.K., I'll give it to you straight." Bryan offers me a mint humbug and proceeds:

"There's only one addition to the band—that's Eddie Jobson. The rest of the band are Paul Thompson, Andy Mackay, Phil Manzanera and myself."

So much for those rumours. And why Eddie Jobson?

"Not because he's a violinist as such—it's by no means one of my favourite instruments in a rock context. Eddie will actually be playing some keyboards and some violin. I'll play a little piano, but want to concentrate on singing."

"No one else other than Eddie was ever considered really. He's been playing on my solo album, I really enjoyed working with him, so it seemed very logical."

The solo album is almost completed and should be ready for release in September. The range of material is extraordinarily diverse and includes *Don't Worry Baby*, *I Love How You Love Me*, *You're So Square*, *Piece Of My Heart*, *It's My Party*, *River Of Salt*, *These Foolish Things*, *You Won't See Me*, *Tracks Of My Tears*, *A Hard Rain's Gonna Fall*, *Please Don't Ever Change*, *Loving You* and *Sympathy For The Devil*.

"They're some of my favourite songs, they represent my taste. Up to now I haven't recorded anyone else's material except my own. Until recently all albums were basically like that—compilations of other people's material."

"It's fairly obvious that Roxy Music made its reputation as a group performing new things. On this album I wanted to place the emphasis on singing and also use a different instrumentation, brass and strings. They weren't possible in the context of Roxy."

Besides Eddie Jobson, Bryan used Roxy's Paul Thompson on drums and the band's occasional bassist John Porter on guitar (and Phil Manzanera on one track), Henry Lowther, Roger Ball and Malcom Duncan (from the Average White Band) on brass, a quartet of girl backing singers (Bryan refused to say who), and Jessie Smith and Robbie Montgomery.

Jessie and Robbie were the original Ikettes and were backing Dr. John in Montreux when Bryan flew there a few weeks back to pick up an award for the first Roxy album. The next day they were in Air Studios, backing the Ferry version of *Sympathy for the Devil* before rushing off to their Rainbow show that evening.

Bryan declined to comment on the album tracks in any detail, but did mention that Cole Porter's *These Foolish Things* had been given a slightly reggae treatment and that Dylan's *A Hard Rain* was hard and heavy and might be put out as a single.

These Foolish Things will also be the album's title. Was there an autobiographical meaning intended here—a sense of ennui and detachment? Was Bryan weary of the whole business?

"You could say that," he laughed. "I suppose I'm disenchanted with the business at the moment. There's an awful lot of insensitivity—to the music and to myself. Let's say I find the rock scene a disappointing one to be in all the time. I'm looking for solace."

Bryan Ferry looked at his watch, apologised but he was already late, shook hands and walked off past the sepia landscapes into the gloom.

MARTIN MARRIOT

HEAP GOOD MEDICINE



THE sudden success of *Rising Sun*, in this week's Disc chart, caught Medicine Head's Peter Hope-Evans on the hop. He'd just hopped off to India when the record entered the Top Thirty.

"I'd gone to visit the tomb of guru Meher Baba and to spend some time with the people who were close to him," Peter told me. "I was planning to spend 10 days there but it ended up being two days because I had to fly back to record a *Top Of The Pops* appearance."

Such sudden changes of scene don't appear to trouble Peter, who, like Pete Townshend and Ronnie Lane, is a devotee of Baba. "No, it hasn't upset me," he said. "It's a continuation of the same thing wherever I am—India or *Top Of The Pops*—it doesn't make any difference."

Around June last year, they went off to the south coast to rehearse and write some songs for a couple of weeks before coming back to London to record. They made *How Does It Feel* and followed that with *One And One* which made No. 3 in the charts. Now *Rising Sun* looks like it's heading the same way.

Medicine Head have a busy time ahead of them now. They are soon off to play a festival in Brussels and to do a TV show in Germany where *One And One* is in the top three. In October they fly to America for a six-week tour and then go on to Australia for a week.

They are also recording at the moment, although they aren't specifically working on a follow-up to *Rising Sun*. "We just go in and

record and if anything comes up that people think would make a good single we put it out," explained Peter. "The record company and people around you pressure you to make hit singles but that's just something that's there. You have to live with it and see what happens."

The one problem Medicine Head have is that when gigging as a two-piece they can't fully recreate the sound of their records. "We do good gigs with just the two of us, but it's true that some people might feel a little disappointed," said Peter. "So we are going to get a backing band at some stage for some gigs, but not all. There's so much more we could do with more musicians, although the two of us work well together and people appreciate it."

"We've got no firm plans to enlarge the group but if one of the people we work with really enjoys being with us and if we really get on together then any one of the backing band could be with us permanently."

Peter is quite firmly into the primitive, self-help communal life style, as well as being interested in primitive music. He says that one organisation he really admires is Joe's Café which you may have spotted at festivals selling cheap brown rice and vegetable stew. "They come from Manchester and just get as many helpers as they can and sell decent food at cost price. I think they do a really good job and they should get some appreciation."

Peter clearly appreciates good medicine for the body as well as for the head.

ELTON JOHN

Wishes to make it clear that he has no association whatsoever with 20th Century Fanclubs, 243 Regent Street, London W.1. This organisation does not represent Elton John's Fan Club activities. Elton has no official Fan Club.

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IT is unusual in Britain for rock audiences to react violently to a show—and rarely do they heave bottles and other missiles at the band. However, at the Alexandra Palace festival (which was festive only on occasions) a small contingent in the crowd, believed to be mainly our Continental friends, heaved a variety of rubbish at the Sensational Alex Harvey Band.

As the band did not play a bad set, they are rather bewildered about the whole affair, but not

downhearted.

"It's in the best traditions of showbusiness to get things thrown at you," said Alex. "I can only think that we represented a threat to their security. They threw things at Stravinsky and they threw things at Jesus."

"I know that Crazy Horses (the Osmonds' song) irritates people. Even to put it on a personal level; I have friends who don't see the point in us doing that song."

"They think we should be intellectual about it and only play pure rock

and roll, whatever that is. I don't know what it means. However, we got the best Press we've ever had out of it. We didn't play badly, but the audience must have been upset by something."

"Musically there are few bands in this country that can match my band, riff for riff, lick for lick. But I don't mind the audience throwing things. It's some kind of positive reaction—as long as it's not hard things that could hurt people."

A new album is being recorded in the Kinks'

studio in north London, by Phil Wainman, the man who produced most of the Sweet hits. On the surface of it, it would seem an unlikely alliance. Alex's music is pretty far removed from Sweet.

"No, I don't think it is," said Alex. "I'm a pop singer. I'm not trying to be subtle either. We're still going to bring out singles, although the other ones haven't made it. Making a single is packing the act into three minutes and I think it would do us a lot of good to have a hit."

SUZI QUATRO . . . CAN'T KEEP STILL

WELL, Suzi's trying to sit down in the office and have a breather. It's been rush, rush, rush almost every day for months and today is no exception.

She'd been given a day off earlier in the week and caught a mild touch of 'flu and she hates anything that would stop her doing gigs, including microscopic 'flu bugs which attack us all.

"Hell," she says, "I once went ahead and did a show when I had laryngitis."

You could almost say Suzi was born into show business. Arthur, her father, made sure that all his children had music lessons from an early age, learning to play a range of instruments including piano, drums and guitar.

Back home he still runs a jazz band. He instilled into Suzi a dedication that makes her determined to be a success.

"My father always used to say to me that when the people paid, they came to see a show," she says, and at one point she was putting so much energy into a performance that she would collapse backstage.

At the moment the pace is hot and she is smilingly determined to cope. She came back from a gig in the early hours and was up and away from her modest flat in Fulham to begin interviews at 11 o'clock, rushing round town, seeking cabs to take her back to the office to hear the masters of her new album, and then jumping into "the Quatro-mobile" in the early afternoon to go to a gig in Spalding.

She puts up her little feet on the office couch for a moment's respite, cursing the fact that the weather had prevented her swimming when she'd done some recent gigs on the coast.

Len Tuckey, huge six-foot guitarist member of The Suzi Quatro Band, told me of the increasingly hectic schedule ahead. "We've never played on the Continent before, but the records are taking off in such a big way that we've got TV gigs lined up in Germany, Paris, Belgium, Holland. We're No. 1 in Germany, so next week we're doing a show in Hamburg and then a TV special in Berlin where we're doing seven numbers.

"We've welcomed all the work because the band's so tight now, Suzi is just incredible. They had to stop the gig in Melrose in Scotland because the bouncers just couldn't hold back the crowd.

There were about 20 of these big guys, lying horizontally onstage, keeping the crowd away with their feet. It was scaring.

At every gig there are guys trying to get onstage at Suzi. The group usually go on first and when Suzi makes an entrance they go wild.

"But the pressure never stops. If we're not gigging we're recording—working all the time."

Alistair and Dave are listening to tracks from the album—I Want To Be Your Man and Primitive Love—and the Roadie pokes his head over the stair rail to indicate it's time to go. The album "Suzi Quatro" is due out in September and the majority of numbers have been co-written by Suzi and Len. Len says they've done about ten numbers together which they've used on the album and in the stage act.

The phone keeps ringing with girl fans asking the latest chart position of 48 Crash. The enthusiasm from girls confirms the Mickie Most im-



SUZI—TURNS THE GIRLS ON

pression he had when he first saw her.

He dropped into a dancehall in Detroit a couple of years ago when he was recording Jeff Beck at Motown and was amazed to see girls as well as boys crowding round the stage, their hands reaching out at the girl singer.

The group was Cradle, an all-girl rock band led by Suzi, with her sisters. The image stayed with Mickie.

Says Len: "At first it was the fellers who used to crowd around the stage when she went on. Now there are hordes of girls. Eighty per cent of the fan mail that comes into the office for Suzi is from girls. There are at least ten letters a day from ones who want to start a fan club.

"The girls are writing about how they copy Suzi's hair style, her leather gear, how they want to identify with her. When we were at Newcastle a girl came up to me and said she ran a local boutique and had had about 20 girls in the

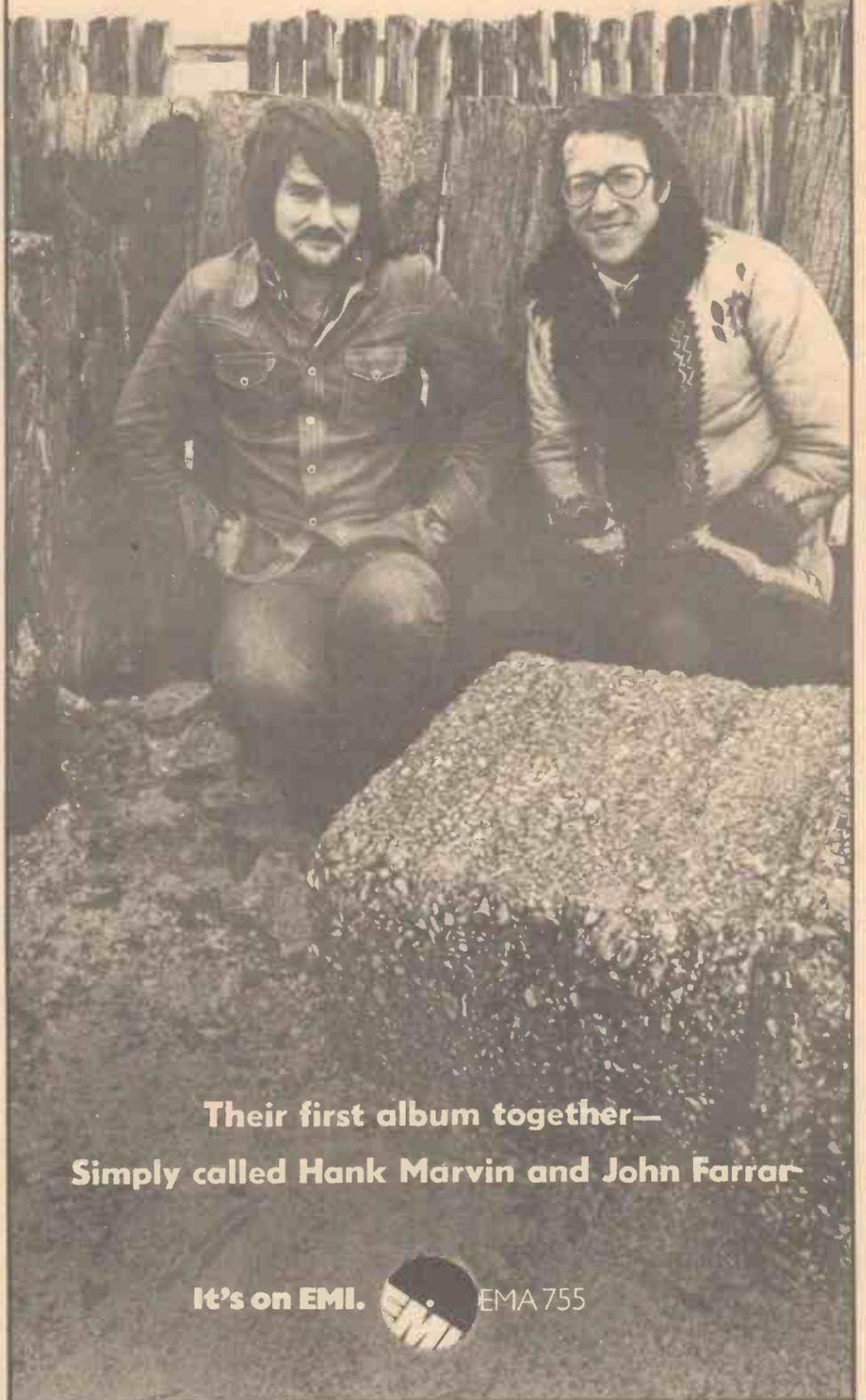
shop asking for a leather cat suit like Suzi's."

Suzi loves leather. She's wearing a leather jacket now that she's had for years. "I told Mickie I like leather. He wasn't sure at first what I should wear onstage, but he saw how keen I was on leather gear that he designed the cat suit."

Mickie designs all the clothes for the group and has them made up at Obscured By Clouds in the Fulham High Road. He's even had a new set of leather donkey jackets made for the band and four different outfits for Suzi.

We mentioned Free Electric Band, one of her favourite numbers which Disc reader Chris Brierley wrote about last week. Suzi first began to play it last October when she appeared on the Slade tour. She recorded it in January and originally thought of it as a single. Still, it was Albert Hammond's scene. It was decided that Suzi's first major single should be one that was written specially for her.

HANK MARVIN & JOHN FARRAR



Their first album together—
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HAPPY SHADOWS

Hank and John are alive and well and still living in the accustomed style



HANK:

THE HEROES of the Fifties—the guys that actually moved about on stage—a group that created more interest than the singer who just happened to be Cliff Richard—have another album out.

They are the Shadows and the album was finished some time back, *Storm of Hippnosis* (covers for Zeppelin's "Houses Of The Holy" and Floyd's "Umma Gumma") was round at EMI last week finalising ideas with Hank Marvin and John Farrar for a cover.

I suppose it'll be out in a couple of months. There are 10 original tracks plus the Who's *Pinball Wizard* and the Beach Boys' *Good Vibrations*, and Hank and John are pleased with it—and still unwilling to commit themselves to anything further until reaction to it has been ascertained.

Attractive

Meanwhile they have their own album on release. Simply entitled "Hank Marvin And John Farrar" it's full of attractive melodies, fine playing and features an outstanding production job from the two. Much of it is reminiscent of a cross between the Beach Boys and the Beatles circa *Things We Said Today*.

It's very commercial and very professional; exactly what you'd expect, in fact.

"Yes we're happy with it. Very happy," says Hank, examining a rail ticket, "leastways it's not bad for a first attempt . . ."

Had you anything particular in mind when you cut the album? Were you aiming for

anything in particular?

"No, not really. It was just a collection of songs, really," he continues. "It's music of our mind you know."

Then follows a discussion relating to the excellence of Stevie Wonder. Farrar is particularly vociferous — with a copy of "Innervisions" under his arm. He says he can't believe the effortlessness of Wonder's delivery.

"Keep On Running on 'Music

Of My Mind,' for instance. I mean, most of the rock bands you hear . . . it always sounds like they're straining themselves blue."

They've been writing a lot in the past year, but recently Hank reckons he's started to dry up.

Prolific

"In the past we've been fairly prolific," he says, "but now I

feel very dry . . ."

"Have a drink then," retorts Farrar, grinning.

"I get inspired by great albums," he continues, opening a can of beer, "then I always sit right down and write dreadful songs."

Hank then explains that whatever happens he's decided not to relinquish his Somerset farm. He likes sheep too much, and in any case, I don't think he ever really contemplates go-

ing back on the road again. He does the occasional gig with John for Olivia Newton-John, but the future looks like unfurling itself in the studios.

"The strain is less," he says, "when you're making new stuff it's enjoying and exhilarating. You can rest on your laurels a bit . . ."

"It's fun on stage, of course, but I think with the act we play there are restrictions. You get fed up having to play the kind of numbers that are expected of you."

I wondered what their attitude to cutting singles was.

More complete

"Well, they attract people to albums," says Hank, "but albums are obviously more complete. It's not something we're particularly bothered about though . . ."

"But 'Music Makes My Day' is a hit in New Zealand," adds Farrar, "we're a sub-super-group there you know . . ."

Hank still gets royalties from old Shadows' albums, though, especially around Christmas, when there seems to be a universal boom.

"It enables me," he says, running a finger down one lapel. "to live in the style to which I'm accustomed."

PETER ERSKINE

Gladys Glitter!

THAT'S WHAT THEY'RE CALLING BOBBIE MCGEE, THE LADY WITH THE MOST AMAZING GEAR

SHE HAD her first British press reception last week and her first UK single release at the same time, but already in the business they've dubbed her Gladys Glitter.

Who is she? Well, her real name is Lady (no hype) Wanda Teresa Anna Von Arletowicz and her professional name, Bobbie McGee.

The Gladys Glitter tag was probably acquired in a small measure through her debut single "Rock And Roll People," which sounds much like a female Gary, but more likely through the amazing stage gear she wears.

At her reception, where she played a short set, she was clad in a green lurex catsuit with vast fake leopardskin stand-up collar, with ever-so-subtle rings on every finger and talon-like bottle-green nails to boot.

The lady, whose parents are Polish, was born in London, but speaks with a pronounced South African accent, by virtue of the fact that her recording career began there. "I sold 100,000 copies of a single called 'Zanzibar' there," she told me through the feathers of a huge green boa, which she was wearing for interviews in her publicist's offices.

Where did all this weird and wonderful gear come from? "It was designed for me by 'The Mad Goblin Of Alkasura,' who I believe designs Marc Bolan's clothes."

And how about being labelled as the female Gary Glitter? "Great. I've seen Gary Glitter once or twice: I don't base myself on his kind of work because I've been doing this kind of work for years."

"And again, this single has given me the opportunity to wear these kind of clothes, which is also something I've wanted to do for years."

There is no album in the pipe-line yet. "I'd rather think about the next single first. Concerts? Well that's up to my manager. For the moment I think I'll just be doing TV appearances and maybe one or two festivals."

"Within the next two months I shall be getting my own band together."

What, a basic four-piece?

"Oh, no, much bigger than that. Six, maybe seven. There'll be two drummers (more traces of Gary), two guitars—lead and bass—organ and, hopefully, a congas player."

Gladys, sorry Bobbie, says she's been heavily influenced by Janis Joplin. "I had her albums for a long time without being really influenced by her, but after she died I wanted to know more about her and gradually came to realise what a great artist she had been."

Turning to females more



BOBBIE MCGEE: I'VE SEEN GARY GLITTER ONCE OR TWICE

present, did she view Suzi Quatro as direct competition?

"No, I think she's into something rather different. I saw her on 'Top Of The Pops' and liked her first hit. I wish her luck anyway."

Wow Gladys, whoops Bobbie, that's nice of you. Wonder if she reciprocates the bonhomie? After all, you could be breathing down her neck in the chart race soon.

RAY FOX-CUMMING

RICK HAS HIS OWN IDEAS ON HOW TO PRODUCE THE GOODS

RICK DERRINGER, former guitarist with the Johnny Winter Band line-up, had an ambitious idea for a solo album. He intended to have a different producer for each track using names like Pete Townshend, Paul Saunwell Smith, Felix Papallardi, Richard Perry, Tod Rundgren and others.

Trouble was the only person he could actually catch up with was Todd Rundgren, and he told him to go on and finish the album himself. Which is exactly what he is doing.

Eight thousand feet up in the Rockies, at Caribou Ranch, Colorado, there is a sort of Yankee Rockfield. There Derringer wrote all the material—save for an updated version of Rock 'n' Roll Hoochie Coo—played guitars and bass, and was assisted by Manassas keyboards man Paul Harris, former James Gang guitarist Joe Walsh, Edgar Winter on sax and keyboards and Johnny Winter sideman Bobby Caldwell on drums.

He's small, mild and rubbery-lipped, leans back in his wicker chair, removes a particularly nasty pair of shades and explains that he considers the current charisma that surrounds producers to be a gross hype.

"It's got to a point now in the States," he says, "where it's hard to find an engineer at all. They don't call them that any more. The tag now is 'producer,' and



RICK DERRINGER: AMBITIOUS IDEA FOR A SOLO ALBUM

the kids have got such a complex idea of his role that most of the time they don't realise what they're doing. Groups are trashing their own work most of the time."

Derringer insists that producing and engineering are really one and the same thing, and that the task, though requiring a degree of flair and sensitivity, is basically workmanlike.

Former guitarist in the Johnny Winter Band line-up, and sometime player for brother Edgar (he featured at the recent White City gig), Rick's first attempt at production was on the studio Edgar Winter White Trash album. He went on to produce the live White Trash album and, subsequently, the current, and best-selling "They Only Come Out At Night."

He also produced Johnny Winter's "Still Alive and Well" album, and, in between, his own solo album, conceived over a year ago and due for completion in the autumn.

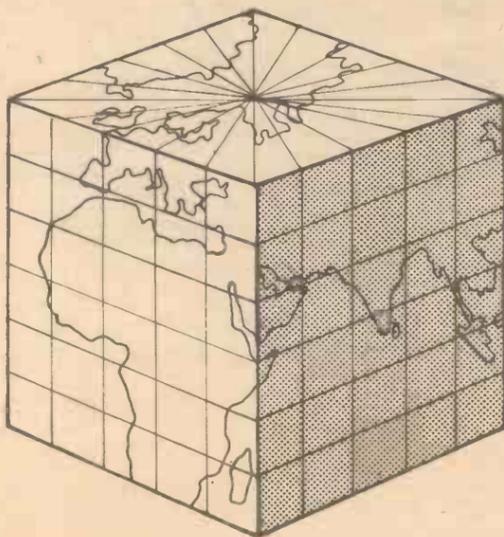
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"WILL IT GO ROUND IN CIRCLES?"

BLUE IS THE COLOUR

BARRY BLUE, possessor of a single called *Dancin'* (On A Saturday Night), is a jolly little man flying under false colours. When you see him bopping around the screen during *Top Of The Pops*, it might cross your mind you've seen him somewhere before. Well, I have, if you haven't, and at that time he called himself **Barry Green**.

However, when he discovered that he was making as much impression as a dandelion clock against the backside of an elephant (figuratively speaking), he thought a change of name might be in order. He is also a bit superstitious and thought that green was unlucky for him. So he joins the ranks of the Great Alliterated—Gary Glitter, Larry Lurex, Bernie Bacofol, etc.—and leaps to fame with all the spontaneity of anyone who has been plugging away for years.

He's still a little uncertain about the image though, and remarks made about his wearing a tee-shirt with his name

on brought an embarrassed reaction. I think he took it off directly I left. But it did go nicely with the pale blue trousers and blue leather shoes with his initials on.

Like the rest of the highly successful Bell records stable (Cassidy, Gary, Dawn et al) BB has the face to fit the fortune to be made. He is young, writes commercial pop songs and is obviously acceptable to the hordes of young ladies who are hankering after his favours.

It's been a year since his last single. He had several near misses while recording for Decca. But he has been writing with Lynsey De Paul and co-wrote *Sugar Me* with her. He was also partner in crime for Brotherly Love's *Tip Of My Tongue*, which looked like being a sure thing, but surprisingly went off like a damp squib.

And as for his latest single? "It would never have been a hit on any other label but Bell," BB says loyally. "They have been pushing it for months but it didn't get any airplay until two or three weeks ago.

It was a tiebreaker for four weeks and it's already been a hit in Holland."

Another single is almost ready to follow up this first hit, and if it makes it too, a tour and album will be set up. As BB is working with session musicians who refer to themselves collectively as Smile, it may be a little difficult for them to find time to go on the road, but I'm assured it can be done.

Does BB see himself in any way as a Gary Glitter figure?

"I can't ever see myself as an image. It's what other people see that counts. Onstage I'm very visual—more so perhaps than Gary Glitter—but I'm not aware of it. I'm just feeling my way around.

"I don't take it seriously enough. I just like bopping around. I don't think I'm that good a singer. I mean, compared to some great singers like Paul Rodgers, but I enjoy it.

"I think what sold the single was the bouzouki on it. I had been across in Greece and met this guy called Andreas who is nationally known in Greece for his playing. He doesn't



BARRY ... FROM GREEN TO BLUE

speak a word of English but I brought him back to play on the single."

Apart from writing, producing and arranging his own records, BB has been busy doing material for other artists. During a six-month period in France he worked with Severin, and did the soundtrack for a

film there.

So the change of company and name seems to have worked for young Barry. The receptionist in the *Top Of The Pops* studio (where this conversation took place) calls across "Mr Blue?"

After a second's hesitation, BB looks up.

"I had to change my name—Barry Green sounded like a solicitor," he says. And as his tee-shirt bears the legend Barry Blue across the chest, he goes to collect his message. "I think I'll take this off; I didn't want to wear it anyway."

ROSALIND RUSSELL

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STML 11236

ROBIN KATZ REVIEWS A NOSTALGIC ROCK MOVIE, AND TAKES A SWIPE AT TODAY'S STARS

ONCE upon a time, like in the 1950's, there were real rock stars. Whether it was Elvis or the Everly Brothers, the Five Satins or the Shirelles, it was an uphill push.

Adults figured rock and roll contributed to juvenile delinquency, and they banned concerts for moral reasons. Black artists could hope to get attention provided a white artist made a hit cover version of their songs. Despite enormous popularity, few groups ever saw the money they deserved. Artists were manipulated, exploited and destroyed. But rock and roll survived.

Today, it is the era of the "superstar." You know who he is. He plummets to success on a good gimmick, or because it is "the right time" for a hero of his nature. If he has a pretty white face, he gets lots of publicity, and lots of hit records. But nothing makes him happy.

Today's pop stars get upset if they can't get into the recording studio of their choice. Twenty years ago you were lucky to get to use a studio.

Superstars crack up from doing too many concerts, when their predecessors could barely find work. They complain that interviews are a pain in the neck and that they don't know that they'll get a good article in the end anyway. Two decades ago you couldn't find anyone interested in covering that rock and roll nonsense.

Even the wealthiest of the good musicians today are moaning because they can't find the true meaning of life. Their success has hindered them.

My advice to all the miseries like poor David Cassidy and lost George Harrison, is to truck your little selves on down to the Dominion Theatre in London and see a film called "Let The Good Times Roll."

Watch a concert with some of the stars of yesteryear... Bo Diddley, Chuck Berry, The Shirelles, The Coasters, Danny and the Juniors, The Five Satins and Chubby Checker. 'Cause if there were any way that the founders of rock and roll could roll over in their graves to laugh at today's self-indulgent, cranky, grouchy glitterboppers, then, this has to be it.

The film is a collage of the fifties, combined with a Rock and Roll revival concert shot in Madison Square Garden in New York last autumn. Where films like "Woodstock" and "Wattstax" drag because they get carried away asking the audience to talk about the era, "Let The Good Times Roll"



ELVIS PRESLEY... AN UPHILL PUSH

You never had it so good!

doesn't ask anybody about the fifties... it shows it to you. Between the Shirelles sing-

ing *Soldier Boy* you'll see authentic news film of Elvis going into the army, you'll see

the Lone Ranger, scenes from James Dean movies, classics like "I Was A Teenage Werewolf," plus TV ads, political filmstrips and jiving contests from 1955.

As Chubby Checker steps out in front of the Garden's 20,000 jean-clad fanatics, the screen suddenly splits in three, and as the afro-haired Checker goes into the twist, his ghost from 1958 is projected right next to him singing the same line of the same song.

Bill Haley and the Comets sing to the crowd as their black and white ghost suddenly appears on the screen. Nothing has changed. But the beauty is that the love that the artists had for their songs hasn't changed either.

On the side, Bo Diddley takes the Coasters to a supermarket and stocks up on chicken pieces, which he later fries backstage with his own cooking equipment. "It's survival" he explains, for there were times he wasn't even allowed into the restaurant. Black is beautiful, but Bo Diddley was around when it wasn't.

Chuck Berry takes the camera crew to an old deserted bus that rusts away in the middle of a field. Twenty years ago, the rotting vehicle carried the Chuck Berry Orchestra, and as the man reminisces, the screen suddenly becomes a humorous collage of fifties; wing-tipped autos to the music of "Maybelline." Chuck Berry can laugh. Why can't anybody today?

RETIREMENT

People like the Shirelles, Little Richard and Bo Diddley are the heroes who invented rock and roll. By today's superstar standards their past achievements alone should have warranted them a retirement by 35, and a million-selling biography each. Why do they take the life of one-night stands, and second-rate dressing rooms? Don't they know how to throw tantrums? Aren't they looking for the inner meaning of life? Do they honestly find happiness singing those old songs again and again?

Maybe the look on Chubby Checkers' face is what said it all. That look of absolute disbelief as 20,000 people give you a standing ovation for giving them *The Twist* just like it was sung in 1961. It is when the Five Satins get a warm welcome doing an oldies medley, but when they break into their classic *In The Still Of The Night* the house comes down. It is, as Dobie Gray once sang, "because the original is still the greatest."

But today's superstars may never know that. They are so busy making hit records with one sound, then a year later disowning it (and the luréx jacket that went with it) to hopefully win favour with their next trendy effort. Poor souls. They will never understand that you can't please all the people all the time. Perhaps someday, when the Press isn't flocking to talk to them, and promoters are apathetic about booking them, they may realise that what they should concentrate on is the music after all.

Man of the world with a £25,000 hole in his pocket



CLIFFORD DAVIS... MENDING A HOLE IN HIS POCKET

"IT MAKES a change to be this side of the table," chuckled Clifford Davis as we sat down to talk in an office at WEA Records. Clifford is manager of Fleetwood Mac, Peter Green, and Curved Air, but we were there to talk about a record Clifford has released—*Man Of The World* written by Peter Green and a hit for the Mac back in 1969.

"I used to be a singer," said Cliff. "I spent six years with a manager but never made a record. We did Germany, all the usual stuff. I was very green then, in love with the idea of being a pop star. For six of my 12 years in the music business I starved, so I suppose you could say I am a Man of the World!" After working for NEMS in the days of Brian Epstein and the Beatles, Clifford eventually established his own management organisation and has handled Fleetwood Mac right from the beginning, when Peter Green left John Mayall's Bluesbreakers to form the band. It was while Peter Green was still with the group that Clifford recorded and first released *Man Of The World*.

"The B side of the record is *Before The Beginning* from the 'Then Play On' Album. When Fleetwood Mac were recording it I decided I liked it and we got the London Symphony Orchestra in and did it. It came out then as the A-side," he said.

"Then we did *Man Of The World*. It's actually Fleetwood Mac playing on my version, without Jeremy Spencer—he was never on any of the group's singles—then we added strings over the top.

"It isn't the backing track of the Fleetwood Mac version, it was a completely different recording, as you can hear on the run-down of the guitar at one point if you listen closely. I think the Fleetwood Mac version could have done with strings, but I couldn't get near Peter's vocal."

Fair enough, but why put out this version of it now? Is Clifford thinking of becoming a singer again in addition to his business activities? "No, not really, though if this one goes the record company would want me to do another one, and I know the song I want to do. I'd use Peter on it. I'm really putting out *Man Of The World* so the Fleetwood Mac version won't be re-issued as *Albatross* was."

"The record has been played by Kid Jensen on Luxembourg and by Johnnie Walker," said Clifford. "If it gets on to 'Top Of The Pops' Peter Green has promised to come back from Tahiti, where he is now writing some songs for a new album, to appear with me."

Although most of Clifford's time is taken up with looking after his groups, he finds time for his two great hobbies... collecting cars and karate. "I've got a Volkswagen 1300, a Rover 3.5 coupé, a 1960 Jaguar XK 150 which I'm having restored to brand new condition, a Rolls-Royce Corniche Convertible, and a Silver Cloud Mark III. If you're wondering how I drive that lot, I don't. I buy cars as investments. I've already made £2,000 on the Corniche."

KARATE

Should you be unfortunate enough to run into one of Cliff's cars... you'll have picked the wrong man to mess with. "I've been doing karate for about a year and a half now, I'm captain of the Kembukai Karate Club, and I'm a green belt sixth kyu. I used to be very aggressive, but I'm quite placid now as a result of karate."

"You can get rid of your hang-ups in the gym. I've never been in a fight since I started it—except in the gym—and it's given me a lot of confidence. Everyone's noticed the change. I used to have a bit of a reputation, you know."

Clifford also told me what it's like running groups from the manager's side of the fence. "I don't mind telling you, in the last two years I've lost about £25,000 financing bands. That's a lot of bread, and I'm not putting money in them any more. I lost £9,000 on Skid Row and the rest went on Curved Air."

"When I took on the original Curved Air, they were in debt up to the eyeballs with their previous management, and they had a really bad production agreement. I bailed them out to the tune of £32,000."

"After a while they began to earn a great deal and knocked the bill down, and then Florian and Francis said they couldn't get on with Darryl, Sonia and Mike came and told me to fire Darryl. Whatever you read, the truth was he was fired."

"It can be difficult for a manager. A band is getting along and then internal problems come up and it splits, and you're left with no band. In the old days a manager used to work for the band and earn a commission on what they received. These days he has to be financier and big daddy rolled into one."

AN AMERICAN MILLION-SELLER

DOBIE GRAY "DRIFT AWAY"

"... One of those classic records which sends a shiver down the spine"
David Milton, *Melody Maker*

MU 1184

MCA RECORDS

MUD—FIGHTING THEIR WAY OUT

Mud tell Beverley Legge of coming changes in musical policy

"WE HEAR so many stories of groups turning away fans and being rude to them that I worry about us ever getting into that situation. If we ever got to a position where we were being plagued by fans I hope we would deal with it a different way." Thus speaks Mud's drummer, Dave Mount. Six months ago such thoughts would have been unthinkable, but now after two hit singles the group can start to seriously consider the problems of success in the pop world.

"Success has come like a shroud over us. At the moment we're just fighting our way out of it to stand above and look rationally at the situation. We know roughly what we want to do, but we can't put our finger on it, so we're just going to let it take its course and see how the whole thing develops."

Mud, of course, have been around for some time. Since 1967, when they first started to play together, they have gone largely unnoticed. But they've always been there—in the pop twilight zone—chugging away at a modest pace and searching for that spark of magic which would bring them to the public attention.

HEAVY BAND

"We've tried several styles of music. If we went to a cabaret club, we used to slot cabaret songs into our act and people went away thinking we were a cabaret group. But we

could equally well go to a heavy club and give people the impression we were a heavy band.

"At one time we were going to do a New York vocals thing like Dion and the Belmonts, complete with winklepickers. But then Sha Na Na came along and we decided to drop it. So we looked around for another image which wasn't being used by anyone and eventually we came up with the 1930's-style suits. We're not especially interested in that period, but it helps to promote the group."

AVAILABLE

But despite their attention to image, their records were still failing to make any impression on the chart. "What we needed was somebody who was success orientated to help us out. We started to put the word around that we were available if anybody was interested."

And so it came to pass that the group got to meet Messrs Chapman and Chinn, the prolific songwriting pair who had already provided Sweet and New World with hits. "They came to see us perform and get the feel of our music, and went away to write a song for us."

The result was *Crazy*, a tantalising lilting tango, which trundled into the chart earlier this year and came to rest at 12. After a polite pause for it to leave the chart, Chapman and Chinn provided them with *Hypnosis*, yet another tango, which entered the chart last



MUD (l. to r.) Rob Davis, Dave Mount, Les Gray, Ray Stiles.

month and continues to hang on.

After five years in the music business and two hits, Mud are able to see their position in the music world without any false pretensions. "Our music is happy-go-lucky, 1973 knees-up. Our main aim is to entertain. It would be a lie for us to kid to you that we're tearing places apart and that people are going away having ripped up the seats. But we do feel that people leave our act with a warm feeling.

"For the time being we'll continue to record Chapman/Chinn songs, because they know how to write hits and we have little confidence in the material we've written."

DISPUTE

Of course while Mud have been floundering around the lower half of the top 20, acts like Sweet and Suzi Quatro have taken Chapman/Chinn songs to number one. Could it be that the songwriting team are saving their better material for other people? Mud dispute this. "They always write for a specific group in mind. So songs written for other people would not be suitable for us. Naturally we would have loved to have had a go at *Blockbuster* or *Can The Can*, but it's doubtful whether we would have made them such big hits."

However changes in musical style are in store for the group. "We've asked them to write an up-tempo number for our next single."

So there you have it. Mud's second hit turns out to be their last tango.

"WILL IT
FLY HIGH
LIKE A
BIRD UP IN
THE SKY?"



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STONES ARE STILL THE BAD GUYS

MICK JAGGER is up at his record company's offices and the word is already around. Two roadies are talking about it in hushed tones on the stairs and in the Press office the phone is already ringing with a fan on the other end demanding to speak to Mick Jagger.

Someone puts on a passable phoney accent and talks to her: "You're not Mick Jagger," comes shrilly down the phone "he's American and you're Cockney!" Traditionally Mr. Jagger is running way behind time. At 3.30 p.m.—the scheduled time of the interview he was still in bed—and it is now nearing 8.30 p.m. But who are we to comment on the ways of the famous?

Downstairs in one of the company's smartest offices Mick Jagger prances to his new album. It's a humdinger of a thing, and he has ten out of the twelve tracks down on the master copy he plays with such care. Eyes shut, head thrown back, lips pursed he bops to the music.

It seems almost unconscious now for him to posture; the Mick Jagger onstage and the Mick Jagger offstage have begun to fuse into the one entity.

He's an amazing person, this official non-resident of ours (he's now a registered resident of France with an apartment there for the evasion of the ever-present taxman). He admits to only ever having had stage nerves once in his life.

"I only ever had butterflies once and that was at the Ealing Club before I went on with Alexis Korner. I was so frightened I had to go out and have half a pint of beer to steady me down.

I've seen performers that were really scared. Once we did an Ed Sullivan show with Jack Jones and he was a bundle of nerves. I mean Ed Sullivan is *nothing* just nothing, but we were all saying "don't worry, it'll be OK." It was probably because we were there.

"I think I was nervous at Hyde Park probably, but you just get to such a pitch you can overcome everything. People expect so much of us. They've seen you do it once and think you can do it again. And they can sit back and expect too much; you can't be expected to come on and act daft if they're sitting there like a Sunday

MICK JAGGER talking to Caroline Boucher **ON THE REPUTATION THAT HAS LASTED A DECADE**

school outing, because you just pick it up from them and act staid.

"And if it's daytime it's worse because you can see faces and expressions. At least at night you just have the lights and occasional flashes to get off on."

Being a Mick Jagger onstage though, can be tiresome. As a frontman to a band he is probably the best in his profession, but as he or any of his minor imitators will tell you, it's no fun strutting and executing the odd leap if you've got a raging headache.

"There have been times when I've just gone up there and not done anything, just sung and sung really well, and not jumped about. Obviously if you're not going to jump about you'll sing better because you've got more breath."

Mick's whole stage act started off unconsciously, became a conscious thing as it was noticed and upheld and is now a mixture of the two.

"Now I consciously dress up. Some people go on in what they arrived in, and there's no harm in that, but I find blue jeans don't pick up the light too well from the back of an 18,000 seater."

Mick loves going out on the road; he and Mick Taylor are probably the most keen to do it of the whole band.

"I like it on the road, I don't know what I'd do if I couldn't go out there, I think I'd go mad. It's great to hang around, smash up a few hotel rooms, get drunk.

"After being in the studio it's nice to go out and play the songs you've just recorded to people; and you can dress up and everything.

"It's a challenge—to get an audience going is all down to your stagecraft, although you can only be bothered to a certain point. You just think 'I'll sing as well as I can and hope it gets them off,' because it always gets me off."

A Rolling Stones' life is plotted approximately a year ahead with concert tours.

"We don't plan it literally day by day,

but it's just vaguely in the back of my mind what's happening. I suppose I might do another film, but there's very few things that are that exciting being bandied about at the moment.

"I've just been concentrating on doing music really, although I'd like to do another film. I think I'd have to write my own scripts and direct my own film to get a nice one done and I can't imagine devoting such a long period of time solely to one project.

"Like David (Bowie) saying he's 're-writing the script of his life'—isn't that so camp! I died when I heard that; although really he's just one of the lads."

Another wearisome aspect for the



MICK . . . STILL DRESSING UP



BEING A MICK JAGGER ONSTAGE CAN BE TIRESOME

Rolling Stones is their "bad guys" tag which has faithfully followed them throughout their careers. If ever there's a bust, a gun carrying charge, a ban, a scandal, you can be sure it's the Rolling Stones. Their first manager, Andrew Oldham, thought five sulky defiant faces would make an impact and he was right; but the image has turned sour on them. "It's a drag," says Mick wearily "but you have to take the rough with the smooth and be grateful for small mercies and other such homilies. I'm happy . . . I'm as happy as one can expect to be with the knowledge

one has. You can't expect to be divinely happy until you divinely work on it."

One typical setback the Stones suffered earlier this year was being refused entry into Japan after they'd sold out their concerts.

"Why? Ask the inscrutable face, there were a lot of people who wanted to see us. They'd given us permission to play and that's why we'd put the tickets on sale. We'd made the stage, painted the scenery and two weeks before we were supposed to go they turned round and said we couldn't. We said 'thank you, have some raw

fish.'

"They said it was because of the bust, but they've let people in who've had busts.

"It's all politics—we're just a football in the middle really. It's ridiculous that it should all get to such a high level; it was the same with Australia—they had a change of government which fortunately for us said 'give it a whirl' so we went this year. Big deal.

"Politically, people on the lower rungs think they may get into trouble if they let us in, then they turn to someone higher up and so it goes on. That's what happened in Australia

until the Prime Minister had the final say, which is totally absurd when he gets involved. And yet they wouldn't let Chip Monck in to do the sets for us, although he'd been there for months doing all the reccies."

Another of their headaches is having to record in France or Jamaica or anywhere so long as it's not here or America. The last album was recorded in Jamaica.

"The Musicians' Union charge 110,000 dollars an album if they find out you worked on it in America, yet if you're unknown nobody bothers you. Mixing is OK, I don't do it, an engineer does

as far as they're concerned.

"One's got a right as a musician to work, but between the governments, the immigration and the unions who are supposed to help you work, you don't get very far. I don't think the Musician's Union in this country has ever helped anybody. No doubt upon reading that they'll drag out one case from 1964 or something.

"And our trouble is that whatever we do everybody wants a slice of the action. If you go out and earn twenty grand at a gig they reckon they're entitled to a bit, despite the fact they've done absolutely nothing."

STONES INTO SONGS

A PREVIEW
OF THE NEW
STONES ALBUM

"GOAT'S HEAD SOUP" (tentative title) was recorded in Jamaica and mixed everywhere, including here at Island. It is the first Stones' album to not feature any lady backing vocalists for some time. Mick and Keith do all vocals.

The overall impression of it is that Mick has concentrated much more on the songs; they're more thoughtful and melodic than usual.

Mick Jagger: "I guess it comes across that I'm more into songs. I tried to keep it in the back of my mind to do that. I said 'let's write all the songs and the words, rehearse them and have them ready' but it never works like that. It wasn't as vague as the last album though.

"The only organised album I ever did was the first one because we didn't have anything else to play except our stage act."

There are 12 tracks on the album, ten of which I heard on the master tape. The remaining two are fast rock and roll numbers called Starfucker and Crisscross.

Silver Train: A slowish blues number with lovely slide guitar from Mick Taylor, and Mick Jagger on rhythm guitar.

Winter. Probably one of the most heartfelt and sensitive songs Mick Jagger has ever written. A gentle guitar intro followed by drums and voice leads into a ballad written in the English winter, longing to be in California. There is some pretty piano from Nicky Hopkins, and nicely done strings from the 20-strong string section they used. Mick's voice is superb on this track—all that harsh edge and grate is gone and he sounds like Robert Plant in low gear.

Hide Your Love. A medium tempo number with piano and drum intro, punctuated with bass drum beats. Good guitar from Mick Taylor. The song gradually builds up—layer upon layer of sound which is hypnotically catchy as it bumps along with handclaps

and the famous Jumping Jack Flash "oohya," from Mick.

Through The Lonely Nights. Slow number with Mick and Keith doing vocals. Good blues break. Both this track and the next one—Can You Hear The Music—have that lovely guitar sound that George Harrison achieved on Wonderwall when it is played through two Lesleys and a wah-wah pedal.

100 Years. A country blues number with good drumming from Charlie and Hendrix-style guitar. The tempo is rather Dylan-ish and Mick is in good voice.

Dancing With Mr. D. Quite a fast, traditional Stones' type number which could be suitable as a single. Mick yells "Dance" all the way through it and it's exciting.

Comin' Down Again. A slow number with Nicky Hopkins on piano and Keith taking top guitar line with some good wah-wah.

Doo Doo Doo Doo Doo. This features some really incredible vocals—both from Mick taking the main part and he and Keith overdubbed on the backing vocals doing girlish "doo-dooohs". The lyric is something about a "heartbreaker with your vaudeville" and there's some good brass on the track.

Angie is a slow sad ballad in a minor key, introduced by acoustic guitar and piano and backed up with strings. No doubt people will immediately say it's dedicated to Mrs. Bowie; but Jagger wisely denies it is about anybody special and says his wife is constantly asking him anyway.

No doubt Mick was able to sufficiently think himself into the lyrics which ramble on about the singer's lack of money; but it's a lovely song which will cause a splendid stir when put out as a single, because everyone will say the Stones have sold out/changed/gone down the drain/and generally slowed up.



This week

A guide to the music week

Live gigs Beverley Legge



AS Shakespeare once put it, "August is a bad month for gigs." And what's more he was right.

Where are the big names to live up this column—the Bowies, the Bolans, the Broughtons? Instead we have to make do with lesser mortals such as New World (Llanelli, Candlelight Room, Wednesday to Saturday) or Capability Brown who play Haverfordwest (Friday), Llanelli (Saturday), and Spennymore (Monday).

Nevertheless I should like to thank the music industry for all their help, the groups for helping to fill this column and, above all, you the readers who have made this column possible.

WEDNESDAY (AUGUST 15)

London Ronnie Scotts Club, Gryphon, Marquee, Stray Dog, Tally Ho Club, Pahana.
Bramcote Moor Farm, Coast Road Drive.
Doncaster Outlook Club, Budgie.
Lincoln New Penny Club, Flying Hat Band & Bullion.
Llanelli Candlelight Room, New World.
Southend Zero 6, Harley Quinne.

THURSDAY (16)

Derby Cleopatras Club, Jack The Lad.
Ilkeston The Regency Disco, Sarah Gordon & Little
London Fulham Palace Road Greyhound, Byzantium, Marquee, Wild Turkey.
Llanelli Candlelight Room, New World.
Stoke-On-Trent Hanley The Place, Harley Quinne.

FRIDAY (17)

Burton-On-Trent 76 Club, String Driven Thing.
Haverfordwest Capability Brown.
Leicester Deke Leonard & Iceberg.
Bristol Granary, Avon Cities. 8.30. 50p & 70p.
Llanelli Candlelight Room, New World.
London Ringsound, Riff-Raff.
Sunderland Locarno, Jack The Lad.

SATURDAY (18)

Aylesbury Friar's Club, Glencoe.
Lincs. Cromer Links Pavilion, Jack The Lad, Gainsborough

T/V Radio

YOU may remember last week's Captain Kool picture in which a crazed Keith Moon could be seen being dragged along the pavement by unfortunate radio producer, John Walters. Well on Tuesday (Radio 1, 11 pm) you can hear the results of their combined talents, when a four-week series of programmes starts, with Keith acting as DJ.

The series, which will run while John Peel is on holiday, will feature a selection of Mr. Moon's

Free Radio Chris Andrew

RADIO SEAGULL, Caroline's 252 metre English service, will continue when the 390 transmitter comes back on the air. The news from Caroline is that 252 metres will be used during the day by Atlantis with Flemish programmes and in the evening by Seagull with progressive music. The 390 transmitter will then be geared to an all-day pop service giving the Caroline call sign.

This Sunday, 19 August, sees the great Free Radio rally in London. The rally which is being arranged by a group of Free Radio organisations, is generally billed as "your last chance to show your support for the offshore stations." Of course it will not be the last rally, but it could well be the most important. With the Dutch Marine

No Big Boys



CAPABILITY BROWN... SATURDAY IN WALES

Town Hall, Budgie & Stone Pony.
Llanelli Candlelight Room, New World. Glen Ballroom, Capability Brown.
Gravesend Free Concert Hall, String Driven Thing.
Halifax Clarences Deke Leonard & Iceberg.
London Well Hall, Gallagher & Lyle. 7.30 60p.
Taunton Camelot Club, Bay City Rollers.
Bristol Granary, Vultures. 50p/70p. 8.30.
Manchester Stoneground, Caravan.

SUNDAY (19)

Haywood Seven Stars Hotel, Good Habit.

Stoke Burslen George Hotel, Jack The Lad.

MONDAY (20)

Spennymoor Top Hat, Capability Brown.
Yeovil Duke of York, Judas Priest.
Pheasantry Riff-Raff.

TUESDAY (21)

Birmingham Bogarts, Flying Hat Band.
Plymouth Tricorn Club, Judas Priest.
Smethwick Blue Duck, Clear Blue Sky.

Beverley Legge

Radio 1's "Sounds Of The 70's" are Thin Lizzy, Mike Moran, Frank Grapple (Thursday), Sutherland Brothers, Quiver, Jaki Whittren (Friday), Cat Stevens, Wolf, Blue and Canton Trig (Monday).



musical tastes interspersed with comedy sketches. The first show is entitled "Keith Moon—who asks the age-old musical question, 'whose round is it?'"

Turning to TV we find that purveyor of 20th. Century cowboy music, John Denver, making an appearance on "Saturday Request" (BBC 2) and on Monday there's a chance to see Peters and Lee and Olivia Newton John on "Show Of The Week" (BBC 2).

Among next week's guests on

Offences Act on the horizon, the prospect of lucrative finance from advertisers in Holland is fading. The reasons for remaining in the North Sea are disappearing and the pirates are considering where, if anywhere, they will move next. A large demonstration in England could well convince them that there is still a massive audience here craving musical satisfaction. Maybe Sunday will show them.

The rally starts at 3 p.m. at Speakers Corner, Hyde Park where several jocks will presumably address the masses. The ensemble then moves off to the Dutch Embassy (bring your own banners, radios and umbrellas) where it will protest at that governments actions. For last minute news about the rally, contact the International Free Radio Information Service at 01-670 9328 between 7.30 p.m. and midnight any evening.

"Souvenir Of London" (Chrysalis CHS 2015A). Good sign—this has been denied airplay as it refers to Henry VIII's pet ailment; that which you cannot catch off a toilet seats, sirrah.

From their wonderful, deeply moving, nostalgic laid-back "Grand Hotel" album it's not what you might expect, being a sort of buskers song; sally army bass drum, cymbals, spoons and all... and lyrics that contain the following lines: "I've found a souvenir of London and I'd like to lose it quick... try to keep it confidential but the news is leaking out. Got a souvenir of London—there's a lot of it about." Classic.

Classic Procol

Jimi Hendrix

"Hear My Train A' Comin'" (Reprise K 14286). This is an acoustic, rather dry, version of a track that appeared on one of his last three albums.

"Rainbow Bridge"? I don't know. I sort of lost interest a bit after "Electric Ladyland." Mitch Mitchell and Noel Redding were the best sidemen he ever had, I reckon. You probably disagree. That's the trouble with being opinionated.

This is also to be found—in this style—on the sound-track album "Jimi," according to the label. I'm afraid it's rather a soul-less exercise in resuscitating a rambling old delta blues. He is of course waiting for a train at the station to take him away from this lonely place. I wonder if it's southbound? I wonder if his woman dun' got up 'n' left him?

Had he been alive I'm sure he would never have wished this to be released. The singing is lethargic. The tune hackneyed, the timing erratic and the picking sloppy.

Still, they'll go on milking him for everything he's got. I wonder when they're going to put out that double album of him whistling in the bog?

John Baldry and Lisa Strike

"She" (GM GMS 005A). Lisa Strike was one of the ladies on Floyd's "Dark Side Of The Moon." John Baldry you know. They go together very well on this vaguely gospelly mid-paced number. Again it's rather a case of the artists far excelling their material. The song itself is fairly ordinary, sadly, and their talents are mostly wasted. Shame.

It's not terribly commercial either, but take a listen to Lisa towards the end—magnificent. Was it her who sang that splendid, really high, solo on the Floyd album?

Isley Brothers

"That Lady (Part One)" (Epic S EPC 1704). The magnificent Isleys from whom we seem to have heard very little of late. There's an album of theirs I keep meaning to get which I've been told is just about the best soul record ever made, but I can't remember the name.

The lead voice isn't too unlike Curtis Mayfield's, but the delivery is clearer. Technically it's far better. Very refined stuff this. There's an extraordinary *All Along The Watchtower* style guitar that weaves through the mix, and the backing is definitely superior to the general disco dross.

Several cuts above anything else this week. Star single and all that. Quality good, value good etc. Buy it heathen hordes or I'll smite you with my disc preener.

AMERICAN STYLES

AMERICA'S "Muskrat Love" (Warner Bros. K 16302) hints of a slowed-down "Horse With No Name." There's a nice bass line and the vocals are soothing. Probably too slow to make any impression. Quite nice, though.

Jaki Whittren's a spunky lady, eh? Cheesus, what a deep voice. Her "Human Failure" (Epic S EPC 1715) is gutsy. The lyrics are fine and the production's exceptionally clear. Gritty old melody and nice electric piano. Could do well with a push.

Nicky Hopkins is probably best known as the Stones' keyboard man. I think he's worked with Beck and Rod Stewart too, amongst others. "Speed On" (CBS S CBS 1328) doesn't work though; a familiar case of a fine sessionman not having the whatwith to lead his own band. His vocals are pretty sour, but the song's racy enough to make it—with a push. Cluttered arrangement, though.

Leo Sayer wrote most of the stuff on the Daltrey album. His "Why Is Everybody Going Home" (Chrysalis CHS 2014A) is pretty dire, though. A big inflated melodrama with concert piano, orchestra, etc. It could score in the same market

as "Gaye," though. A nothing sort of melody, though, and the vocals sound very "exposed." Adam Faith produced it—and did a good job.

The Equals haven't had a hit for ages. You can see why. Their "Honey Bee" (President PT 405) is pretty commercial though, and according to the chap who sent the single, getting considerable airplay. I believe everything I'm told, see. A refinement on Mr. Glitter so it'll probably be huge. Lotsa noise 'n' everything.

DJM have released "Groovin' With Mr. Bloe" (DJS 216) and I don't see why it shouldn't score again. It's repetitious and melodic, why not. It's an instrumental based on a harmonica (sorry, mouth harp).

Earth and Fire are a Dutch band, jah? Their "Maybe Tomorrow, Maybe Tonight" (Polydor 2001-435) is stock pop. Nothing outstanding save for the ghostly lady vocals.

Freddie Mack is still going eh? Me and the kids at school used to go down and see him every couple of weeks at Hemel Hempstead Pavilion. We were all mods then and Geno was all the thing. Freddie Mack was a good second.

Disc winner's debut

"New Kind Of Feeling" (Epic EPC 1673). Lea Nixon is an exceptional talent—a good singer/songwriter and capable guitarist. You may remember that he was the winner of DISC'S "Search For A Songwriter" last year—by miles. There was a cash prize and a recording contract with CBS—so this is his first record; and the song with which he won the contest.

It's a charming pastoral song with fine descriptive lyrics. Lee sings it clearly and well. I tell you, there's something about it that reminds me very strongly of Fairport's Crazy Man Michael on the "Liege And Lief" album. It's really that good. There's an attractive harpsichord or maybe virginals in the background and a delicate string and woodwind section.

If *Gaye* can make it, surely this can. If, however, it doesn't—and that'll only be through lack of airplay—I hope Lea doesn't get discouraged and quit. Maybe CBS could give him a bit of a push. It'd be nice—after all, they didn't even tell us this was coming out.

The Peter Brinkman



STYLING Review

The Peter

Great tongue in cheek Wizzard

"Angel Fingers" (EMI Harvest HAR 5076). Roy Wood you old card you. The loonbucket strikes again with a magnificently tongue-in-cheek teen ballad with superb neo-Spector production. Roy's Ronettes?

Sounds like a Hen and Chickens public bar chorus and *And Then I Kissed Her* hybrid. "Vocal backing," it claims, "—the Suedettes and the Bleach Boys."

There's something for everyone, too. Ramprant pianos, dustbin lid drumming, squeeling saxes, rasping horns, tubular bells, cellos(?), drippy backing vocals and lyrics that pertain to the driving of a motorcycle to a small cafe... "that's where I heard my favourite record play."

In comparison Wood makes the National Lampoon satirists seem puny.

Ike and Tina Turner

"Nutbrush City Limits" (United Artists P 35582). Great gobbling turkeys... this is one that stirs up the old nether regions (I mean, of course, Holland). Didja see her singing *Get Back* on telly the other night? Damned bestial. Good job you missed it.

All the chaps here at the flying club have tipped this for great things. Give the Boche one up the dirt box and all that, what?

And they really need something to happen for them over here. The last album was great—some amazing cuts like *Chopper* and *Black Coffee* (covered by Humble Pie on "Eat It"). Tina seems to have redoubled her punch and aggression of late, which is amazing when you consider how long she's been working.

This is a fairly characteristic thudding r'n'b thing, with fuzzy rhythm guitar, percussive bass... and a moog, which at times is out of place. There are soft unobtrusive horns and a few token

strings inserted for good measure. Its probably the most commercial thing they've put out for ages and with appropriate airplay could be huge. It's time we had some class in the charts innit?

Bobbie McGee

"Rock And Roll People" (EMI 2043). EMI, not content with their dreary, but lucrative near-miss-at-Slade band, have now dressed up mutton as lamb—in the form of Bobbie McGee—and launched her as, presumably, their near-miss-at-Suzi Q. Obviously someone high up said, "we must have one of those," and the lady was duly assembled and wheeled into the studio.

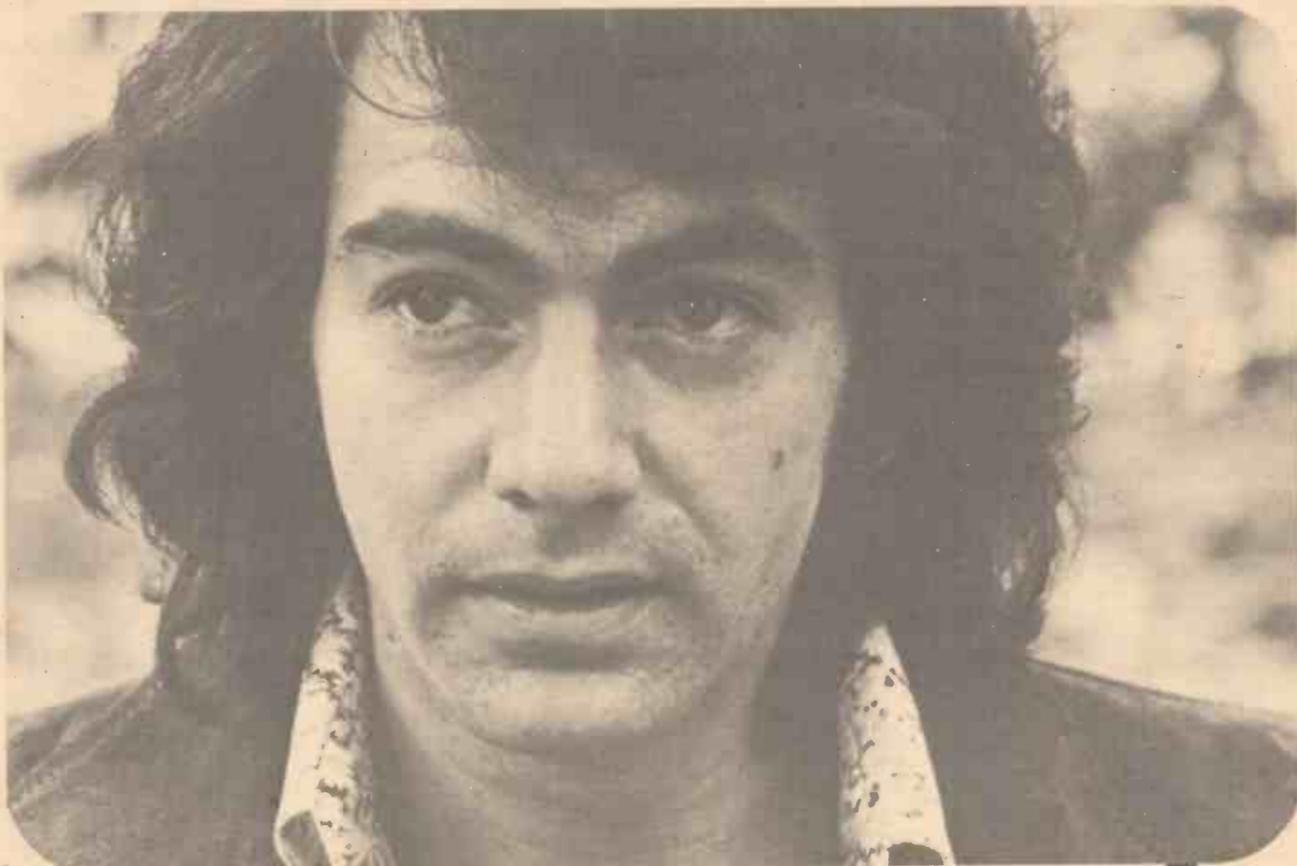
She has the Bonnie Bramlett coiled rock 'n' roll coiffure, a wealth of cleavage (or, as we say here at the hub of rock, "big jugs") and appears to be clad in Ford Zephyr ocelot seat covers.

Needless to say, her talent appears — on the strength of this single—to be minimal. Her voice has all the tone and quality of a dumper truck driver crashing his gears and the song is, of course, an identikit compilation of all that's warm and wonderful in our charts.

Get that cat outta th'dustbins Elmer...

Stealers Wheel

"Everything Will Turn Out Fine" (A & M AMS 7079). Oh dear. The harmonies are pristine, of course, but apart from a neat almost early-Stones type passage (also early Fairport, perhaps?) the melody's too much like a variation on the *Stuck In The Middle* theme, which is a shame, because I thought they had more ability than that. Still, perhaps it's sound—look at Gary Glitter, Slade, Suzi Q., Geordie, Chicory Tip, Mud etc. You don't have to if you don't want to.



Melodramatic Diamond

"The Long Way Home" (London HLM 10427). Neil Diamond gives me a royal pain in the rostrum. To me he's no more than a fat hairy-chested hype. You probably find him warm and wonderful. He writes predictable songs and sings only passably. He's also self-

indulgent. At a US concert last year he had a church steeple lowered over the stage and ordered the lights to be turned off so that everyone could kiss the person behind and spread good vibes —and halitosis.

This is typical Diamond. Rattling beat, strumming acoustic guitars, backup ladies and string mush and the typical melodramatic 'oh, the pain of the universe' delivery.

Next one please...

Donny Hathaway

"Love Love Love" (Atlantic K 10354). Now this is something else (as they say in dark corners of the Speakeasy). "Donny Hathaway Live" is still one of my most loved long playing stereo record album discs. Hathaway is one of the most tasteful and virtuoso pianists there is, and certainly one of the smoothest most effortless singers. He also invariably features the very best of sidemen—including the magnificent bassist Willie Weeks, who can be found, I think on Stevie Wonder's "Innervisions" album, amongst others.

This is a casual medium paced song. A slightly unremarkable composition, right, but the overall sound and Hathaway's voice turn it into something special. I can't see it selling too much, though. It's from the album "Extension Of A Man," and that's probably far more viable.

Fleetwood Mac

"Black Magic Woman" (CBS 1722). Don't waste too much time do they? I don't know if this was ever released as a single before, but it can be found on the album No. 69011, according to the label. You progressive buffs'll also find it well covered on one of the recent Santana albums—"Abraxas," I think.

This should, by rights, be colossal. An excellent Peter Green song, beautifully sung by him and featuring those superbly mellow and melodic guitar fills. It hasn't dated at all. But then, good taste never does.

Osbisa

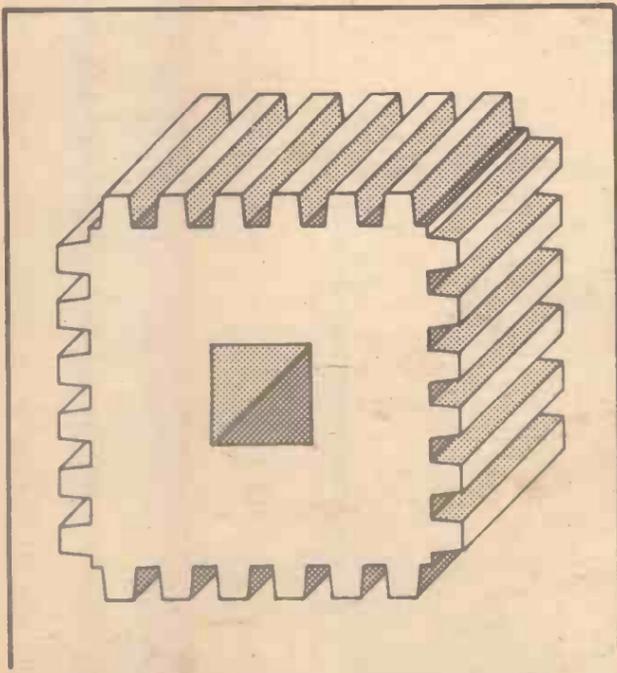
"Superfly Man" (Buddah 2011 179). Heave-ho me hearties for another dose of greasy blandness. "Buttynfly Meets Zipfly?" The sequels are endless it seems.

Osbisa were once a real finger-poppin' band. They're still good live (or they were last year), but their last album, "Heads," only had one really outstanding track whose title escapes me. It's on the tip of my tongue. I'll stick it out and you can read it. Ho ho.

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ABOUT at the moment are quite a few budget albums in the "best of" vein, featuring artists who have had top thirty hits over the past few years. The New Seekers — "Look What They've Done To My Song Ma" (Contour 2870 342, £2.15), is an anthology containing their own title track hit and re-gurgitated hits like Roy Wood's *Blackberry Way*, Neil Diamond's *Song Sung Blue* and another of Melanie's hits *The Nickel Song*. It's typical Seekers treatment for the songs and because most of them are tried favourites, fairly good value if they are your meat.

Tracks: Look What They've Done To My Song, Ma/Sing Out/Alright My Love/Why Can't We All Get Together/Friend Of Jesus/Blackberry Way/Song Sung Blue/Nickel Song/Rainmaker/Out On The Edge Of Beyond/Captain Stormy/Morning Has Broken.

Roger Whittaker had a few consecutive singles hits a while ago and he is the sort of artist who can perform them live quite adequately, so his "Got To Head On Down The Road" (EMI SCX 6542, £2.14) recorded live is a pleasant enough way to relisten to some of the hits. Regrettably he doesn't do any of his renowned whistling on this—pity, I always wanted to try and copy his *Whistling Gipsy*. Tracks: Hello... Good Morning... Happy Day/New World In The Morning/Dirty Old Town/Many Blue/Boa Constrictor/Silvery Doe/Cot To Head On Down The Road/Lonesome Traveller/Calyso Medley/Don't Believe In If Any More/Durham Town/I Believe/Show Me Your Mountain.

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Clodagh Rodgers, she of the blonde hair, lovely legs and a fair old voice, devastated us for a while in the charts and on this album "Come Back And Shake Me" (RCA International INTS 1434, £1.95), I think I can safely say includes them all, plus a beautiful version of *Let Me Be The One* by that underrated genius Paul Williams. Also on here is that lovely rowdy song that must have been sung, with varying degrees of talent, in pubs all over the country *Everybody Go Home, The Party's Over*. Tracks: Jack In The Box/I'm Gonna Make You Love Me/Let Me Be The One/Tuesday Afternoon/Arizona/I Will Come Back And Shake Me/Goodnight Midnight/You Are My Music/Nothing Rhymed/Everybody Go Home/The Party's Over/Someone To Love Me/I Am A Fantasy/Lady Love Bug.

For 95p you can get Middle Of The Road's album titled after two of their hits "Chirpy Chirpy Cheep Cheep, Tweedle Dum, Tweedle Dee" (RCA INTS 1433).

Their sound is the thumpy thumpy thump beat beloved of Continentals plus Sally Carr's curiously attractive

Albums

Reviewed by Disc Panel

TONY JOE WHITE — "Home Made Ice Cream" (Warner Brothers K46229, £2.17). I'm never sure if I'm a fan of Tony Joe's because of his music or because I'd like to emulate that independence, hairy chest and Deep South drawl he has, I'm pretty sure, though, that it's the sophisticated and masculine Rock 'n' Roll he puts out which, from time to time, is almost a parody of Elvis Presley.

But he can turn his hand to sensitive ballads as on *For Ol Time's Sake* although most of this album is in the middle tempo range and not enough of the Rock 'n' Roll, or growling style of his famous *Polk Salad Annie* which only really crops up on *Backwoods Preacher Man* and *No News Is Good News* which also includes some of that wah-wah guitar.

Now his music is so sophisticated as to make it the background music for intimate twosomes late at night. ★★ GP

THE MARSHALL TUCKER BAND (Capricorn K 47509, £2.17). Nothing particularly outstanding here. A pleasant slightly Allman-styled six piece from Macon, Georgia. You know, good players, smooth sound, nice controlled solos and material ranging from full-sounding country rock—*Take The Highway*—to the pedal steel inspired harmony numbers like *Losing You* and *See You Later, I'm Gone*.

Like I said, pleasant enough, but an example of the kind of smoothness that slips right on by—unnoticed. ★★ PE

SANDY COAST — "Stone Wall" (Polydor 2310 277, £2.15). My first reaction was unfavourable at coming across another European band. But I forgot that we are now officially part of that great continent. Anyway, they probably feel the same way about our ever growing number of groups.

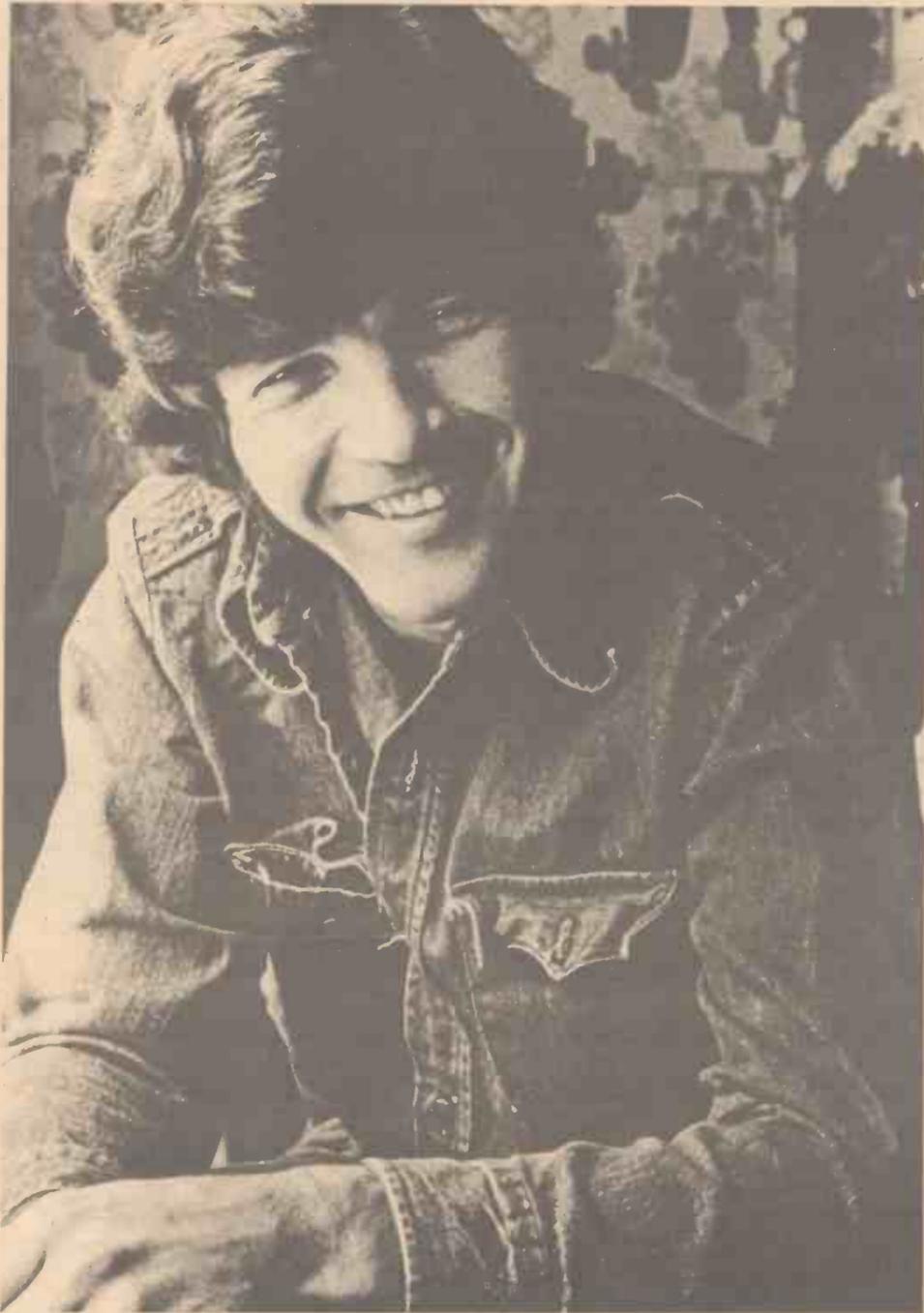
Side one kicks off with a strong rocker *Blackboard Jungle Lady* which sadly has a weak chorus and some incongruous strings thrown in.

Competent enough instrumentalists and, though the lyrics leave a lot to be desired, the vocalist sings well enough in English. Wouldn't fancy singing in Dutch myself. (Nobody likes my singing in any language).

Primarily a singles group, this becomes quickly apparent. They have strung some pleasant little ditties together, but nothing to rave about. I kept waiting for something different to happen. Alas. Stick to singles lads.

Apart from being Dutch, they unfortunately have nothing in common with Focus. ★★ HK

MELANIE — "Melanie At Carnegie Hall" (Neighbourhood NH 3011, £2.14). You don't realise how good Melanie is in small doses fill you start listening to her on a double album, such as this. Much as I admire the lady, I find it hard to work up any



TONY JOE WHITE... MASCULINE ROCK 'N' ROLL

enthusiasm for this package. Four sides of her warbly, wavery voice accompanied only by acoustic guitar gets to be just a fraction too much.

But there are some nice moments to it, like when she announces it's her birthday and she's never done a concert before on her birthday. Also, her description of *Peace Will Come* as an unnecessary peace song (a reference to the ending of the Vietnam war), which is warmly greeted by the Carnegie audience.

Altogether she sings 20 songs, including Woody Guthrie's *Pretty Boy Floyd* and Pete Seeger's *My Rainbow Race*, the rest being her own compositions.

All are impeccably performed, but as the set wears on you can't help hoping for some backing vocals or fresh instrumentation to relieve the monotony. ★★ BL

BOBBY WOMACK — "Understanding" (UAS 29365, £2.14). All polished grit; Bobby Womack's drowsy, hypnotic, *I Can Understand It*. Superspade personified. Pure incessant bassy rhythm. Bass pedal meshed with electric bass, automation hi-hat work, sleazy electric ladies, a burst or two of stifled Womack guitar leaping out from behind intermittent electric piano runs well back in the mix and the Womack voice—a cross between an energetic Sly Stone and bits of everyone else. Effortless and cool as ice and just about fifty times more subtle than the obvious excesses of people like Curtis Mayfield, Hayes, etc.

That was one of the five tracks built around the extraordinary Muscle Shoals section—credits, please, for Roger Hawkins (drums, percussion), Jimmy Johnson (guitar, mixing), Tippy Armstrong (lead guitar), David Hood (bass), Barry Beckett (piano, electric piano, moog, harpsichord, clavichord) and a horn section composed of Harrison Calloway (trumpet), Ronnie Eads (baritone sax), Dale Quillen (trombone), and Harvey Thompson (tenor sax).

Another is the equally furtive *Simple Man*. Pure thumpin' again with stupendous embroidery from Beckett on electric piano and playing some of the most melodic moog you'll hear. Womack grunts, spits and blurts the usual furniture—"we can work it out," "lets get the thing together," "I'm a superman," "when it come to ma music it

got to be simple but funky" and, of course, "gotta, gotta gotta" etc. It works very well, though.

Other fun tracks are *Woman's Gotta Have It*, with backup from the Memphis American Sound section, and in particular, a remarkably fine bass part from one Mike Leech, Lennon and McCartney's *And I Love Her* with Womack's hammy gospel-shouter intro, and... dare I say it, occasional Stevie Wonder fashioned phrasing, and Neil Diamond's slightly loathsome melody *Sweet Caroline*.

Those are the strongest tracks—and they're very strong (apart from the latter). The weaker ones are so so. Personally I prefer the more turgid things. ★★ PE

HELP YOURSELF — "The Return Of Ken Whaley" and "The Happy Days Album" (United Artists UDG 4001, £2.32). Four hours of Rock Vaudeville (it says on the sleeve), and its good stuff. Nice and fresh, with sharp playing and good vocals, though even at two albums (one free) it can't last for more than two hours.

But two hours of plastic doesn't allow for a comprehensive review, suffice it to say that I enjoyed the humour of the "Happy Days" album, with *Jesus, What Are Little Kids For?* and *Virginia* worthy of note, while the long *It Has To Be* and the catchy *Candy Kane* (good one for a single) stood out on "The Return Of Ken Whaley."

Confusing sleeve however. At least it confused me. Mention was made of Roger Ruskin Spear (ex Bonzo Dog) but I couldn't find him listed as writing or playing anything, though some of the funnies sounded Bonzo influenced.

Good solid pop music this

that never bores from a clever band. One to cheer you up, specially at the price. ★★ HK

GLADSTONE — "Lookin' For A SMILE" (Probe SPB 1076, £2.14). Gladstone is or are two people I think—H. L. Voelker and Doug Rhone who do the singing and play guitars. They are backed by a cast of thousands, swelling the sound to mammoth group proportions. It also swells it to the sound of any other close harmony American band.

I find little to distinguish Gladstone from lots of similar albums I've heard of this sort over the past 18 months or so. The technique and arrangements are pleasant but not outstanding; on some of the tracks, the sibilance could have been toned down considerably, but on the whole the singing stayed on the same plane with little variation.

The songs suffered from a similarity in construction and the album in general was mediocre. ★★ RR

WILLIE HUTCH—"The Mack" (Tamla Motown STMA 8009, £2.38). Sorry, but I smell cash-in again. There's a lot of it about. Willie Hutch is Motown's Isaac Hayes/Curtis Mayfield, or so it's insinuated. Listen to "Slick," on side two. You know that bit in the Shaft theme where the girls repeat the word 'Shaft' in the background. Well here, that's been substituted for 'Slick'.

In case you hadn't guessed, this is film score music to another black movie; latest in the spate of black James Bonds—which is sort of predictable isn't it? You know, repression breeds aggression. In any case, I thought "Superfly" was great; I just hope they don't flog it to death. They probably will. After all there's nothing like a bit of icy arrogance and stylish omnipotence, eh?

Cashbox described this as "quite possibly the best black-oriented film music to date," but I cannot agree, because it's all been done before—particularly the more up-tempo things. Much of it is compositionally aimless, despite the excellence of the playing and arrangements. The slower, more contemplative things almost work, though—"Now That It's All Over" being a prime example. ★★ PE

NEW YORK CITY — "I'm Doin' Fine Now," (RCA BCL1-0198, £2.18). Well well, here I am listening to my first soul record in ages. Really takes me back to my old "mod" days.

The arrangements have improved a bit, with good solid

rhythm sections, though those nasty strings still persist.

The rocking *Hang Your Head In Shame* punches off side one nicely, but their version of *By The Time I Get To Phoenix* I found rather too much like a night club number. Too slick and reminiscent of the bum tracks on old Four Tops albums.

Set The Record Straight has a nice chugalong beat—could dance on and on to this one. Groovin' in white plimssoles.

Side two opens with *Quick, Fast, In A Hurry* which to my ears sounds like a past single release. Anyway, a good one.

Aha. *I'm Doin' Fine Now* stands out a mile. Much stronger than the rest. Deserves its chart position. They even sound happier on this one.

With *I'm Doin' Fine Now* moving swiftly up the charts, this album could sell well, though it could have done with more solid punch and a little less polish via delicate orchestrations. Really not for me. I've drifted too far away from discos, alas. ★★ HK

SUNDANCE — "Rain Steam Speed" (Decca TXS 111, £2.37). Much talent is there here. But unfortunately most of it is to be found in the performing rather than the writing.

For a group that have been in existence only one year Sundance possess a great deal of technical versatility and cohesion, being able to navigate their way through styles ranging from restrained funk to neo-gospel, from bland rock to blatant country music.

Bob Bobman, the group's senior member, provides some striking banjo work on *Gimme Some String Beans I'm A Hungry Man* and *Willie The Gambler*, while Steph Griffin's piano playing proves to be highly competent and yet refreshingly unobtrusive.

But such abilities are sadly wasted on their material, which for the most part is marred by fuzzy lyrics and gaunt melodies. Only *Coming Down* and *Willie The Gambler* suggest that all is not lost compositionally.

My advice would be to keep up the fine playing, take a crash course in composition and have another go. ★★ BL

WALLY WHYTON — "Wally Whyton's Golden Hour Of Nursery Rhymes" (Pye GH 560, £1.49). If you're under five, you probably won't be able to read this, in which case there's not much point in me telling you that this is a pleasantly comprehensive collection of nursery rhymes and jingles, sung in a richly avuncular style by the timeless Mr. Whyton. ★★ BL

★★ Fair

★ Poor

Neil—The Tra La Days Are Over?

NEIL SEDAKA—"The Tra La Days Are Over" (MGM 2315 248 Super, £2.15). He has the body and smile of a friendly bank manager, the voice of a choirboy, and the musical mind of a raving Rock 'n' Roller. This bundle of talent put the album together at Strawberry Studios in Stockport and utilises the musical genius of 10cc as well as Neil's own.

Neil Sedaka has an acute ear for a melody and puts it over so that you feel you have had a complete and full song with no skipping and fill-ins—and that goes for the whole album. However, the tra-la days may be over but there are the occasional da-t-n-da-da's and sha-la-la's that keep leaping out of his throat and in fact are very much part of him.

There is a good mixture of tempos in here, from the rocking *Suspicious* and *Rock And Roll Wedding Day* to powerful ballads including *The Other Side Of Me* (yes, I'd say that was a ballad). The other biggie *Standing On The Inside* is on this album, too. Hope you'll give it a listen—there's much more to it than a collection of middle-of-the-road songs. ★★ GP.

★★★★ Outstanding

★★★ Good



"WILL IT FLY HIGH LIKE A BIRD UP IN THE SKY?"

AT LAST THE CASSIDY WILL HE? WON'T HE? MYSTERY IS SETTLED

THIS is the week everybody on "The Partridge Family" television series reports back to work for the new season, and since the announced addition of four-year-old Ricky Segall as a regular, and handsome, funny Alan Bursky as a semi-regular, series hero David Cassidy has turned "Mr. Co-operative" and happy and anxious to get started.

Young David was national youth chairman of the Special Kennedy Foundation Olympics held here last week, and participated—along with singer Mac Davis—in the awards judging and ceremonies on our University of California Los Angeles campus.

More than 1,200 retarded youngsters competed in a series of athletic events and Karen Jo Springer, a pretty 20-year-old secretary from Tulsa submitted the winning slogan and will have lunch with David and visit him on "The Partridge Family" set.

As we wrote earlier David's concert September 22 in Central Park in New York City will be his only American concert performance of 1973.

The only two previous such concerts—Barbra Streisand and Carole King—were also taped for television specials, so don't be surprised if David does the same. Miss King's management has yet to decide if they want to show it, but Miss Streisand's was a huge success when aired a few years back!

And speaking of that newest and youngest member of the series, little Ricky Segall sings, he dances, he rolls his big brown eyes and he tells stories, he plays baseball, and the drums and confesses that he really likes baloney sandwiches.

When he met young (13-year-old) Brian Forster, a veteran regular of the series, Ricky told a nearby photographer: "Brian will be working with me on the 'Partridge Family.'" And, by the by, clearer head have agreed and it will be "Ricky Segall" and not the "Rick Segal" spelling initially announced!

THE Rusty Hands Of Time, is the title of Peter Doyle's debut single after leaving the New Seekers. Record was produced by that busy young Michael Lloyd, who is presently working with Doyle on his first long playing record album, as well as Michael's own group, Friends. Friends includes Darryl Cotton, who was formerly lead singer with Zoot, and Steven Kipner, whom you remember from Toast and Marmalade. More about Friends later.



JEAN LEWIS' HOLLYWOOD
Jean Lewis is Hollywood Editor of 16 Magazine



DAVID CASSIDY: ANXIOUS TO GET STARTED

AMERICA

THE SPRINGFIELD Revival return here this week to begin an 18-city concert tour, their first in this country, with the Osmonds.

MEANWHILE, back at their Utah ranch, the Osmonds continue making chart history in Britain with their single *Goin' Home* from their new long playing record album *The Plan*, opening on your best-seller lists at 25 and within the week jumping to Top Ten status!

In case you hadn't noticed, there's been an Osmond single or album on your best-seller charts continuously since the Osmonds made their first visit to Britain early in 1972. No other American artist has ever done that!

No wonder Donny and his brothers love coming to your country so much. I will be curious to see what kind of "reception" sister Marie's first solo efforts, *Paper Roses*, backed by *Least Of All You*, will have when it reaches London.

THE UPCOMING Leon Russell tour has an anticipated audience of half-million and box office of three-million dollars for the 13 concerts. Any wonder that Leon's latest three-record album *Leon Live* ranks among the most popular live albums ever released—it's also one of the best, too!

To keep those million-ears busy before the concerts begin, there will be reggae music playing on the public address systems. Seems Shelter's co-owner Denny Cordell also co-owns Mango Records—a label devoted to that Jamaican musical form—and he hopes to stimulate "reggae consciousness" by playing the music for the "captive" concert audience.

Fact is, Denny's so turned-on to the music himself—he'll even be playing reggae music on other labels.



LISA ROBINSON'S
NEW YORK

IN New York this week, the talk still was all Iggy and The New York Dolls. The Dolls performed their concert at the Felt Forum with Mott The Hoople, and lead singer David Jo Hansen came out onstage looking like a combination of Mick Jagger and Marlene Deitrich.

They did all their songs for their fans, and they were sensational. The Dolls seem to really be taking off—out only one week, their debut LP on Mercury Records is about to

go on the charts here.

Iggy finished up his set at Max's, and rumours are that the band spent all of the money they made that week on their tab at the round table of Max's backroom... Iggy's stitches from his previous week's cuts didn't open, although many feared that they would—and the music is better than I've ever heard the Stooges before.

Lead guitarist James Williamson wore a Buck Rogers skin-tight outfit with a cutout on the chest—Iggy wore those little sequin-studded bikinis, my favourite—bassist Ron Asheton wore his usual Iron Cross, and drummer Scott Asheton looks better than ever.

Most of the songs performed again were from the new LP, "Raw Power." Regrettably I can't print most of the titles in a family newspaper...

Max's was MOBBED beyond

belief the final night—there actually was a line around the block to get inside. Before the Stooges performed, there was a debut set by a new singer named Steve Lyons—said by some to be the rave of the future.

Lyons sings songs with titles like *I Love A Boy*, *I'm Turning Queer*, *I Lost Him*, *I Need A Man*, *I Found A Boy* and so forth. He performed with an elaborate (for Max's anyway) set of mirrored mylar backdrop, his band hidden from view behind a curtain (at first I thought WHAT a good idea, mercifully hidden... but after the set when I saw how cute they were I wondered...) with a big STAR sign lit up as well as a sign that spelled "M-O-R-E?" that flashed at the end... He really went to a lot of trouble...

Came out for his encores changed from his original black leather zip-up jacket exposed to the waist, into a peach-coloured satin ensemble.

CHANGING

The reaction to Lyons' set was mixed. Some said that he was the baths answer to Lou-don Wainwright... others still think he's the rave of the future. At any rate, times are changing in New York City...

Terry Knight (always good for a giggle)—doesn't trust the phones in the Bahamas where he has a house and a boat. So he's managed to get hold of a radio-telephone (a single side band radio telephone, whatever that is) that once belonged to... are you ready?... Howard Hughes. Of course it's only good for outgoing calls, though, but at least it belonged to Howard Hughes... Sly Stone has taped his performance at last week's Schaefer Music Festival's upcoming TV Special—"Good Vibes From Central Park" for a possible album?

Motown artist Marvin Gaye's latest single *Let's Get It On* sold one million copies in its first month of release, and averaged about 100,000 copies in sales each day in the past few weeks... Tickets went on sale this week for Elton John's Madison Square Garden concert for the end of September... and everyone's still waiting breathlessly for the new Stones LP—supposed to be out in a few weeks.

Locked out? Call a magician

ALICE COOPER Superstar—who had been so exhausted after the recent grueling tour of the U.S.A. that he said he probably wouldn't tour again for a year, may very well be back on the road before that time is up.

Rumours are circulating widely that Alice will do some dates in America this winter—just a few, perhaps—to coincide with the release of his forthcoming album.

The LP, as of this moment untitled, is in the process of being recorded now, with Bob Ezrin again doing the production chores, and is scheduled for a mid-November release.

Ten songs have already been written for the album, one called "Hippopotamus"—possibly in honour of the club of the same name on Manhattan's East Side...

In addition to the possibility of performing concerts in this country, there is much speculation that Alice will be behind the Iron Curtain... His album "Billion Dollar Babies" is currently Number One in Yugoslavia, and he has had offers from that country to come and appear in concert there.

There apparently have been offers from other Iron Curtain countries as well—the names of

which have not yet been disclosed. AND... Australia and Japan may also get to see the Alice Cooper travelling circus—as well some time this year... although at the moment, all anyone connected with the group will say is that this all (with the exception of the possible US dates)—if it does take place—will take place around March of next year; certainly not before the first of the year.

Alice, meanwhile, is keeping busy. In addition to working on the new LP, he is going out to nearby summer resort Fire Island on weekends to relax, swim, fish, and generally just hang out. His manager, Shep Gordon, has a 28-foot Chriscraft boat called the "AC-1," and last weekend Alice caught 18 bluefish and 17 clams as part of his weekend activity...

This week, Alice will be the recipient of an award bestowed upon him by Hillerich and Brads-bey, makers of the famous Louisville Slugger bat used by every major league base-ball hitter from Joe DiMaggio of yore to Hank Aaron of today.

This is a very big deal here... for Alice will receive the award in a pre-game ceremony at Yankee Stadium before a night-time base-ball game between the New York Yankees and the Milwaukee Brewers.



ALICE COOPER: BASEBALL IN THE PARK

The Yankees are this town's biggest team, and Alice is certainly the first rock star to receive such an honour... In the presence of Yankee centrefielder and star hitter Bobby Murcer (he's the new Mickey Mantle, they say) and Yankee manager Ralph

Houk, Alice will be presented with his very own personal ALICE COOPER LOUISVILLE SLUGGER.

The Louisville slugger bat is to baseball bats what Budweiser is to beer... and Alice plans to use it when he plays baseball with other members of the group. (He does this often; recently he was mobbed by adoring fans in New York's Washington Square Park while he was merely trying to play a harmless game of baseball, America's once favourite sport. It seems to have been replaced by football...)

And in other Cooper news—Magician Amazing Randi was called upon this week for a rather unusual chore—to open the safe and the liquor cabinet in the Bearsville Records' Offices.

Seems as though when President and General Manager of Bears-ville, Paul Fishkin, went to his new digs at Albert Grossman's offices on East 55th Street in New York City—he found both of those two very important things locked, no keys available, and no one around seemed to remember the combination.

So... Amazing Randi to the rescue—he seems to think that he can get it all open with his powers of prestidigitation, and we'll keep you posted on the results!

DAFFY DOOR SIGNS

Winners of the competition set by J. Edward Oliver, mad cartoonist of Penge. Details at foot of page.



DISC AWARDS IMITATION PLASTIC WARTHOGS TO THE FOLLOWING WINNERS FOR SERVICES ABOVE AND BEYOND THE CALL OF NATURE: Nos. 1-9 JOHN MULLINGS, TANTALLON ROAD, BALHAM SW12; Nos. 10-14 JACK, CRANWELL TOWER, YATES-BURY AVE., CASTLE VALE, BIRMINGHAM; Nos. 15-16 MICHAEL DICKINSON, VALE LANE, LATHAM, ORMSKIRK, LANCs; No. 17 CHRIS LALLY, BROCKHURST ROAD, WARD END, BIRMINGHAM; Nos. 18-20 ALAN SPICER, ELMLEY ST., PLUMSTEAD, SE 18; No. 21 PAUL HANNAH, HIGH RD., KELLS, WHITEHAVEN, CUMBERLAND; No. 22 JOHN T. SCOTT, LAIRD ST., BIRKENHEAD, CHESHIRE; Nos. 23-24 ROB DOLPHIN, BEN NEVIS ROAD, HIGHER TRANMERE, BIRKENHEAD, CHESHIRE. DOOR YOUR OWN CONCLUSIONS!

In your own write

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British is Best

WHY is it we have to have English teenybopper idols just so we can keep up with America? They have their Cassidy's and Osmonds, well that's fine, they can keep them as far as I'm concerned.

I don't think we're exactly starved of talent. Can America boast of having stars such as the Beatles or Stones? To put Simon Turner or Ricky Wilde as superstars of Britain would be the worst thing we've ever done.

Let's keep our Led Zep, T-Rex, Slade, Bowie, Rod, Elton, Roxy, Pink Floyd and so on, and let the Yanks keep their muck.—Angela, London.

Congratulations

WE would like to congratulate Cliff Richard on his fine achievement of celebrating 15 years in show-biz on August 9, 1973.

As fans of his for this amount of time we feel sure he will continue to make "hit records," TV shows, etc., and grow from strength to strength.

We hope one day he will achieve his acting ambitions and add another plus to his career.

Good luck Cliff in whatever you try in the future, your fans will always be with you!—Six Regular Cliff Fans, 3 Town Hall Approach, Stoke Newington, London N16 8QN.

Out of Focus

IN DISC a certain idiot called David A. Griffith condemned Focus after their brief, cut-down appearance on Old Grey Whistle Test.

I was at the live performance at the Rainbow on May 4, and don't know how he can say that the audience looked bored. Also he said that the audience only gave a meagre applause, but towards the end of the one-and-three-quarter hour gig there was no less than riots, after each song, with stamping of feet, clapping of hands, cheering, screaming, and when the time came for encores, the majority of the audience left their seats and rushed to the front to be nearer their heroes (I did it myself). Even when they had gone off from their fourth encore, we were still yelling for more.—Geoffrey Steadman (A true Focus fan), 1 Milton Gardens, Tonbridge, Kent.

PERHAPS their type of music doesn't appeal to him, but at least he must admit that the individual musicians are brilliant. Personally, I think they go together very well.

As for the audience looking bored and not going into hysterics, the most appreciative audiences don't cause riots and scream, etc., as do many Slade-type fans.

No, Mr. Griffith, Focus have come a long way—and they have even further to go as regards their popularity here.—Maxine Thursfield, 76 Love Lane, Gt. Wyrley, Walsall, Staffs.

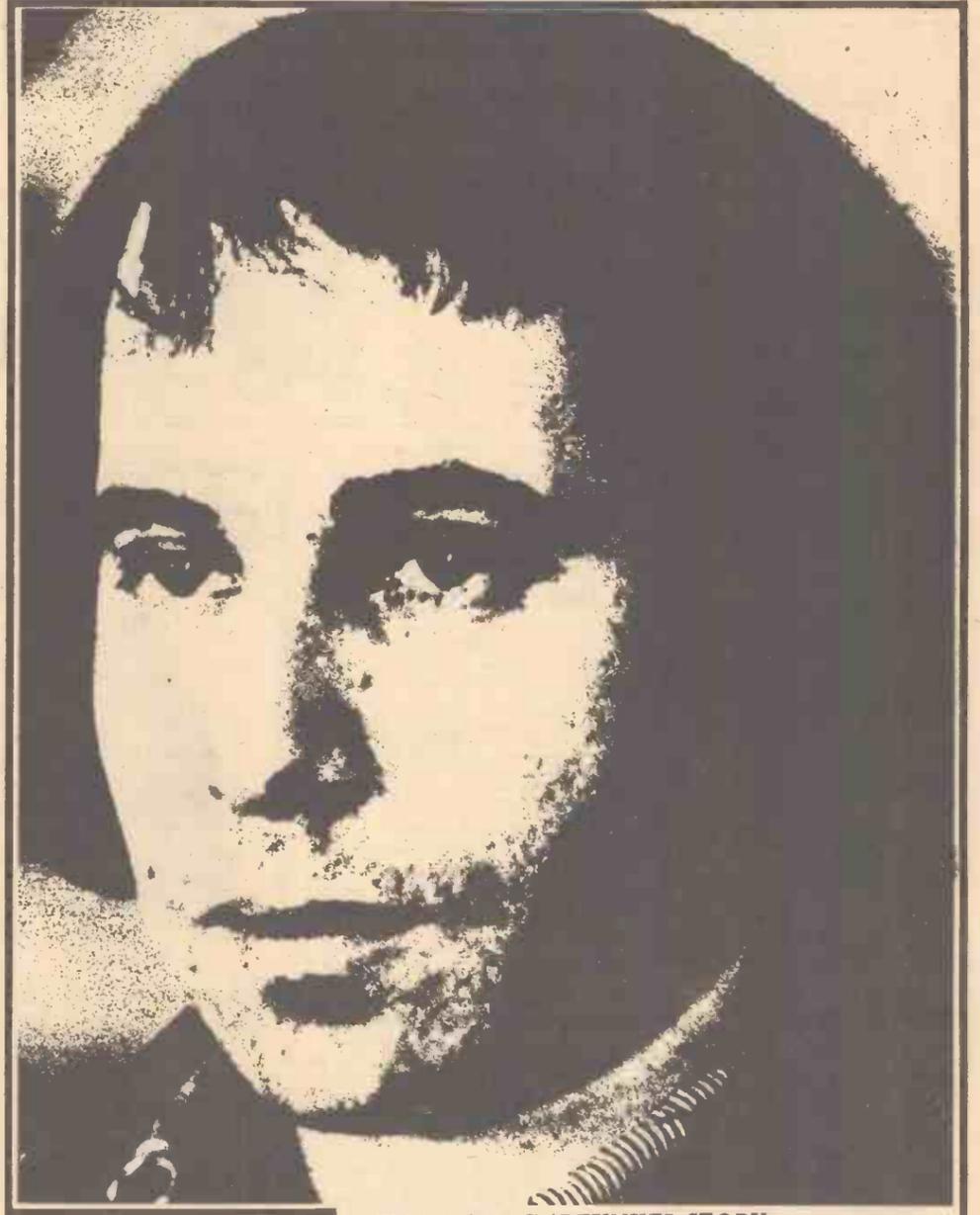
I CAN offer an explanation as to why people (myself included) go to see Focus—because they can see brilliant musicians play excellent music of varying mood and theme without unnecessary show or camp.

Perhaps Mr. Griffith found the music tuneless because his scanty brain is unable to cope with the complicated chords and guitar riffs or for that matter, the sheer brilliance of the music.—Richard Hanning, 131 Torbrex Road, Cumbernauld, Glasgow, Scotland.

T Rex screams

I'VE been called some things in my time, but a "mindless moron" takes the biscuit!

I've been a Tyrannosaurus Rex fan, T-Rex fan, and Marc (Yeuk) Bolan fan since 1967 and if you



SIMON AND GARFUNKEL STORY

Historical Simon

WHILE reading Spencer Leigh's excellent Paul Simon biography, "Paul Simon, Now and Then," I could not help but wholeheartedly agree with his opinion in the opening pages that far too much has been written about Dylan and the Beatles and not enough about Simon and Garfunkel.

That both Dylan and the Beatles deserve to be admired is beyond question, but too many people have overlooked the role that Simon and Garfunkel played in the 60's and early 70's.

They deserve a radio show in the same vein as the BBC's Dylan and Beatles broadcasts, which would be the first step towards putting Simon and Garfunkel in their rightful place in the history of rock.

How about it BBC? Worth a thought?—Billy Thompson, 33 Oliphant Oval, Foxbar, Paisley.

ask me, I think that I deserve a medal for trying to shut out the screams and "sex whoops" that come from the baby bopper section of Marc's audience. It is impossible to hear Marc say or sing a word with such a row going on, but I like him! And I'm married, a mother, all of 20!

I'd like to know what sort of "music" turns pensioner K. Beasley on, Mrs. Mills, Kenneth McKellar or perhaps even the Ink Spots!—Mindless Moron, Mrs. K. Gale, 41 King Edwards Grove, Teddington, Middlesex.

Not so Kool?

IN Disc, August 4, "Captain Kool" stated that Lee Kerslake used to be one of Cliff Bennett's Rebel Rousers, but, as I myself have got every Cliff Bennett record ever made, I feel I must tell you that "Captain Kool" is wrongly informed.

Lee Kerslake was not one of Bennett's Rebel Rousers, but he most certainly was Cliff Bennett's drummer in Toe Fat who are sadly no longer together.—Alan Clegg, 19 Meaford Avenue, Stone, Staffs. ● We can't all be such hysterical fans—Kool.

Carol King Fantasy

WHY the waning popularity of Carol King? "Fantasy" is quite the best album I've heard in a long, long time. After you let it take you along, you feel a certain need to stay happy and alive, to be sure, it is the first album that's had such a holding effect on me. Long live the Queen of Music!

P.S. How about "Believe In Humanity" as a single?—John Ross Scott, Newton Farm, Hawick, Roxburghshire, Scotland.

BILLY PRESTON



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CHOCOLATE ALRIGHT FOR BRITAIN: BANNED IN STATES



THE first thing that strikes one about Hot Chocolate's lead singer, Errol Brown, is his hair style... or rather lack of one. For Errol, as you probably know, sports a highly distinctive bald head (courtesy of Wilkinson Sword) which more than rivals the proverbial coot.

As he strides along you would think that he is a latter-day skinhead who has devoutly stood the test of time or could this be some higher cosmic theosophical monk, blessed with good clothes sense?

Errol is neither of these unlikely personages, nor is he Isaac Hayes, which is what many people think when they first see him. As he explains: "I really enjoy his music, but I'm not trying to copy him. I shaved my head long before I ever heard of him. I did it originally for a laugh and decided to keep it. I might grow it again when I'm older, but for the moment it helps to give the group an image... which is difficult to get in this business."

Image is a word that crops up a lot in the conversation; Errol is very conscious of it especially since the last single *Brother Louie*. "We've had hit records before, but *Louie* was the changing point for us. It's given us a new image, making us much more acceptable to the heads of this business. They were ignoring us before, but now they're turning up at gigs and writing nice things about us."

With their follow-up single *Rumours* they have continued in the new vein, not only musically, but also lyrically. Just as *Brother Louie* was inspired by a controversial theme—racial intermarriage—so is *Rumours*. This time the subject is Watergate.

"Every night we come in, switch on the TV and have to face this big boring thing (Watergate). I just got fed up with it and that's how the song came about. I'm not interested in any rumours about politicians going with prostitutes—that's their business."

"In the song there's a line that goes, 'do you think that people in high places never scored?' In other words do you think they live like monks? No, of course they don't they're human beings. There's another line that goes, 'eye to the keyhole Charlie boy can you see who they're trying to screw?' That's a reference to the bugging. The word screw is used in the non-sexual sense. I thought it might be too controversial at first, but in the end

friends persuaded me to keep it in and the BBC accepted it."

Errol's words may be acceptable to the BBC, but in America the group's version of *Brother Louie* proved to be too much for the censors and the record failed to get airplay. As a result all-white American group *Stories* recorded a tamer version, missing out such words as "honky" and "spook" and succeeded in taking the song into the top twenty.

Says Errol: "I was very disappointed that our version couldn't make it, but America is very hypocritical about these things. "We're still interested in racialism as a theme for songs and as soon as we come up with another good idea on the subject there'll be another song. I've got no axe to grind, but if I can write a song that shows the stupidity of racialism, I will."

All Hot Chocolate songs are co-written by Errol and the group's bass guitarist, Tony Wilson. Together they have penned the handful of hit singles, which have consistently put the group in the chart. "We always start with the idea first and then add the music later. I've only been writing songs for four years. Before that I wasn't connected with music in any way. Then I met Tony and we decided to join forces. Within six months we had our first hit."

So here they are in 1973—a fairly well established singles group. They've released a new single, they've changed their image and they hope to have their first ever album out in September or October. What next is there for Mr. Brown?

"My aim is for us to continue as a commercial band. I'm not in this business to dig myself in the attic somewhere. I want everyone to get enjoyment from our music. As far as making little pop records, with no musical respect, is concerned I don't want to know about it."



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1389th, 1390th, 1391st, 1392nd, 1393rd, 1394th, 1395th, 1396th, 1397th, 1398th, 139

J. Edward Oliver

"How does the Dino soar?"

WORLD'S MIGHTIEST DINOSAUR
IT'S A BIRD!
IT'S A PLANE!
SUPERDINOSAUR!
HELP! WE'RE BEING ATTACKED BY A GIGANTIC GIANT WEARING A KILT AND PLAYING BAGPIPES!
GREAT SCOT!!
ALL THE POWERS OF THE NINE GREAT HEROES OF POP HAVE BEEN PLACED IN THE PALMS OF TWO-MILLION-AND-ONE-YEAR-OLD DINOSAUR, FRESCO-LE-RAVE. WHEN HE PRONOUNCES THE NAME OF THE ANCIENT EGYPTIAN WIZARD, BOGRACKET, HE BECOMES, IN A FLASH OF LIGHTNING, SUPERDINOSAUR, THE DINOSAUR OF STEEL!
BOWNE, DAVID: WRITING
OLIVER, J. EDWARD: POWERTY
GLYTER, GARY: HUMILITY
RINGS, STARR: NOSTRILS
ALICE COOPER: GOOD TASTE
CASSIDY, DAVID: CONSISTENCY
KING, JONATHAN: MODESTY
EVERLY BROS.: DEPENDABILITY
TONEY BLACKBURN: GUT

IN HIS ROLE AS SUPERDINOSAUR, FRESCO FOUND THAT HE WAS FASTER THAN A SPEEDING BULLET.
MORE POWERFUL THAN A LOCOMOTIVE
MAKE THAT ALMOST AS POWERFUL AS A LOCOMOTIVE.
BANDCAP MOVIES! (NEW ACTORS FOR OLD FILMS) "BATTLE OF THE BULGE" - GARY GLITTER
"SLEEPING BEAUTY" - SCOTT WALKER
ACTUALLY, THAT'S FASTER THAN A SPEEDING PULLEY.
ABLE TO LEAP HIGHER THAN THE TALLEST BUILDINGS
LUCKILY THESE TALLEST BUILDINGS CAN'T LEAP VERY HIGH.
WITH PHYSICAL POWERS FAR BEYOND THOSE OF MORTAL DINOSAURS, INCLUDING HEAT-VISION, MICROSCOPIC VISION, TELESCOPIC VISION
AND, MAINLY, X-RAY VISION!
I MUST USE MY POWERS ONLY FOR GOOD! I SHALL AID THE OPPRESSED—FIGHT THE ENEMIES OF MANKIND—STAMP OUT EVIL—CHAMPION THE UNDERPRIVILEGED—HELP DAMSELS IN DISTRESS—
PAN'S PEOPLE CHANGING ROOM
"YOU ONLY LIVE TWICE—DR. CHRISTIAN BARNARD"
"CAN'T YOU COME HOME—THE PRODUCER OF 'READY STEADY GO!'"
ESPECIALLY HELP DAMSELS IN DISTRESS.
BUT NOW LET US RETURN TO THE PRESENT, WHERE SUPERDINOSAUR HAS ARRIVED TOO LATE TO SAVE J. EDWARD OLIVER FROM BEING TRAPPED BENEATH A FALLING COTTAGE
I'VE BEEN TRAPPED HERE FOR HOURS!
DON'T JUST SIT THERE—THINK OF SOMETHING!
IF MINNIE CALDWELL MARRIED ALICE COOPER, SHE'D BE MINNIE COOPER!
FIOP TEN
1. SEASIDE SHUFFLE—BRIGHTON POKER PLAYERS. †
2. WITHOUT YOU—ALICE COOPER'S HEAD. †
3. ALONE AGAIN—MICK RONSON. †
4. GREAT BALLS OF FIRE—HOTLEGS. †
5. SHAKING ALL OVER—QUIVER. †
6. LIVING IN A MATERIAL WORLD—THE SPINNERS. †
7. LITTLE THINGS—TWIGGY. †
8. BEND IT—THE KINKS. †
9. STICKY FINGERS—FANNY. †
10. LET IT BLEED—CUT STEVENS. †
COMPILED BY: † JOHN T. J. SCOTT, LAIRD ST. BIRKENHEAD (ALSO TODAY'S POP PUN WINNER); † GRIN, PARK AVENUE, POTTERS BAR; AND † JOHN THE GENT, ST. MARGARET'S ROAD, STANSTEAD ABBOTS, HERTS.
SCREWBALL SCRIBBLES ROCKER DOODLE
1. THREE CHARACTERS IMPERSONATING HOODINI
2. AERIAL VIEW OF RES. OF CONOR FAN CLUB CONVENTION.
SCRIBBLES AND DOODLE FROM: JOHN MOUSEN, FOSTER RD., WREXHAM, DENBIGHSHIRE, WHO ASKS: "HAVE BREAD REALLY BROKEN UP? CRUMBS!"
* MADCAP MOVIES FROM: D. KEENAN, ALBERT RD., ASTON, BIRMINGHAM. 165/17

NEXT WEEK

DOUBLE POSTER

Uriah Heep's

Mick Box in colour

Clifford T. Ward

in black and white

DETROIT SPINNERS

Next week: For the benefit of readers who missed today's episode, we're printing the same one again next week!

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

Only Led Zeppelin and myself my dears, could have a piano in their private jets, and John Paul Jones is pictured playing it here accompanied by BP Fallon on bawdy songs. See below for details of Beep's book...



KEITH MOON

THE MADNESS LINGERS ON

AHMET Ertegun called Led Zeppelin "the biggest unknown group in the world" and it is therefore nice that a book is at long last being prepared about this phenomenal band. It is being written by their longtime friend and traveling companion—BP Fallon—who has called it "Over The Top."

"It's not a history, but just bits and pieces and a thank you for being nice to me," says BP who went over to join their last American tour for a long weekend and ended up staying two months. Writing it, however, might take a while as BP broke his right hand twice on the tour.

My fine samaritan soul was stirred by a plea for work from ex-North Sea DJ Dave Rogers who is searching for something to do in London. He can be contacted at 462 6500... please help him.

RICK Wakeman, I hear, has not only started a flourishing hire car firm, but has also inaugurated a second-hand car business. It all started when Rick woke up one morning and realised he had nine cars—a trifle extravagant even by Elton John's standards—and so started up his businesses. He hires out only smart limousines (with chauffeur).

Procol Harum's new single—"Souvenir of London"—already been banned by the BBC who claim that its lyrical content apertains to the clap.

WHEN the Russell Harty TV mob heard suggestions from P. Erskine via his singles revue that David Essex's single had anything to do with Captain Beefheart they asked him to perform the "b" side on that peculiar show instead of Rock On. Narrow aren't they?

Sweep aside your Slade replicas... for the "discerning" few we now number an Allman Bros. impersonator amongst us—The Marshall Tucker Band, from good old Macon, Georgia and choc full of your "freewheeling guitar sound" and plenty of cross references to "thu'highway," "Jesus," etc. The cover depicts Davy Crockett out hunting. Yawn.

YOUR Captain settled down to "Opportunity Knocks" with his macro TV dinner and determined the secret therein. Disability. Y'have to have a gimmick, see, and after the plaintive Peters and Lee you have a killed Highland loon playing tin whistle with only three fingers.

Next Monday perhaps we'll see Douglas Bader tap-dancing, then?

I warn readers that if they write to me not to expect polite newspaper replies—they shall get as good as they give.

THAT ethical little grass roots outfit, Lindisfarne, are off to Australia to try out their act on the bazzers and roos before laying it bare to my jaundiced eyes.

All manner of Rock notables jammed into Mott The Hoople's New York party last week. So much so that they had to lock the doors, leaving the New York Dolls and Alice Cooper, poor soul, out in the cold.

WOULD the next do-gooder who encounters that dreaded dervish "creeping Jesus" scene-making in or around London, kindly exterminate. Thank you.

DISCO

AT HOME WITH ENO

and his bare floorboards, synthesiser and electric larynx

ENO is the surname, his first name is Brian. Eno (or Brian if you prefer) lives in a tiny alley-way off Portobello Road. "It's the first door you come to; if it's open walk straight in. If it's shut, bang on it loudly and yell."

But was it the first door on the left or first on the right? Try left. Crash, crash, yahoo.

"What do you want?" yells back a voice from within and a large, affable negress appears at a first-floor window. A couple of minutes of non-communication then: "I think you should try opposite."

Opposite, the door is open. "Walk right in," the man said. A flight of precarious bare wooden stairs lead up into a small room, which, bare-boarded, is totally devoid of all furniture bar a small bookcase lined with knick-knacks, two tiny children's wooden chairs and a mattress covered with bedding and a black fake-fur rug (or was it a coat?).

Eno's grinning face appears through an open doorway leading into another room, which, again bare-boarded, houses nothing but a synthesiser, tape-recorders, rows and rows of tape boxes and the bare essentials of a kitchen. "Hello," says Eno, whose eyes bear slight traces of grey-blue make-up. "I'll be with you in a minute. I just have to finish taping something."

AEROPLANES

For the next couple of minutes the most strange noises emerge from the workshop. Sounds a bit like aeroplanes, and is.

Eno produces an album starting the US Air Force Starfighters. The whole LP is devoted to plane noises, bombs dropping, etc. Eno explains that he picked it up in America where he suspects it sells quite heavily on the quiet.

But what is he doing with it? It transpires that he is helping Bob Calvert with his Hawkwind offshoot project "Captain Lockheed And The Starfighters," but that is only a tiny part of Eno's current operations.

All those tapes lining the wall, what was on them?

"All my own stuff," smiles Eno proudly, "one-and-half million feet of it. I worked it out."

And how much of it usable? "Oh, I don't know. Everything I record goes straight up there unless it's exceptional, in which case I work on it immediately. Otherwise it just sits up there until I take it down and give it another listen."

SPARTAN

Eno spends most of his time in this Spartan retreat. "I have no other flat. Sometimes I stay with girlfriends but often I end up sleeping here. I work most of the night."

In these modest surroundings Eno has recorded what must be the cheapest album ever made with ex-King Crimson man Bob Fripp. "It cost £3.98 in all," claims Eno laughing, "and it's a great album. He was com-

ing round to see me and I said 'you might as well bring your guitar with you' and we ended up cutting one side of the album in 40 minutes flat, having had no idea previously that we were going to do it at all."

There's no release date set yet, but when it does appear it will be under the names Fripp and Eno.

SOLO ALBUM

Another completed project is a single with Roxy Music's Andy Mackay, due out probably next month. Principal concern at the moment is his own solo album, which he hopes to have ready for release in November.

"It looks like being a strange contradiction between the lyrical and the melodic, to which I have a strong tendency. I seem to have a knack of writing hooklines."

He plays a rough cut of a track he's working on at the moment. The melody is both strong and catchy. Eno's sung the lead vocal and dovetailed high and low snatches in behind—they are his voice as well.

"My voice is rather thin but I make up for it through having a wide range of nearly four octaves."

The main vocal sounds like Kevin Ayers.

"Yes, somebody else said that. I've also been told I sound like Syd Barrett and some people have said it's like Lou Reed. I'm delighted."

Eno is also interested in experimenting with voices for use as instruments and has thought of using them as rhythm.

"I have invented a device I call the electric larynx, whereby I can take my voice and pitch it an octave or a fifth higher or lower as I want, so that it becomes an instrument. If it catches on—and I think it will—it will give rebirth to a skiffle

kind of situation where anybody will be able to play. I have to do this because I'm not in any way competent on any other instrument."

"I always work very, very slowly at home and I always reckon to waste quite a lot of time. It doesn't matter because it is not expensive studio time."

"I have become interested recently in using a completely different range of sounds for bass. On this album I shall use a steel band, tuba, synthesiser and drum machine."

"Most of the experiments that have been done in rock music have been with the melodic instruments. All the bands one thinks of as being progressive have kept a hard core rhythm section as an anchor. I want to experiment with the rhythm section."

NEW BAND

Once the solo album is completed, Eno will turn his attention to the band he is currently in the process of forming. It is to be called Luana And The Lizard Girls, the name being a borrow from William Burroughs' controversial novel "The Naked Lunch." Plans for that, though, are still very much in the embryonic stage.

Perhaps the most peculiar of his many involvements is with The Portsmouth Sinfonia, which, he explains, "is an orchestra made up of people who would like to play instruments but who are not really musicians. They play popular light classics and the aim, of course, is to get better so that one day they will be playing properly. Of course, that will never happen, because as people get better they will leave and new raw recruits will come in to take their place." A Portsmouth Sinfonia album is in the pipeline.

The commercial viability of the Portsmouth Sinfonia is perhaps questionable. Eno related with relish one concert they played at Bath when not a single person showed up to listen. "They played just the same though."

Why?

"Why not?" he says with a giggle. "Anyway, you never know, someone might have arrived before the end."

Did they?

"No."

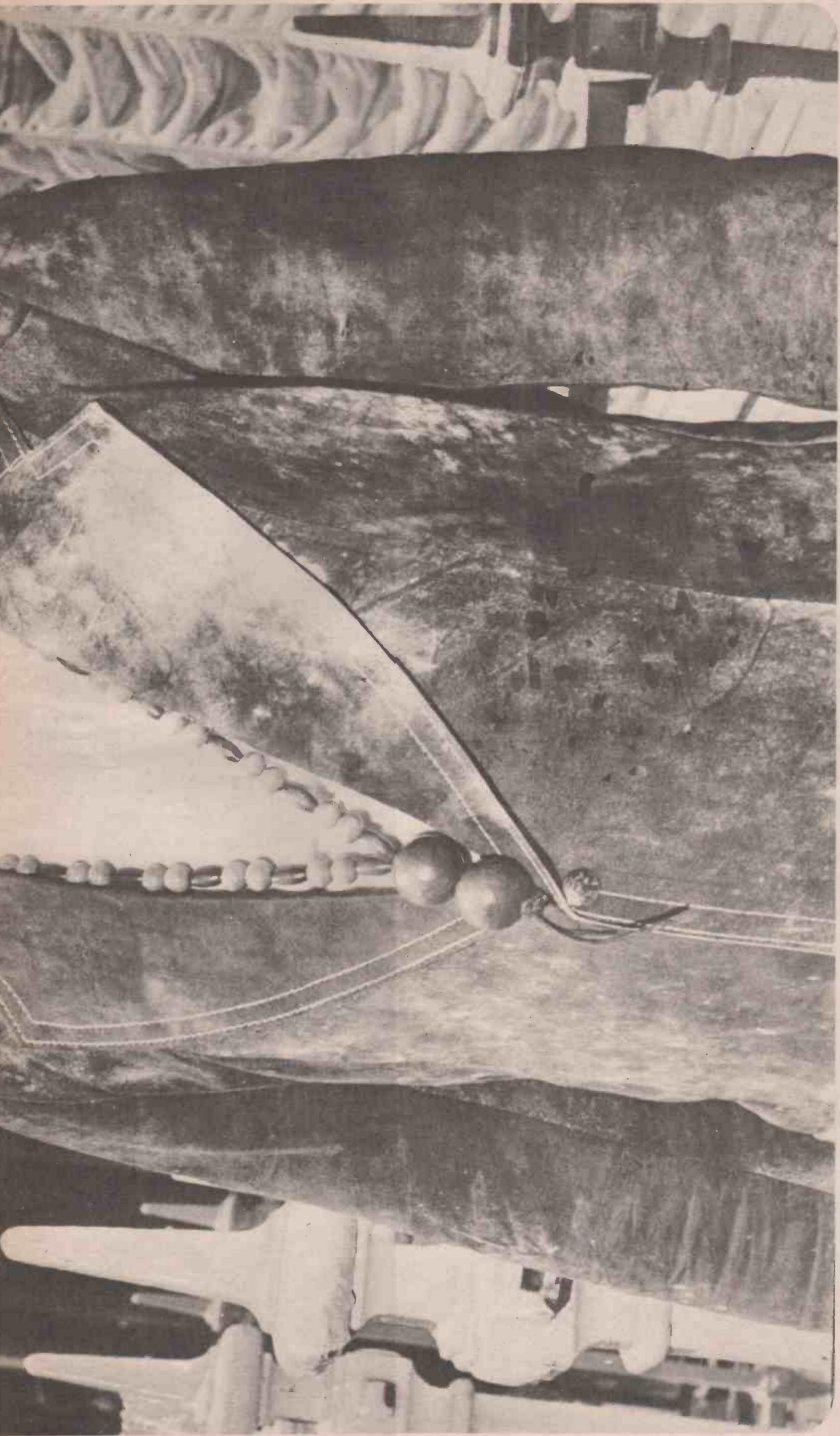
Lastly, what, Eno, do you consider the most commercial aspect of your work?

"My face. Me mush, mate."

RAY FOX-CUMMING







CURTIS MAYFIELD was a mere 16-year-old when he had his first hit single with the Impressions, a rhythm and blues band with their roots in Chicago.

His musical career then suffered a temporary setback when the band split up due to internal politics. But within two years they had reformed and with the help of Curtis's powerful songwriting talent began to establish themselves as a strong musical unit, both commercially and artistically.

Curtis Mayfield

In 1970, 12 years after the first hit, Curtis left the group. His first solo album confirmed his status as one of America's leading soul poets and musicians and proved to be hugely successful. More recently he has scored with the single *Move On Up* and the

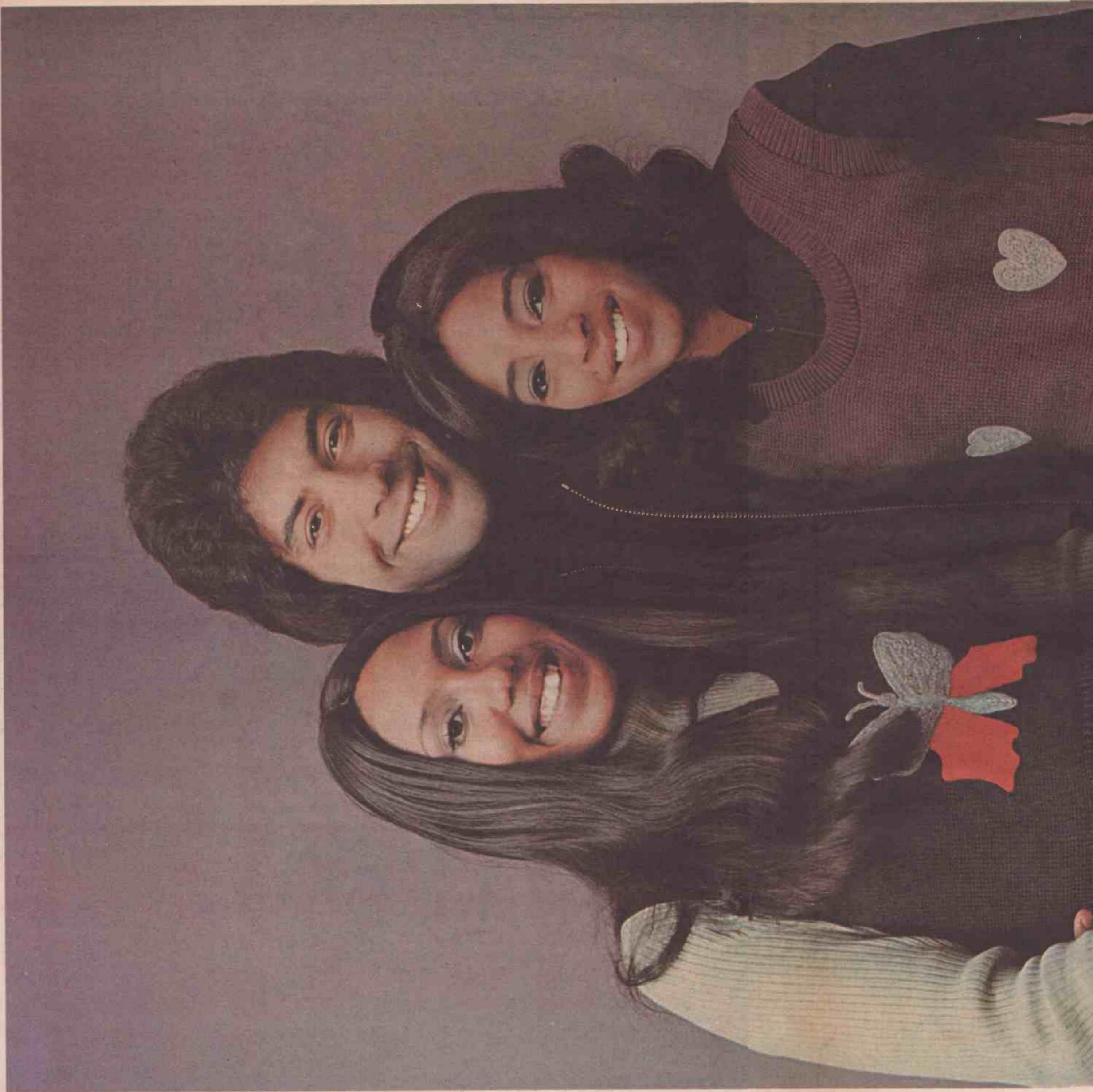
album "Superfly," which earned him the first ever gold cartridge for sales in excess of a million dollars.

Rumour has it that Curtis may do a British tour in the autumn, which would be his first appearance here for 18 months. His latest album "Back To The World" was released this month and features his next single *Future Shock*.

PICTURE BY CHRIS WALTER

THE OTHER POSTER

DISC





DISO PORTRAIT GALLERY SERIES:

DAWN