

DISO

POLL PARTY PIX GALORE

David Essex live debut p.6

**Poster: Slade, Roy Wood and
Lynsey De Paul — together
Dawn in London** *Exclusive*

FEBRUARY 23, 1974

7p

USA 35c

**DATE
WITH
DAVID**



IN MAY

**Names, places, news
all inside . . .**

Thoughts of

**SUZI
QUATRO**

**DYNAMIC DUOS
Stealers Wheel
Medicine Head**



ALL THE FUN

DISC MUSIC POLL AWARDS PARTY 74 ★

Central Press



A



B

**DISC
MUSIC
POLL
AWARDS
74**



C



E

**PICS by
Neil Jones**
Unless otherwise
stated

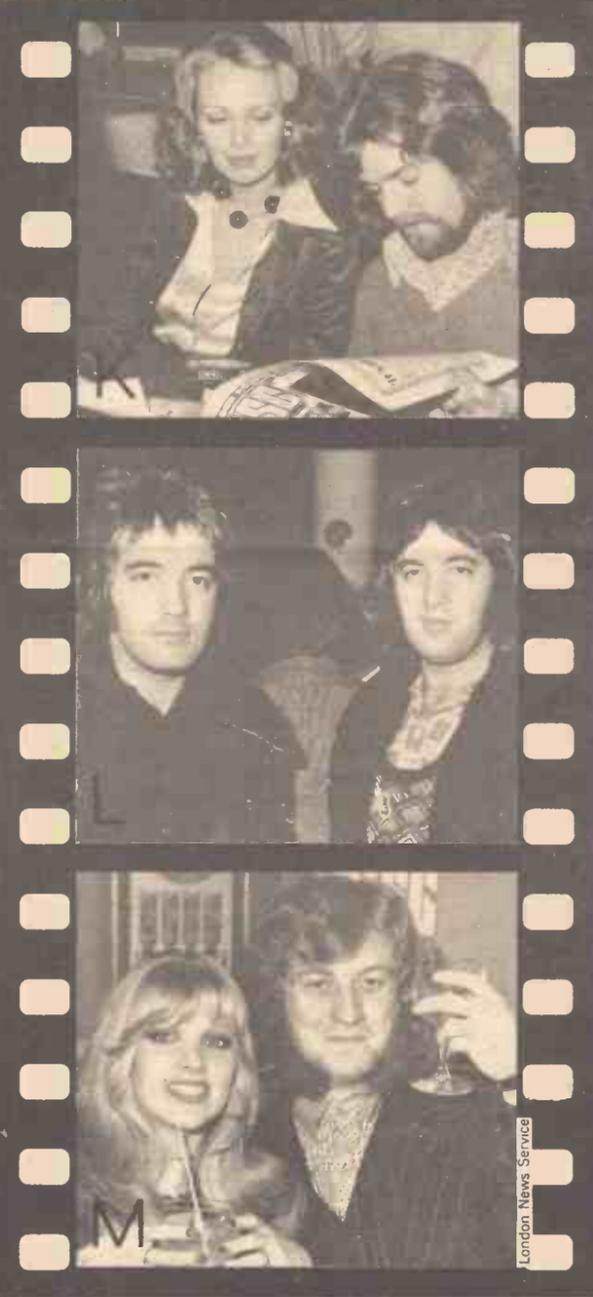
★ DISC MUSIC POLL AWARDS PARTY 74 ★ DISC MUSIC POLL AWARDS PARTY 74 ★ DISC MUSIC POLL AWARDS PARTY 74 ★

OF THE PARTY

THE event of the year, so far, has to be the Disc Music Poll Awards held at the White Elephant on the River Club . . . A stranger dared to call in and ask if it was a pub. His body can be seen at low tide in the mud by Battersea Power Station . . . read on for your thrills and spills.



- A**
"How the hell do I tell this madman my nose is stuck in his ear?"
- B**
Nice to see the age of chivalry is still dead.
- C**
An old flasher at work.
- D**
"The next one of you to start shouting 'off' gets this up the nose."
- E**
"Who the hell's this ugly git, then?"
- F**
Dare her to say bottoms up!
- G**
Aye, aye, didn't know you had a nude centre spread this week.
- H**
 $2 \pi r = \text{the circumference.}$
- I**
"Here's the church, and here's the steeple, Open the door, and here's the people . . ."
- J**
A rare and intimate view of how the rich, glamorous stars conduct their luncheons. Roy Wood is replacing his glass eye which inadvertently fell into his champagne. Jimmy Lea demonstrates the correct way people north of Watford Gap hold a fork.
- K**
" . . . and then the little pixie and the old fairy lived happily ever after."
- L**
It's the Bill and Ben of the music business.
- M**
Nobody would know it's Alka-Seltzer.



★ DISC MUSIC POLL AWARDS PARTY 74 ★ DISC MUSIC POLL AWARDS PARTY 74 ★ DISC MUSIC POLL AWARDS PARTY 74 ★

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London News Service

SKR Photos

London News Service

DISC MUSIC POLL AWARDS PARTY 74 ★

Singles

- 1 (9)▲DEVIL GATE DRIVE..... Suzi Quatro, RAK
- 2 (1) TIGER FEET..... Mud, RAK
- 3 (7) THE MAN WHO SOLD THE WORLD
Lulu, Polydor
- 4 (8) WOMBLING SONG..... The Wombles, CBS
- 5 (3) SOLITAIRE..... Andy Williams, CBS
- 6 (5) ROCK 'N' ROLL BABY..... Stylistics, Avco
- 7 (4) ALL OF MY LIFE... Diana Ross, Tamla Motown
- 8 (2) TEENAGE RAMPAGE..... Sweet, RCA
- 9.(13) LOVE'S THEME
Love Unlimited Orchestra, Pye
- 10 (29)▲JEALOUS MIND..... Alvin Stardust, Magnet
- 11 (6) DANCE WITH THE DEVIL..... Cozy Powell, RAK
- 12 (15) LIVING FOR THE CITY..... Stevie Wonder, Tamla
- 13 (27)▲THE AIR THAT I BREATHE..... Hollies, Polydor
- 14 (20) TEENAGE DREAM..... Marc Bolan, T. Rex Records
- 15 (17) NEVER GONNA GIVE YA UP..... Barry White, Pye
- 16 (24) MA HE'S MAKIN' EYES AT ME... Lena Zavaroni, Philips
- 17 (14) HOW COME..... Ronnie Lane, GM
- 18 (10) THE SHOW MUST GO ON..... Leo Sayer, Chrysalis
- 19 (23) STAR..... Stealers Wheel, A&M
- 20 (—)▲REBEL REBEL..... David Bowie, RCA
- 21 (12) RADAR LOVE..... Golden Earring, Track
- 22 (11) YOU WON'T FIND ANOTHER FOOL LIKE ME
New Seekers, Polydor
- 23 (16) LOVE ON A MOUNTAIN TOP... Robert Knight, Monument
- 24 (—) YOU'RE SIXTEEN..... Ringo Starr, Apple
- 25 (22) TEENAGE LAMENT '74..... Alice Cooper, Warners
- 26 (28) REMEMBER..... Bay City Rollers, Bell
- 27 (—) HAPPINESS IS ME AND YOU... Gilbert O' Sullivan, MAM
- 28 (—) THE MOST BEAUTIFUL GIRL..... Charlie Rich, CBS
- 29 (19) FOREVER..... Roy Wood, Harvest
- 30 (18) MY COO-CA-CHOO..... Alvin Stardust, Magnet

Bubbling Under in alphabetical order

- AFTER THE GOLDRUSH..... Prelude, Dawn
 BILLY DON'T BE A HERO..... Paper-Lace, Bus Stop
 BURN BABY BURN..... Hudson Ford, A&M
 HIGHWAYS OF MY LIFE..... Isley Brothers, Epic
 SLIP AND SLIDE..... Medicine Head, Polydor

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

Albums

- 1 (1) THE SINGLES 1969-73
Carpenters, A&M
 - 2 (2) SILVERBIRD..... Leo Sayer, Chrysalis
 - 3 (3) OVERTURE AND BEGINNERS Faces, Mercury
 - 4 (4) AND I LOVE YOU SO Perry Como, RCA
 - 5 (5) DARK SIDE OF THE MOON
Pink Floyd, Harvest
 - 6 (8) TUBULAR BELLS Mike Oldfield, Virgin
 - 7 (19) OLD NEW BORROWED AND BLUE
Slade, Polydor
 - 8 (6) BRAIN SALAD SURGERY
Emerson Lake and Palmer, Manticore
 - 9 (14) SOLITAIRE..... Andy Williams, CBS
 - 10 (9) BAND ON THE RUN..... Wings, Apple
 - 11 (13) GOODBYE YELLOW BRICK ROAD
Elton John, DJM
 - 12 (10) TALES FROM TOPOGRAPHIC OCEANS..... Yes, Atlantic
 - 13 (22) PLANET WAVES..... Bob Dylan, Island
 - 14 (7) STRANDED..... Roxy Music, Island
 - 15 (12) PIN UPS..... David Bowie, RCA
 - 16 (11) I'M A WRITER, NOT A FIGHTER
Gilbert O'Sullivan, MAM
 - 17 (17) NOW AND THEN..... Carpenters, A&M
 - 18 (29) 20 NUMBER ONES Various Artists, Arcade
 - 19 (18) TOUCH ME IN THE MORNING
Diana Ross, Motown
 - 20 (—) HARBOUR..... Jack Jones, RCA
 - 21 (23) SIMON AND GARFUNKEL'S GREATEST HITS..... CBS
 - 22 (—) A NICE PAIR..... Pink Floyd, Harvest
 - 23 (28) QUADROPHENIA..... Who, Track
 - 24 (15) SLADEST..... Slade, Polydor
 - 25 (—) DIANA AND MARVIN
Diana Ross and Marvin Gaye, Tamla
 - (—) LET'S GET IT ON..... Marvin Gaye, Tamla
 - 27 (27) DREAMS ARE NUTHIN' MORE THAN WISHES..... David Cassidy, Bell
 - 28 (—) MOONTAN..... Golden Earring, Tamla
 - 29 (—) LAST TIME I SAW HIM Diana Ross, Tamla
 - 30 (20) RINGO..... Ringo Starr, Apple
 - (16) ETERNITY Mahavishnu Orchestra, CBS
- Two titles tied for 25th and 30th positions

Jet

McCartney

Jet, Jet,
 Jet I can almost remember their funny faces
 That time you told them that you were going to be
 marrying soon
 And Jet, I thought the only lonely place was on
 the moon.

Jet Jet Jet
 Jet was your father as bold as a sergeant major
 How come he told you that you were hardly old
 enough yet
 And Jet I thought the major was a lady suffragette
 Jet Jet Jet.

Ah mater' want jet to always love me
 Ah mater want jet to always love me
 Ah mater... much later.

Jet,
 And jet I thought the major was a lady suffragette
 Jet Jet
 Ah mater want jet to always love me
 Ah mater want jet to always love me
 Ah mater... much later.

Jet with the wind in your hair
 Of a thousand laces
 Climb on the back and we'll go for a ride in the sky
 And jet I thought that the major was a lady suffragette.

(Jet-Jet-Jet)
 And jet you know I thought
 You was a lady-suffragette
 Jet
 A little lady
 My little lady... Yes.

© 1973 Paul & Linda McCartney

SONG WORDS

AMERICA Singles Top 30 Albums

- 1 (2) LOVES THEME
Love Unlimited Orchestra,
20th Century
- 2 (6) SEASONS IN THE SUN... Terry Jacks, Bell
- 3 (3) THE WAY WE WERE
Barbra Streisand, Columbia
- 4 (5) BOOGIE DOWN... Eddie Kendricks, Tamla
- 5 (8) SPIDERS AND SNAKES... Jim Stafford,
MGM
- 6 (1) AMERICANS Byron MacGregor, Westbound
- 7 (7) UNTIL YOU CAME BACK TO ME
Aretha Franklin, Atlantic
- 8 (10) ROCK ON..... David Essex, Columbia
- 9 (4) LET ME BE THERE... Olivia Newton-John,
MCA
- 10 (11) DOO DOO DOO DOO DOO (HEART-
BREAKER) Rolling Stones, Rolling Stones
Records
- 11 (13) DARK LADY..... Cher, MCA
- 12 (9) YOU'RE SIXTEEN..... Ringo Starr, Apple
- 13 (19) SUNSHINE ON MY SHOULDERS
John Denver, RCA
- 14 (15) JUNGLE BOOGIE... Kool and The Gang,
De-Light
- 15 (17) LAST TIME I SAW HIM... Diana Ross,
Motown
- 16 (18) A LOVE SONG..... Anne Murray, Capitol
- 17 (28) MOCKINGBIRD
Carly Simon and James Taylor, Elektra
- 18 (27) JET..... Paul McCartney, Apple
- 19 (21) I LOVE..... Tom Hall, Mercury
- 20 (22) COME AND GREET YOUR LOVE
Redbone, Epic
- 21 (14) PUT YOUR HANDS TOGETHER
O Jays, Philly Int.
- 22 (16) MIDNIGHT RIDER... Gregg Allman, Capri-
corn
- 23 (12) JIM DANDY... Black Oak Arkansas, Atco
- 24 (29) SEXY MAMA..... Moments, Stang
- 25 (26) CAN THIS BE REAL... Natural Four, Custom
- 26 (—) ERES TU (TOUCH THE WIND) Locedades,
Tara
- 27 (—) MY SWEET LADY... Chris De Young, MCA
- 28 (—) TRYING TO HOLD ON TO MY WOMAN
Lamont Dozier, ABC
- 29 (—) ROCK 'N' ROLL HOOCHIE KOO
Rick Derringer, Blue Sky
- 30 (—) STAR..... Stealers Wheel, A&M
- 1 (8) PLANET WAVES
Bob Dylan, Asylum
- 2 (1) JOHN DENVER'S GREATEST HITS... RCA
- 3 (3) I GOT A NAME..... Jim Croce, ABC
- 4 (4) BAND ON THE RUN
Paul McCartney, Wings, Apple
- 5 (6) BEHIND CLOSED DOORS... Charlie Rich,
Epic
- 6 (7) UNDER THE INFLUENCE OF
Love Unlimited, 20th Century
- 7 (2) YOU DON'T MESS AROUND WITH JIM
Jim Croce, ABC
- 8 (15) TALES FROM TOPOGRAPHIC OCEANS
Yes, Atlantic
- 9 (20) HOT CAKES..... Carly Simon, Elektra
- 10 (14) SABBATH BLOODY SABBATH
Black Sabbath, Warner
- 11 (23) COURT AND SPARKS... Joni Mitchell,
Asylum
- 12 (11) SHIP AHOY... O Jays, Philadelphia, Int.
- 13 (9) SINGLES 1969-73... The Carpenters, A&M
- 14 (12) GOODBYE YELLOW BRICK ROAD
Elton John, MCA
- 15 (16) LIVING FOR YOU..... Al Green, Hi
- 16 (17) 1990..... Temptations, Motown
- 17 (18) AMERICAN GRAFFITI... Soundtrack, MCA
- 18 (10) BOB DYLAN..... Columbia
- 19 (19) STONE GONE... Barry White, 20th Century
- 20 (5) BETTE MIDLER..... Atlantic
- 21 (13) THE JOKER..... Steve Miller, Capitol
- 22 (28) TUBULAR BELLS... Mike Oldfield, Atlantic
- 23 (25) HIGH ON THE HOG
Black Oak Arkansas, Atco
- 24 (—) HEAD HUNTER... Herbie Hancock, Columbia
- 25 (21) RINGO..... Ringo Starr, Apple
- 26 (22) BRAIN SALAD SURGERY
Emerson, Lake and Palmer, Manticore
- 27 (—) WILD TALES..... Graham Nash, Atlantic
- 28 (24) MUSCLE OF LOVE... Alice Cooper, Warner
Bros
- 29 (30) ALL AMERICAN BOY
Rick Derringer, Blue Sky
- 30 (—) THE LAST TIME I SAW HIM
Diana Ross, Motown

COURTESY OF "CASHBOX"

COURTESY OF "CASHBOX"

Personality Pop Quiz



CILLA BLACK
selects her own
Top Ten

- 1 THE AIR THAT I BREATHE
The Hollies, Polydor
- 2 DEVIL GATE DRIVE..... Suzi Quatro, RAK
- 3 TIGER FEET..... Mud, RAK
- 4 AFTER THE GOLDRUSH..... Prelude, Dawn
- 5 LIVING FOR THE CITY
Stevie Wonder, Tamla Motown
- 6 TEENAGE DREAM..... T. Rex, EMI
- 7 YOU'RE SIXTEEN..... Ringo, Apple
- 8 ALL OF MY LIFE... Diana Ross, Tamla Motown
- 9 HAPPINESS IS ME AND YOU
Gilbert O'Sullivan, MAM
- 10 WOMBLING SONG..... The Wombles, CBS

Soul Quiz

- 1 (1) LOVE'S THEME
Love Unlimited Orchestra, Pye
- 2 (2) NEVER NEVER GONNA GIVE YA UP
Barry White, Pye
- 3 (—) EVERLASTING LOVE
Robert Knight, Monument
- 4 (8) TILL YOU COME BACK TO ME
Aretha Franklin, Atlantic
- 5 (3) A MOTHER FOR MY CHILDREN
Whispers, Janus
- 6 (7) JUST MY SOUL RESPONDING
Smokey Robinson, Tamla
- 7 (4) FUNKY STUFF
Kool And The Gang, Polydor
- 8 (10) JOY..... Isaac Hayes, Polydor
- 9 (—) BACKFIELD IN MOTION
Mel and Tim, Concord
- 10 (—) FUNKY NASSAU
Beginning Of The End, Atlantic

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

DISC NEWS

THE BEST, FIRST

David for Glasgow, London

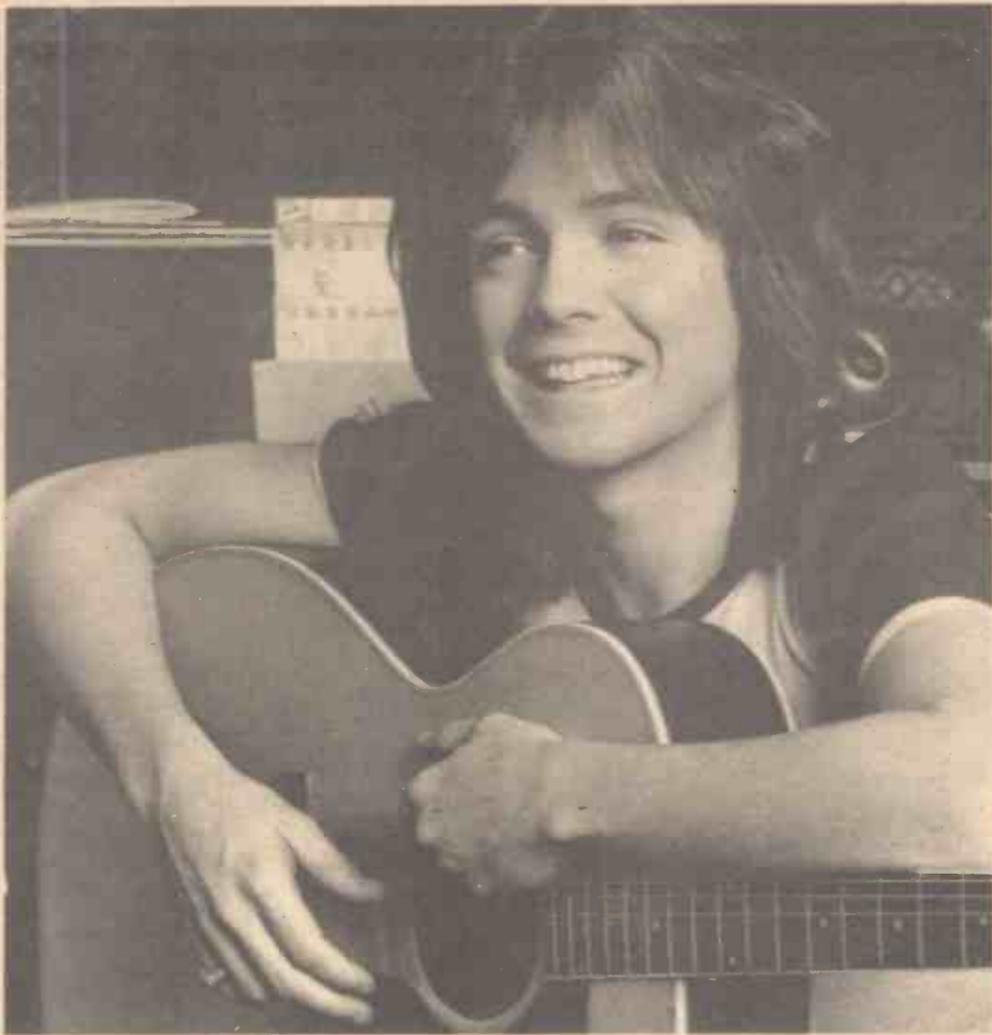
DAVID CASSIDY will be seen by 55,000 people during two British concerts in May. On May 24 he plays the 15,000 capacity Shawfield Stadium in Glasgow and on May 26 London's White City, for which although it holds 60,000 people, only 40,000 tickets will be sold to avoid risk of fans being crushed.

Tickets, all priced £2.20, go on sale at The White City at 12 noon on Sunday, March 10 and they will also be available from London Theatre Bookings.

Prior to March 10 postal applications will be accepted at the venues provided they contain a stamped

addressed envelope and cheques and postal orders should be made out to Mel Bush Organisation Ltd.

Tickets for the Glasgow concert, all priced £2, also go on sale March 10 at the same time, obtainable from either The Apollo Centre, Renfield Street, or Focus, 340' Sauchiehall Street.



FREE RADIO

A FEW weeks ago I was invited by a friend to get away from it all, and test my endurance, by walking the Cleveland Way.

Far from getting away from it, we fell straight into a hole full of hairies who looked almost as frightened of us as we were of them. Our fears died quickly however, when we observed the welcoming glow of a real valve transmitter, and enough car batteries to solve the energy crisis.

How Radio Free Yorkshire (222 metres from 11am every Sunday) got their equipment three miles from the nearest town in all that snow, I may never know. My only comment is that someone who goes to all that trouble to bring you the music of Pink Floyd deserves a medal (and a few listeners).

Two of the more unusual effects of the recent Army exercise at Heathrow have just come to light. One London landbased station were held up at a road block for about twenty minutes while a super efficient Sergeant tried to decide whether or not to defuse the transmitter, and, over in the airport proper, another station came to grief when a Customs Officer refused to clear the papers for some equipment they were importing. His knowledge of electronics was apparently sufficient to tell him that "amplifiers" are not generally fitted with tuning capacitors and an aerial socket!

CHRIS ANDREW.

● HORSLIPS have acquired the services of producer Tom Dowd, who has in the past worked with Cream and The Allman Brothers among others, for their next album to be recorded in June.

● LESLEY DUNCAN has a single released February 22 as a taster from her forthcoming album "Everything Changes", due out March 15. Titles are Watch, The Tears c/w Sam.

Argent man quits

RUSS BALLARD, lead guitarist and songwriter with Argent is to leave the group after their forthcoming US tour. The split is said to be friendly and Russ will concentrate on a solo recording, writing and producing career.

Meanwhile Argent, whose new album "Nexus" has just been released, are auditioning for a replacement.

TOUGH TIMES FOR QUO AND B.B. & A

BECK, BOGERT AND APPICE of Status Quo were both recently stricken with successive unpleasantness. In

the space of half an hour the Beck band's scheduled German, Italian and US concerts were cancelled.

The German ones

because of a public servants' strike which closed down concert halls, the Italian ones because of a rock ban on venues and an appearance at the New Orleans Mardi

Gras because the event has become the subject of an injunction.

Status Quo's Alan Lancaster attended a reception for the band last week to

pick up gold and silver discs and got 'positively' breathalysed on his way home. The next day the band flew to the States where on arrival their car was rammed.

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STOP PRESS

David Essex will make his first rock concert appearance at Manchester Belle Vue, March 17. DISC understands that his backing group may include Keith Moon.

ROADSHOWS

Kiki Dee

WITHOUT it being adverse criticism, Kiki Dee's set at Liverpool University on Saturday could best be described as "nice". Since I last saw Kiki Dee supporting Elton John, the set has changed somewhat and the band are playing better.

Free's *Travelling in Style* is much funkier than the version on Kiki's album and this funkiness improved in the later half of the set with *Six Days*, *Space Captain* and a version of Ringo's *Oh My My*, which is superior to Maggie Bell's.

John Hartford's *Do Do The Boogie* showcased Kiki's sense of fun but even this didn't manage to raise the enthusiasm of an audience who were supposed to be celebrating the end of their panto week.

Kiki has one of the best backing bands around, but for me the member with the most going for him is guitarist Jo Partridge who looks like a young Peter Frampton and has the ability to switch from Steve Cropper rhythm parts to soaring lead breaks.

Anybody expecting an hour-long set of *Amoureuse* type songs will be disappointed (or pleased depending on your opinion of that song) because Kiki Dee and the band are good and funky and their next single *Hard Luck Story* should at least equal the chart success of *Amoureuse*.

PETER LEAY

Dawn

FOR sheer professionalism and slick presentation, Dawn's gig at the Talk of the Town was a triumph. It was their first appearance in this country for too long, and it was obvious that they felt a need to prove they hadn't lost their touch.

From the moment they took the stage, they had the audience in the palms of their hands. Telma and Joyce were coy, flirtatious and devastatingly sexy. Their movements were perfectly choreographed and rehearsed. But at the same time, they had a looseness and spontaneity which came straight from the heart. They were like human puppets, half-resigned to being manipulated by Prince of Darkness, Tony Orlando. (Does he tie them up after gigs and beat them mercilessly with chains and leather straps? We shall never know...)

Orlando himself is a strange paradox. He is not a beautiful man. Not

by any means. He could be an aged, trendy hairdresser. He could be the son of an Arab oil sheik, dabbling in metallurgy at a polytechnic college. He could be Frankie Vaughan with a wig. Yet despite all this he is a great showman. As he strains and buckles, his face hideously contorted, between his two beautiful, marionette victims, you find yourself oddly fascinated.

His singing is coarse and untutored. He doesn't always hit the notes he should. But it doesn't matter. He has his style and there's no point in comparing it to anybody else's. He defies comparison by sheer force of personality and "stage presence".

Of course, we heard all of the group's hits: *Candida*, *Knock Three Times*, *Tiger Yellow Gibbon*, *Gypsy Rose*, *Strawberry Patch*.

But their choice of material was otherwise ambitious and often daring. They gave us a rendering of Isaac Hayes' *Theme from Shaft*, with the flimsy justification that Thelma had sung on the original version. The arrangement was note-for-note the same as Hayes' — yet when it comes down to it, Tony Orlando is not a negro. This wouldn't have seemed so conspicuous had the orchestra been more enthusiastic — but they performed throughout like the blasé professionals they were.

The admiration of the girls for Dionne Warwick was given musical vent in a medley of her greatest hits. It was interesting to see them liberated, however briefly, from the dominating influence of Orlando. Telma has the strongest and most convincing voice, with a seemingly infinite range and control. The medley was spotlessly arranged and beautifully performed. Both girls could pursue solo careers if they so chose (but only, of course, if they could escape the clutches of the Demon Puppeteer!).

"Jesus Christ, Superstar," they harmonised sincerely, "Keep this audience where they are."

They need have had no fears on that count. They left this audience clamouring for more and more. Too bad they couldn't have stayed longer. Too bad they won't be here again for so long. Too bad they couldn't have fitted in a couple of gigs for the people who buy their records instead of the exclusive few who can afford tickets to posh nightclubs. Too bad.

Roy Harper

IT WAS in fear and trepidation that I went along to the Rainbow last Thursday. Ever since that debacle of a concert at the Albert Hall in late '72, when a large proportion of the audience

either suffered from severe boredom or left early, Roy Harper has not been one of my favourite artists.

But my fears were unfounded. It was a good concert. The first half consisted of Harper performing a selection of his own material — mostly from "Lifemask" and his latest album, "Valentine". The numbers were tastefully augmented by a string section which made the normally thin sound of one voice and a guitar much fuller and more suitable to fill the Rainbow auditorium. The most outstanding numbers of his solo set were *Highway Blues* and *South Africa* from "Lifemask", and *Forever* the number which he disclosed "only just made it on to the album". But that song, seven years old though it may be, certainly merits its place on "Valentine". It's a pleasantly poetic song, and has just been released as a single.

As the audience filtered back after the interval it was to find that a "living room" set had been established on stage, complete with a television and two viewers ensconced on the settee.

Another number or several from Harper followed before there was a knock at the door. Then, to the great delight of the audience, Jimmy Page entered to assist his friend. They played some fine guitar double work before the rest of the "band" appeared. No normal backing group this, but Ronnie Lane on bass, "Moon The Loon" on drums and Bonzo Bonham generally helping out on guitar while showing off his fetching black tights to the assembled masses. The set was removed and they got down to business.

The resultant music, while not always a masterpiece of togetherness made up for those faults by an abundance of "good vibes" — they were obviously enjoying it immensely, and so did the audience. By the end, almost everyone was on stage, including Harper's son and a large Alsatian dog with a garland of flowers round his neck. There were some nice and not too prolonged solo breaks by each of the luminaries and the whole thing seemed to spur Harper to greater heights. He looked happier and more lively than he's been seen for a long time.

After a second half like that, encores were inevitable. But Harper took them alone. One was a surprisingly good unaccompanied song, and the other a more normal guitar-accompanied number. That was all he would do. But his "friends" were not left out: each received the "Harpic" award, undoubtedly for being clean round the bend!

It was a gala night, which fans and sceptics alike enjoyed. In fact I may go to another Roy Harper concert. ROSEMARY HORIDE.

NEWS

THE BEST, FIRST

Cat Stevens' album and world tour



CAT STEVENS kicks off with a four-month world tour in March with seven British gigs at the outset (see dates). There is a possibility that to these, a third London Drury Lane concert may be added.

Stevens has a new album ready for release to coincide with the start of the tour. Produced by Paul Samwell Smith and Cat, it features Gerry Conway on drums, Jon Roussel (keyboards), Alun Davis (guitar) and Bruce Lynch (bass).

A single to precede release of the as yet untitled album will be chosen shortly.

DATES: Glasgow Apollo (March 19), Newcastle Odeon (21), Liverpool Empire (23), Oxford New Theatre (24), London Drury Lane (27 and 28), Coventry Theatre (31).

Nazareth for Europe

NAZARETH, who have had to cancel their projected US tour because of freighting problems with equipment, now do their first headlining European tour instead. The tour opens in Switzerland February 23 and runs through to March 22, taking in Germany and Scandinavia as well as Swiss concerts. The band's album "Loud 'n'

Proud" is currently topping LP charts in Sweden, Finland and Switzerland.

Nazareth's next album, recorded in Montreux and as yet untitled, is set for May release to coincide with a British tour. In the meantime they have a new single *Shangai'd In Shanghai* out March 11.

Albert Hall bans Caravan

CARAVAN have had an application to play The Royal Albert Hall with The New Sinfonia Orchestra at Easter turned down and are now seeking an alternative venue.

Disc understands that the group sent The Albert Hall authorities an acetate of their forthcoming live album with the New Sinfonia Orchestra (out March 29) to support their application, but the authorities decided that the group's music did not fall outside the compass of their rock ban at the venue.

BAD SPELL

WIZZARD were forced to cancel concerts at Cardiff and Southampton after Roy Wood become ill on Thursday last week with a suspected ulcer. Roy is currently resting on doctor's orders and undergoing X-rays.

His publicist told Disc on Friday: "It is possible that further dates may have to be cancelled, but any that are will be rescheduled at a later date."

Editor: GAVIN PETRIE.
Assistant Editor: Andy Blackford

News Editor: Ray Fox-Cumming. Chief Sub: Hugh Kyle.
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Subscriptions. United Kingdom: £5.50 per year. America: \$14.00 surface, \$29.80 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

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JET

LIFTED FROM THE BAND ON THE RUN ALBUM
TO SATISFY PUBLIC DEMAND

FLIP **LET ME ROLL IT**

What with the energy crisis, vinyl squeeze and shortage of radio air space, we sent a top executive to Strawberry Studios, Stockport, to ask Paul and Wings to prepare a specially edited version of the new single JET (lifted from BAND ON THE RUN) - losing about one minute of playing time.

They refused.

"We'd love to cut it but we don't know how."

We now agree with them.

PAUL McCARTNEY AND WINGS



Apple
Marketed by EMI Records

Disc the single-minded music paper * Disc the single-minded music paper * Disc the single-minded

Jimmy revives a knocker

JIMMY OSMOND has a new single released by Polydor on March 8 called *I'm Gonna Knock On Your Door*. The song is a remake of a hit made before he was born in 1960 by Little Eddie Hodges, so it looks like a new hit in a new decade. Stories that Jimmy was quitting his brothers to join the Wombles have been rigorously denied.



Angelic Glittermen

GLITTER BAND's first single, I can now confirm, is to be *Angel Face*. I visited their office earlier this week to listen to the finished product and what a hit it's going to be. GARRY GLITTER was there to have a taste and was quite definite that it was going to be a hit. "The song is very much in the framework of my early songs and it'll fill the vacuum left by me as I've progressed. I'm very pleased for the band... Now listen out for my next single," concluded Gary. Release by Bell will be on March 1.



Spring in Winter

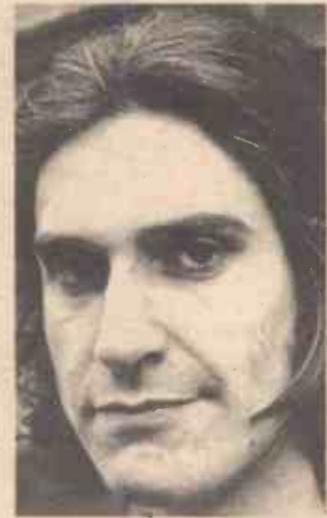
WIZZARD, so narrowly pipped by Slade for Christmas Honours, get back into the singles stakes again with *Rock 'n' Roll Winter*, which will be released by EMI this week. Rick Price told me that they wanted to get away from the Spector sound with this one, but it has turned out in much the same way. That's trying for you. Needless to say, the song's a Roy Wood composition and going to be a big, big hit.

Mirror, Mirror

KINKS come back with a new single which I can assure you is going to blast them high in the charts. The song, *Mirror Of Love*, is very similar to the Kinks of the old days — and what a successful formula that was. Release is on March 8 from RCA.

Queen of the night

MAGGIE BELL makes her solo debut with a single released by Polydor on March 8. Maggie's recorded a song penned by Ringo Starr called *Oh My My*, which is also featured on her new album, "Queen Of The Night".



Night of the Queen

QUEEN, Disc's very own tip for the top, have a new single released by EMI this week (22), called *The Seven Seas Of Rhye*. Freddie Mercury, the group's singer, stars on the track, and it should see them nestling high in the charts.

ISLEY BROTHERS

Get right down to it on their new album on Epic 65740

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featuring the hit singles

'That Lady' and 'Highways Of My Life.'



Choc flavour

HOT CHOCOLATE missed the charts with their last single and I know it greatly disappointed them, but as all good groups go, the lads are back with a new Mickie Most production called *Emma*, which will be released by RAK this week.

★ SNIPPETS ★ SNIPPETS ★ SNIPPETS ★

● TONY CHRISTIE will be hitting the charts again pretty soon with a new single to be released on March 4. Called *Love's Question*, the song is a cover of Clyde McPhatter's old hit... Release is by MCA...

● GALLAGHER AND LYLE have a single unleashed by A & M this week. They've recently had chart success backing Ronnie Lane, so let's hope they manage to do it by themselves... ● SUPERTRAMP have a single, their first, released by A & M on March 1, called *Land Ho*. One of the guys in the band used to have a group whose drummer was Raymond O'Sullivan. He taught him to play piano and eventually changed his name to Gilbert O'Sullivan.

● DELS have a superb single released by Phonogram on March 1, called *I Miss You*... Give it a spin 'cos it's the best single around at the moment.

● JOHN DENVER, currently bulleting up the American charts with *Sunshine On My Shoulder*, has the single released by RCA on March 1. John also has a new album released later that month. He's a strange case, is John, everybody admires him... except people in the music business?...

● GALLAGHER AND LYLE have a single unleashed by A & M this week. They've recently had chart success backing Ronnie Lane, so let's hope they manage to do it by themselves... ● SUPERTRAMP have a single, their first, released by A & M on March 1, called *Land Ho*. One of the guys in the band used to have a group whose drummer was Raymond O'Sullivan. He taught him to play piano and eventually changed his name to Gilbert O'Sullivan.

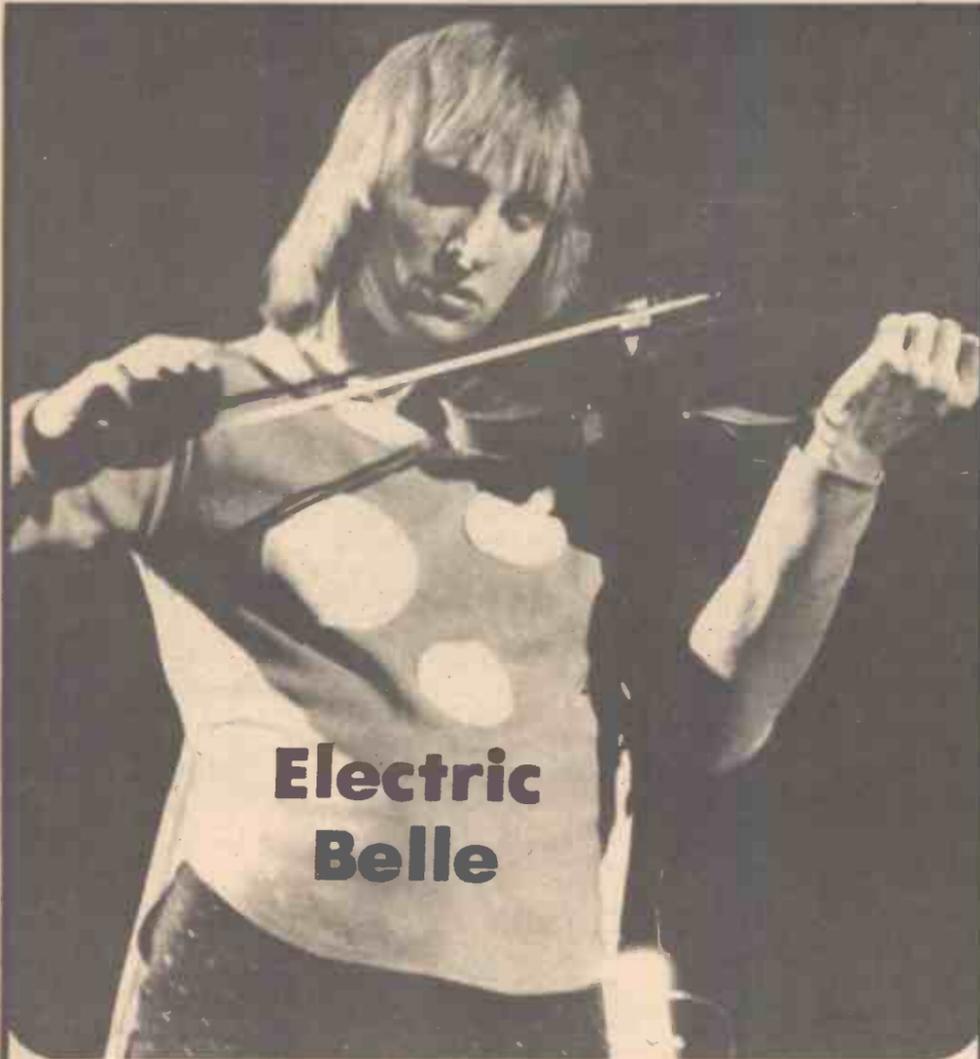
● BLACK DOUGLAS, a wee band with a leaning towards

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Electric Belle

ELO "Ma-ma-ma Belle" (Warner Bros K 16349). I don't often call a single great, but this is one. I've already heard it countless times on various radio programmes, being played as a

track from the latest ELO album. Now it's been released as a single, I can see nothing to stop it zooming up the charts. ELO are an underrated band to my mind, although they've had

some chart success. But this fast, harmonious and unusual piece of music should finally establish them as one of the finest groups we've got. If you like it too, just listen to the album.

HOT CHOCOLATE

"Emma" (RAK 168). Hot Chocolate have always come up with unusual numbers, and this is no exception. Basically it's the story of a lady who wants to be a star, of a man who loves her, and of the tragic end to the story. But the most striking thing about it is the depth of emotion in the voice of the singer. The combination of that, a good song, and some of the least obtrusive backing I've heard for a long time, make this different from anything else that's around. For those very reasons, it should be a hit.

ROY HARPER

"(Don't you think we're) Forever" (Harvest 5080). A harmless, pleasant song much in the vein of Mr Harper's better material. This at least has a melody, and is not allowed to drone on for too long. Altogether quite a pleasant surprise. But as for the other side... it's too much for a liberated lady journalist to stand. While burning my bra I shouldn't object if he, *Male Chauvinist Pig Blues* and boring guitar break, all caught fire. Girls, do not play the B side.

JIM CROCE

"Time In A Bottle" (Vertigo 6073 272). Now that's more like it. What a beautiful song! Please, all you lovely people out there, go and buy this record. Jim was one of the nicest people ever, and this is one of his best songs. Let's give him a



hit as a tribute to his previously unacknowledged talents, a posthumous accolade. Please.

lovely flower vase. Warm gently and mould into shape.

REAL THING

"Vicious Circle" (EMI 2116). I can only call this one of the most authentic soul sounds I've heard for a long time. The lyrics are peculiarly apt at the present time too. I've often thought this group could do very well given the right material. In these days when soul numbers do make the charts, this could be the one for the Real Thing. If not, it's still a good record.

LIEUTENANT PIDGEON

"I'll Take You Home Again Kathleen" (Decca F 13486). Has it finished? Can I come out now? When will one hit wonders with fluke records learn that a novelty formula seldom works twice, and certainly not three times. And as for picking an old tune to re-vamp rather than bother to find a new one... This single would make a

ROBERT KNIGHT

"Everlasting Love" (Monument MNT 2106). You know the man, you know the song. Suffice it to say that his recent success with *Love On A Mountain Top* has obviously prompted this release. Because of the re-awakened interest and the fact that it always was a good song, this will be played a lot and sell quite a few copies. A hit? I doubt it.

JOHNNY JOHNSON

"Strong Love, Proud Love" (EMI 2114). Every week or so there's one single that's a cert for the discos, and this is undoubtedly the current one. It's easy to see people bopping to it. But as a chart contender? I really don't know. I have a feeling it's a "grower" but am still not sure whether it's quite strong or original enough to make it. Only time and airplay will tell.

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Dr John and Mick Jagger



Johnny Winter, Stevie Wonder and Dr John jam session.

Jagger joins Dr. John at Bottom Line

MICK JAGGER was feeling restless the other night in New York on the way back from his Caribbean holiday — so he dropped in on Dr John who was opening a new rock club called The Bottom Line. Along with Mick were Stevie Wonder, Johnny Winter, Carly Simon, Edgar Winter, and movie actor James Darren was on hand as well.

The Bottom Line is in Greenwich Village and attempts to fill the gap between tiny, cramped clubs like The Bitter End and the large concert halls. There hasn't been anything like it in New York — although Los Angeles has the Troubadour, the Whiskey, and even the Roxy.

The room was packed, hot and noisy — filled with television

crews and what seemed like the entire rock community of the city — as Gary Farr opened the show. Dr John and his wildly costumed group followed — setting a rocking mood for the private opening night party. With his funky, gris-gris brand of music and extravagant outfits — Dr John was great. Pink plumed hats, white sequined capes. Dr John tossing sequins

around — it was colourful and the music, as well as the sound system — was fantastic. Songs like *Iko Iko*, *Right Place, Wrong Time*, *Mess Around*, *Let The Good Times Roll*, and others had the audience cheering for more.

But the show was made when Jagger walked in — all alone wearing a white cap and a sweater adorned with a goat's head. Dr John has a reputation for jamming with musician friends whenever he performs (in L.A. at the Troubadour he, John Lennon, Elton John, and Iggy Stogge were all onstage together one night), and everyone immediately started

buzzing as to whether or not rock and roll magic would be made on this opening night.

Jagger went into the dressing room to say hello to Dr John. Stevie Wonder decided that he wanted to perform, and was taken to the stage following Dr John's set. As he walked by Atlantic Executive Barbara Harris he was heard to say, "Hey Barbara — long time no see!" Johnny Winter is always happy to jam with anyone, anytime, but brother Edgar had to be prodded a bit more before he agreed to perform.

Barry Goldberg, who had been

sitting in with Dr John earlier, played one piano for a while, with Stevie Wonder on the other — and then Dr John took over. Randy Hobbs of Johnny Winter's band was on bass, Gary Farr took over one microphone with harmonica and vocals — and the jam began.

They all played a sort of drawn out blues number, then Stevie Wonder sang some of his songs — *Superstition* being the one most recognisable at that hour in the morning. And still Jagger stood by the bar, with an amazing parade of groupies self-consciously slithering in front of

him, and calmly watched the music.

LISA ROBINSON



New York

is negotiating with A&M to join them all in his production of "Tommy".

● With Bob Dylan's signing with Island Records for distribution in Britain beginning with his new "Planet Waves" album — can a summer tour of Europe be far behind? With the Band, of course. Dylan turned down a cool two million dollars for film rights to his current tour in the US.

Dolls massacre

THE New York Dolls, who top the bill at the Academy of Music this week, have been recording nightly in the A&R Studios. The Dolls are being produced by Shadow Morton, and among the songs they're recording for their second LP titled "Too Much Too Soon" is *Give Her A Great Big Kiss* — originally done by the Shangri-Las and produced by Shadow Morton. Other songs are David Johanssen originals like *Babylon*, *Mystery Girl*, *Human Being* and *Too Much Too Soon*. Johnny Thunder wrote one called *Milkman*, and another oldie-but-goodie they're doing is *Stranded In The Jungle*.

When The Dolls perform at the Academy this week — in an evening titled *The St Valentine's Day Massacre* — a film will be shown between sets that was made by photographer Bob Gruen. It features the Dolls in a — you've guessed it — *St Valentine's Day Massacre*.

JEAN LEWIS



Hollywood Editor
16 Spec Magazines

AMERICA



Alice and Johnny Mathis play around.

Hollywood Hackers

ALICE COOPER took off for Mexico following his non-singing appearances on television to rest before beginning his own feature film next week. But not before a fast game of golf with John Lennon, Harry Nilsson, Neil Diamond and Johnny Mathis. Alice refers to this golf group as "the Hollywood Hackers".

● Not to be outdone, Smokey

Robinson will make his dramatic acting debut on the television series "Police Story". He'll play a rookie police officer.

● Good news for all Rick Springfield's American fans. At last he's got his Green Card — which means he can perform here and his first concert date is set for March 12 in Hollywood's Troubadour. Rick's got together a four-piece band and they're rehearsing up in Malibu.

● Can you imagine Mick Jagger, Elton John, Isaac Hayes and Ann-Margaret in the same movie? British film producer Ken Russell

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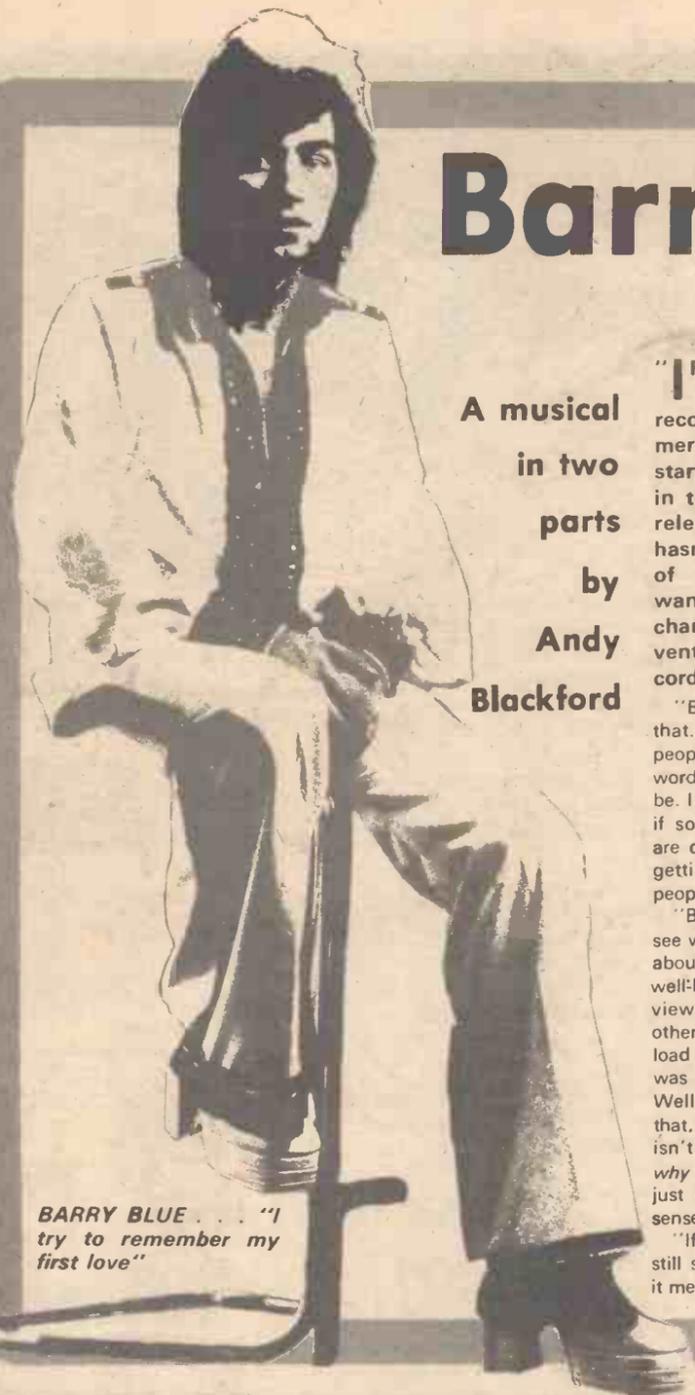
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Barry sings the Blues



BARRY BLUE... "I try to remember my first love"

A musical in two parts by Andy Blackford

INTRO

"If I hear another person condemning a record because it's commercial, I'll scream. For a start, no record company in the world is going to release a single if it hasn't got a hope in hell of selling. Everybody wants to get in the charts. It's a commercial venture, releasing a record.

"But it goes deeper than that. 'Commercial' means people like it. It's not a dirty word — or at least, it shouldn't be. I regard it as a compliment if someone says my records are commercial. It means I'm getting through to more people.

"But I get really sick when I see what some reviewers write about my work. For instance, a well-known music paper reviewed my latest single the other day. They said it was a load of complete bilge, but it was bound to be a huge hit. Well, what sort of review is that. I ask you? It certainly isn't criticism. It doesn't say why the record is bilge — it's just ignorant destructive nonsense.

"If they can condemn it and still say it's going to be a hit, it means they don't know what

pop music is all about.

"Pop is for young people — and if it's good pop it demands an understanding of young people from those who write and perform it. As far as I can see, there's only a handful of folk in the business today who really do know what it's all about. There's Gary Glitter, Slade, Mike Chapman, Nicky Chinn — and myself.

"When I write a song, I try to think back to when I was at school. I try to remember my first love and how I felt it was the real thing and it would never end. And I try to get that feeling into the words and music. And those feelings aren't 'bilge' — they're very important to a lot of young people.

Knocking

"A lot of the music papers seem to be knocking me at the moment. I'm a pretty sensitive person, which is why it upsets me so much. But pride apart, I just think it's so stupid. Like the paper that said the new single was bilge chose their own top single of the week. It was by the Velvet Orange Peel or something — some heavy, freaky thing which won't get played and won't sell copies because the record-buying public won't understand it.

"It's a shame, but that's the way things seem to be going at the moment. The paper I'm talking about used to be great — I used to read it myself when I was fourteen or so. But recently it's gone all 'heavy' and uses dirty words all over the place. They've just forgotten what pop's all about."

OUTRO

"ANOTHER thing that bugs me a bit is that so many writers seem to think I've just popped out of somebody's brain into stardom. That I'm just a hype.

"But it's not true. I've been around for years. And I've seen just about every side of the business. I've promoted acts for Polydor records — I've had a spell at managing groups — I've written film music — and what's more, I've toured the whole of Europe with a band.

"I've done all the seedy clubs in Hamburg, and I've played the Marquee club more times than I've had hot dinners. Mind, I didn't get many hot dinners in those days. In fact I lost my health through being on the road. I was always the smallest and thinnest member in the group and I always had a weak stomach. So I came back to Britain ill and looking a complete mess, with no home life and no

money. That's why I decided to write for a living.

"At first, I made the usual mistake of writing for myself. I see other young writers making the same mistakes now. I listen to a load of tapes by young hopefuls, and so often they're just out to show how many chords they know.

"But that's not what music's really about. It's taken a lot of time for me to realise it, but now I concentrate on getting things to sound 'right'. You don't need fantastic lyrics or weird chords. You just need the thing to hold together in the right way. It's hard to describe, but you finally get to the stage when you can tell if something's out of place or whether it fits. I think I've reached that stage now, in my writing.

"In fact, I was sure I'd reached it last night when I received what I took to be the greatest compliment of my life. I was at the Lyceum because I'd won the Carl Allen award for the Best Vocal Dance Record of 1973 (*Dancing on a Saturday Night*). Princess Margaret handed me the prize and said, 'My son Andrew says it's his favourite record ever, and he plays it all the time!'

"But when I was talking to Noddy Holder after the awards he said: 'Hell! She's just said exactly the same thing about *Merry Christmas*.'"

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FOR ANY duo to work, some essential chemistry that's almost akin to magic is required. When there are four or five in a group, friction can be avoided. But when there's no one else involved, it has to be right from the start.

John Fiddler and Peter Hope-Evans have that special something. Only once has it ever failed them:

"Peter did leave for a while — but I knew he'd be back. I think he did too. But Peter has to do what he wants to do. Somebody worked out a statistic which proved that we'd done more work than any other band in the country that year. It just got on top of him."

For a while Keith Relf came into the band, instead of simply producing them, but as John says: "It never really worked. I think all those years with the Yardbirds and the constant touring of the States had really screwed him up."

splitting

But in Medicine Head's hour of need, Peter came back. He and John had been together for such a long time that splitting up must have seemed like losing a part of oneself.

Meeting the couple one is immediately struck how unlike they are. John is talkative, self-assured, and obviously the driving force behind the couple. Peter is quiet to the point of being retiring, and when I last met the couple sat throughout the interview saying little and just smiling occasionally.

But to surmise that John in

any way bullies Peter would be a misconception. That was demonstrated by the discussion we had about Peter's book. Peter the poet has been writing verse and prose for many years now, but has never managed to pull it together into the projected book.

"I think you should put all the bits into a big bucket, take out a handful, stuff them in a folder, and give it to the publisher," John opined. But that suggestion is about as far as John will get involved. When asked why he didn't take Peter in hand to get the book finished his reaction was "but then it wouldn't be his book."

This spirit of co-operation without interference is the main reason they've been together for such a long time. So long, in fact, that John will tell you stories of their adolescence:

"Peter was so good at the harmonica that he was called Harpo — he even looked a bit like him in those days at school."

Once they started performing they went through the usual musical process of working clubs and colleges which led to their first album.

"That did quite well, and I think we would have cracked it with the next one. We had the album 'Old Bottles, New Medicine' in '69, and the scene at that time was

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really good. We were getting a great reception all round at gigs, and everything (including John Peel) was on our side. Then Peter left."

As they'd been together most of the time since their schooldays in Birmingham, it's not surprising that John felt a little lost, and that the Medicine Head machine lost some of its steam.

Since those early days the duo have occasionally been augmented by other musicians, as is the case at present. The current line-up consists of John and Peter with George Ford, Roger Saunders and Rob Townshend.

encores

"It's working really well. I'm happier with the whole feeling of the band since the days when we'd do five or six encores when we supported bands like Ten Years After. They were great times — days people look back on with nostalgia, when we made almost legendary singles like *His Guiding Hand*.

"But now I wouldn't want to go back to being part of a duo for a long time. The band works so well together, as I hope everyone will see when

we do our British tour that starts in March."

One already apparent manifestation of this new togetherness is Medicine Head's latest hit single, *Slip and Slide*.

"I think it's a record relevant to the changes we're going through. It is certainly different — but then we like to make sure that everything we do is different. I don't like to get on to one idea and then keep on at it 'til it's raped."

"I like to think it's a classy single — back in the really old r and b style. It's a song you have to hear a few times before you know whether you like it or not."

"All I can say is, all the people I like, like it."

"It really is a unique single — very unusual. But then we're an unusual group. I think the ideas came out of the old music we both love, real old blues people like Snooks Eaglin and Slim Harpo."



MEDICINE HEAD . . . "we like to make sure that everything we do is different — we don't keep on at one idea 'til it's raped."

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STEALERS WHEEL . . . "Gerry and myself are what Stealers Wheel has always been about."

If the single is representative of this latest metamorphosis of Medicine Head, then surely the next album will give an even more comprehensive picture. To be released (in the time honoured phrase) to coincide with their tour, the new album is to be called "Thru' A Five".

That cryptic title can be explained in any one of several ways, but the most generally acceptable seems to be a comment on the element of chance present in any venture, combined with the fact that it is Medicine Head's fifth album. It is also the one John has great hopes for:

"I want a hit album, and I think this could be the one to do it. I'm not particularly concerned with having a hit single, except in as much as it influences album sales."

hit singles

This lack of specific concern for hit singles is hardly surprising for John and Peter have been involved in several. *Pictures in the Sky* was the first one in 1971. Then there was a lull until *One And One Is One* and *Rising Sun*. And now there's *Slip and Slide*.

However compatible a couple are, other influences can often stir them to greater heights. And both are agreed that this is the effect Tony Ashton has had upon them since he started producing them.

"Tony has done a lot for me — and for the group. He's unique — a really great person. I think you have to respect someone you work with and we all respect him. The exchange of ideas has been good for everyone concerned, and it has made for a good end result."

As far as John himself is concerned, both Tony and the band have encouraged him to do better things.

"You see I'm not really a very good guitarist: mediocre is what I'd call it. Roger and George help me work harder. Before it was almost impossible to reproduce some of the things we could do in the studio on stage. Now we have the band there's no reason why we can't reproduce it all faithfully."

"We had one really nice

surprise which shows that the band has potential I'd never ever considered. One day when we were rehearsing we suddenly just fell naturally into three part harmony. I'd never dreamed of being able to do that, and there it just happened. In future I'll be able to write those sort of songs for the band."

At that pleasing thought John fell into a happy reverie, and mentioned several other things, even the exciting possibility of doing acapella (complicated harmony songs with no musical accompaniment).

Following on from that we discussed other possible embellishments for Medicine Head.

"I would like some 'chick' singers — we've had them on our albums so perhaps we will have some on stage. And maybe a brass section. . . . The possibilities are endless."

But John and Peter will not forget that Medicine Head are essentially a duo to the people that matter, their fans. And they are the hard core of whatever Medicine Head becomes. As a sort of thank you to all the people that have stuck by them, John says that at some time in the future they will do some more gigs on their own:

solo album

"We'd like to do just one or two special gigs — for those who remember. But I can't envisage more than that."

Also in the future we may see a John Fiddler solo album. "That's something I've wanted to do for years, and I think it might actually be done towards the end of the year. I've already got lots of songs that I've written — tons of them. They're all just waiting to be recorded."

But that will just be a sideline. It seems certain that nothing short of a revolution can keep John and Peter from working together — communally they have what it takes. To emphasise that I can do no better than reprint what their record company's press release says:

"Sidemen come and go, but . . . John Fiddler and Peter Hope-Evans go on and on."

WHATEVER happened to the great dynamic duos of yesteryear? What became of the titanic two-piece outfits, which not long ago were dazzling their way into our hearts?

Pop music these days seems badly underpopulated by such acts. Soloists, trios and quartets abound as always but as for the humble duo, it seems to be a rapidly disappearing species.

Just look at the priceless pairs that have parted company or fallen by the wayside, in recent years. Simon and Garfunkel have gone their separate ways, Tyrannosaurus Rex are long extinct, the Righteous Brothers are just a distant memory while even the Everley Brothers have decided to call it a day.

It's sad to say but the international league of terrific twosomes is at present looking badly depleted. Nowadays we have to make do with acts like Peters and Lee, Millican and Nesbitt and the Ryan Twins. With the exception of an enterprising few like the Carpenters, Medicine Head or Stealers Wheel, the double act appears to be on the wane.

Of course it's only in the last 12 months that Wheel have qualified for a placing amongst the great duos of the seventies. Previous to that there was something very basically wrong with their line-up which comple-

tely disqualified them from consideration . . . there were five of them.

But now following the great split last year they are well in the running. The disintegration of any musical outfit can hardly be comfortable experience. Nevertheless both Rafferty and Egan appear to have emerged unscathed and if anything are much happier than ever before about the group. Even so, both Gerry and Joe appear unscathed by events of the previous year. If anything both have emerged happier and more confident as a result.

Joe Egan explains: "It's worked out better for both of us. I suppose in all fairness Gerry and myself are what Stealers Wheel has always been about. It should always have been just the two of us involved in charge of the band."

on the road

The only disadvantage as far as Joe is concerned is that they are unable to go out on the road as a two-piece, but will have to recruit backing musicians to help them out. Otherwise both are extremely pleased with their performance as a singing, writing and recording team.

Since they first struck success with *Stuck In The Middle*, the outfit has had to endure something of a lull in popularity. *Everything Will Turn Out Fine* the follow-up

single proved to be a relative flop and only now with their current release *Star* are the prospects looking brighter.

"It was released last November and when Christmas came it still hadn't made the chart. I must admit that I began to have my doubts about it making it. After all very few songs get into the chart after being out for so long. But somehow after Christmas sales picked up and now it's in the chart."

With the duo now looking set for a big comeback in 1974 both musicians are now busy planning and rehearsing their next album. As yet there's no title but if all goes according to plan it should be ready by April.

As in their previous album *Ferguslie Park*, they intend to adopt an entirely democratic approach in choosing material, with an equal number of individual and joint compositions. Among these they hope will be their next single.

Once the album is completed they hope to finally get their backing band sorted out and undertake their first tour since the break-up.

As for the more distant future both of them seem anxious to avoid all thoughts of splitting up to go solo a la Simon and Garfunkel.

As Joe explains: "we're not even thinking about that at the moment. It may happen one day, but for the time being both of us are happy to continue as we are."



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l. to r. Roy Wood, Lynsey, [unclear]



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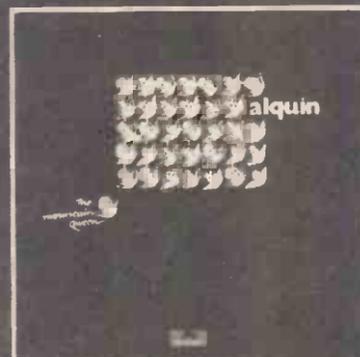
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Maggie Bell

MAGGIE BELL, Queen of the Night, is emerging from the dark. She's been off the stage now for over a year, commuting back and forth from the States as her solo album went into its third re-make, but nobody has forgotten her. How could they?

Despite her absence from public appearances, Maggie has shown up in every music poll going, which is quite an achievement. Far from dropping out of sight, people are even more desperate to know when she'll be performing again.

Don't get too excited. Her first shows with her brand new band will be in the States, not in Britain. She leaves this month for a five-week tour, giving America the honour because it's her first album for the US record company, Atlantic. And what an album it's turned out to be. Titled "Queen Of The Night", it gives an entirely new insight into Maggie's abilities as a singer.

If anyone has ever had anything bad to say about Maggie, they've kept it to themselves. But that's probably because she's never sung a bum note onstage, or indulged in any behaviour that wasn't strictly professional — and there are very few singers who haven't thrown a tantrum when things weren't going well for them.

I knew she was a good singer; I've heard all the albums she made with Stone The Crows; but this new one (the tracks that I've heard) just turned me inside out. The music is a little more to the background, working with her rather than against her, and

her voice is incredible. She has recorded *A Woman Left Lonely*, a song loved and recorded by Janis Joplin. It's dedicated to Janis, the lady who Maggie has been compared to many times. It would be difficult indeed to compare these versions, because both ladies have performed it with such great conviction, but Maggie's song gave me shivers up my spine. The keyboards are so intricate and the guitar so in sympathy with the vocals, it's difficult to believe that Maggie has got a better band behind her than the original Crows.

For a white lady, Miss Bell has the blackest voice I've ever heard.

A year is a long time to take for an album, but Maggie wanted to make sure that it turned out just perfect.

"This album just had to be right. I owe it to the people," says Maggie. "The other two takes I did weren't 100 per cent so I scrapped them. It's very important that this should be right. I've been away for a year with no live concerts, but I haven't been out of the

music business. I've been working on this album. David Clayton Thomas has written me a song for it, called *Yesterday's Music*. And I've recorded Bill Salter and Ralph McDonald's *Trade Winds* — they wrote material for Roberta Flack. And, of course, the single, Ringo's *Oh My My*. The single is coming out at the same time as the album, which is next week, I think."

Maggie's stage show is going to be quite different from her shows with the Crows. Behind her now she has Paul Francis (drums), Hugh Burns (guitar), Mike Maran (keyboards), Smiley Jones (percussion) and Pat Donaldson (bass). On tour she'll have Thunder Thighs, a promising-sounding trio of lady vocalists. There are three of them, two white Americans and one Irish.

Unlike other female back-up vocalists, the Thunder Thighs will be strictly in the background.

"They'll be sitting on chairs like this," said Maggie, crossing her legs, and looking very demure. It'll give her ample scope to project her personality at full power, without having to think about any competition on the side.

At all times during her

career, the Crows were on the point of breaking, although they never actually did so, but this album, with the new band, should herald the true beginning of Maggie Bell superstar. I really believe that this year, Maggie is going to be not only the most important female vocalist around, she's going to take the heat from the male competition, too. Not that there are a lot of men who could compete with her.

"I want you to write this down though," said Maggie. "I've heard some of the new material by Paul Rodgers and it's incredible. I'm thinking about singing one of his songs onstage. It's one called *Can't Get Enough Of Your Love*, and it's a great song."

The demise of the Crows was a sad occasion, but not really unexpected. Drummer Colin Allen has joined Focus and wee Jimmy McCulloch is with McCartney, so some of the Crows, at least, are well settled.

"It took me three weeks to get my new musicians together. It's so hard to get really good ones now, but these guys are all session players and are professional and experienced. The new band will not be called Stone The Crows. We'll just be going out under the name Maggie Bell. If at a later stage they come up with a really good name, that's fine, but we're concentrating more on getting the music together rather than bothering about names."

As the new band were not on the album, which was recorded in New York, it's im-

possible to say what they'll be like without hearing them first. Maggie will have appeared on the *Old Grey Whistle Test* by the time this feature is printed, but she won't be singing live on it. They are running the single track.

"I've just done an interview, but really it makes me so nervous I'd rather sing. They didn't give me much notice — just two hours before they were due to start the show they rang me up. I was on my hands and knees scrubbing the kitchen floor."

That's typical of the lady. If she were to find herself at the top tomorrow, she'd still retain a sensible perspective of life and her natural warm personality.

Working with her will, I imagine, be as much a challenge for her band as anything else. They have all had lots of experience playing most kinds of music. Pat Donaldson's name is among the credits of more albums than I can remember, and he was with Sandy Fotheringay for a while.

"Actually, I can see the day when people are just going to get together to play for tours rather than have a permanent thing," said Maggie. "There's so much music to be made. People will play just for a while then move on. Can you imagine the line-ups you could have?"

The line-up she has could turn out to be pretty incredible, and we'll see that sometime in May when Maggie roars back at full throttle into our concert halls.

**Rosalind
Russell**

TOPICS
A quick look at names of today

'This album just had to be right. I owe it to the people.'

JUNE BARCLAY, AGED 17, PERHAPS ALVIN STARDUST'S BIGGEST FAN, HASN'T GOT A RECORD PLAYER

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IMPORT SHOPS, specialists in minority tastes, swap shops — these are the places where you can make some real disc discoveries. Like an early pre-camp Bowie recording that didn't make it, lurking in the middle of a pile of other discarded 45s. Or the original Jeff Beck group's *Oi' Man River* — complete with a young Rodney Stewart on impassioned vocals and Ronnie Wood on bass.

Finding singles, LPs, even 78s, in this way can add another dimension to your involvement with recorded music — and your collection. And, of course, what goes for records goes for tape as well.

Not to the same extent, mark you. For cassettes and cartridges haven't been around as long as records — and this robs the area of any possible mystique.

But there are already signs — and one needn't go into the obvious aspects of bootleg material — that tape rarities can be found... providing the collector takes the time and opportunity of visiting as many cassette/cartridge stockists as possible.

For example, the other day I wandered around part of the West End calling in at a couple of branches of the Harlequin group, One Stop Records and Virgin Records.

At all these establishments there were ample displays of the home-grown variety of taped music. Which is encouraging. More than that, however, I found a smallish collection of imported tapes which are not available through normal domestic sources — and in one or two cases will never be released here by British tape manufacturing companies.

It wasn't a large amount of overseas goodies but sufficient to be of possible interest to pop/rock fans who now listen to their favourite music on tape as well as — or perhaps in place of — records.

Top of any import-tape priority list right now are two unique American compilations by the Rolling Stones. What makes "Hot Rocks" and "More Hot Rocks" such rarities is that the material contained on both these Abco tapes — I've only seen this two-some in cartridge form up to now — comes from both the group's Decca and Rolling Stones Records repertoire. Which, of course, is the one and only reason needed to ensure that such compilations will never get issued here.

Typical of the mixed-bag variety of Stones material can be gauged from just some of the tracks on both tapes — "More Hot Rocks" includes

Out Of Time. She's A Rainbow, Money, Poison Ivy, The Last Time and Bye Bye Johnnie, whilst its predecessor has amongst other strong items, *Gimme Shelter, Brown Sugar, Wild Horses, Time Is On My Side, Street Fighting Man, Sympathy For The Devil, Ruby Tuesday, Heart Of Stone and As Tears Go By*.

More comprehensively, another American import — or rather series of imports — will be of interest to collectors whose tastes run into the rock nostalgia bag. Issued by Increase, the "Cruisin'" series of a dozen tapes — they are also available on record — is a fascinating kaleidoscope of mainly familiar material which traces the development of rock between the years 1955-67.

The pop scene they purport to represent is more than adequately covered. "Cruisin' 1955", for example — the initial album in the series — has items like Ray Charles' *I Gotta Woman*, Hank Ballard's *Annie Had A Baby*, The Moonglow's *Sincerely* and Fats Domino's *Ain't That A Shame*. "Cruisin' 1957" includes Dale Hawkins' *Suzie-Q*, The Diamonds' *Little Darlin'*, Chuck Berry's *School Days*, Buddy Knox's *Party Doll* and Larry Williams' *Bonie Moronie*. And the 1969 set has

offerings by Betty Everett *The Shoop Shoop Song*, The Dixie Cups (*Chapel Of Love*), The Shanghi-las (*Remember [Walkin' In The Sands]*) and Roger Miller (*Dang Me*).

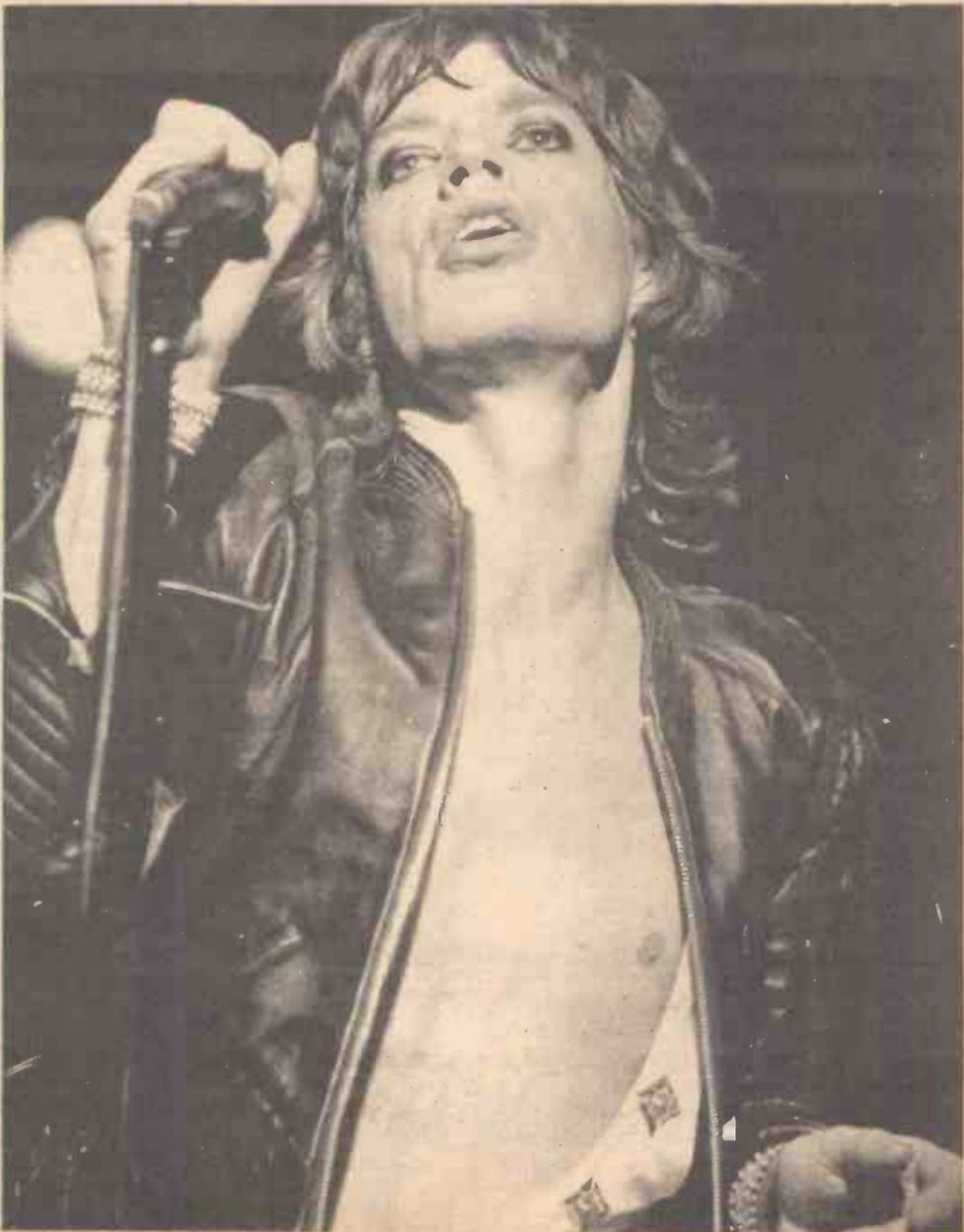
Other noteworthy tapes encountered included "Hang On Sloopy" by The McCloys (Ampex), "B. B. King's Greatest Hits" (Ampex), "Pandemonium Shadow Show" (RCA) — Harry Nilsson's first album — "The Happenings' Golden Hits!" (BT Puppy Records/Ampex), "People Get Ready For Group Therapy" (RCA) and "The Playback" (Polydor), a double-LP featuring James Brown and his band.

The availability of import material is likely to improve considerably — especially with the British music industry's current problems "helping" to cut back tape releases here. So take the time and trouble to look around — often you can be rewarded with the most unusual — and rare — results.

Tape News: Watch out for some interesting releases from Precision Tapes in March. Included amongst these are "Trespass" by Genesis (ZCCAS 1020, cassette); Y8CAS 1020, cartridge; "Golden Ribbons", Dawn (ZCBEL 236/Y8BEL 236); "Rhapsody In White", Barry White (ZCP 28191/Y8P 28191); and a double-LP by The Kinks (ZCPD 50000/Y8 50000) retailing at a two-for-the-price-of-one figure (£2.45).

The Partridge Family's "Crossword Puzzle" (ZCBEL 234/Y8BEL 234), due for February release, will not now appear until April, say Precision.

Getting the big treatment by Phonogram at present — Demis Roussos, formerly lead singer with Aphrodite's Child, whose first solo LP release took place recently. As part of the build-up, Phonogram's tape department is taking steps to ensure that the Egyptian-born Roussos' "Forever & Ever" will be a big seller on tape. The album is available both on cassette (7102 223) and cartridge (7705 099). So, if you're looking for a touch of Greek folk-rock, then check out the talented Mr Roussos (he's already had five Number One records in various European countries).



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She's done five Op Knocks, One TOTP and had a hit record.

Who is she?

SHE's a veteran of five Op Knocks appearances, one TOTP spot, one hit record and has been flung out of St Paul's Cathedral for dancing on a metal grill, all of which ain't bad going for a 10-year-old who is, in most respects, like any other.

She signs her name, Lena Zavaroni, with an impressive flourish and makes sure that no one's going to share an autograph book page with her by filling it with kisses above, below and all round her signature.

She doesn't like boys — "They say I should tell people I do, but I don't", does an impersonation of Alvin Stardust that would do credit to Mike Yarwood, gets a pound a week for sticking to her diet — "And I've already saved six pounds (sterling)".

She's got an album out shortly to follow her hit single *Ma He's Making Eyes At Me*. And she never, but never feels nervous.



EXACTLY why did Gary Moore join Thin Lizzy? When did it happen? How does he enjoy working with Messrs Lynott and Downey? How do Lizzy compare with the Gary Moore Band? Whatever happened to the Gary Moore Band? Whatever happened to Eric Bell? Will Thin Lizzy survive? Will Irish music survive? Is there a place for the rock trio in the seventies? Where's it all going to end? What's it all about? Does anybody care any more?

Questions something like these and more greeted Gary Moore last week when he picked up the telephone in his Glasgow hotel room. He'd been working till four that morning so doubtless was not overjoyed at facing such an interrogation.

But whatever his feelings on early morning phone interviews might have been, he hid them well and proceeded to supply the Disc interviewer with appropriate answers.

A somewhat tired Gary explained that he had joined Thin Lizzy unofficially on New Year's Eve and became an official member at the end of last month — all at the request of his old friend and former colleague, bassist Phil Lynott.

Originally Gary came in as a temporary measure to replace lead guitarist Eric Bell, who collapsed on stage in Belfast. But then Eric's decision to stop playing with the band became final and it wasn't long before Gary had been taken on as a permanent fixture.

"I was enjoying working with Lizzy and they were happy about me replacing Eric, so I joined up full-time."

To get a full impression of Gary's career to date we have to return to 1969 and to the time when he joined Skid Row. In those days the band boasted amongst its personnel, lead singer Phil Lynott. But the Moore-Lynott partnership was soon torn apart when Phil quit to form Lizzy, the following year.

And so to the next stage in Gary's history. It came in 1972 when he presented the world with an outfit of his own creation called the Gary Moore Band. The future looked promising for the



New man Gary Moore, who moved in as Eric Bell conked out, tells all

They make me dizzy Thin Lizzy

Irish musician, but events were to prove otherwise.

"I began to feel more and more pressure on me and I began to feel that things weren't being handled properly. Eventually it got to the stage where we couldn't go on. Things just weren't working out."

The outfit disbanded and Gary was free to join Lizzy.

Already the differences between the two outfits are apparent: "I'm finding Thin Lizzy a lot more versatile than my old band. I'm one of those people who doesn't like to get too stuck into one thing, but likes to try various styles. In Lizzy they're into all sorts of

things like Irish music and of course a lot of heavier stuff.

"It's a bit early to say what effect my joining has had on the band. I haven't got down to writing any songs for the band, but I've got material lying around from my own band, which I could use."

One effect Gary's arrival has had is to augment the Irish trio's following. He believes that loyal GMB supporters have stuck with him despite the changeover and have now transferred their allegiance to Lizzy.

All of which bodes well for the band's future record sales — and talking of record sales, whatever

happened to the last single? You may remember it was released late last year and failed to make a showing in the chart.

Less charitable observers might deduce from this that the band was on the wane, but Gary would dispute this. Both he and Phil believe that the record was a casualty of the Christmas rush and in more normal circumstances would not have been overlooked.

"Maybe it didn't do too well in this country, but in Holland and Germany it's bubbling under and all set to enter the chart. As for here, we're very hopeful about our next single. It's called *Little Darlin'* and it went down very well

the other night when we played it at the Marquee."

So with a successful Irish tour behind them, a potentially commercial single ahead and growing interest on the Continent, things are looking hopeful for the band. Staunch supporters of the group will be glad to hear that Eric Bell has not deserted the music business entirely but is now hoping to get a band together in Dublin.

Meanwhile the new-look Lizzy are set to take 1974 by storm.

Beverley Legge

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Eno gives us the first great spray of the year



HERE COME THE WARM JETS

ENO — "Here Come The Warm Jets" (Island ILPS 9268, £2.30). I was beginning to wonder if the Mad Mekon Of The Moog would ever justify the acres of coverage he's had since he left Roxy Music. After all, since that time, his only effort to emerge on record has been the joint "No Pussyfooting" project with Fripp — interesting but scarcely earth-shattering.

But now, at long last, here come the warm jets raining down upon us and they're well worth the wait. For his first official solo offering, Eno has borrowed ideas left, right and centre, but since he's fashionable at the moment, he'll probably get away with it as far as the music press at large is concerned. He deserves to, since where he has plagiarised — or shall we be kind and say "researched" — he's done so shrewdly and cunningly tailored his sources to his own ends.

Some people may well complain that the album is infuriatingly frivolous, which in a way some of it is, but I wouldn't squabble on that account because it is genuinely funny where it sets out to be and the music is perfectly valid throughout.

The LP opens with what must be first choice for a single. It's called *Needles In The Camel's Eye* and it's a straightforward sunny song with a great hookline and some smashing guitar work. It's followed by *The Paw Paw Negro Blowtorch*, a gentle and reasonably complimentary send-up of Bryan Ferry also containing some very cheeky synthesiser work.

Baby's On Fire has a lot to thank "The Rocky Horror Show" for — not only does the tune sound familiar, but the vocal is just like Riff-Raff, a character in the show, who incidentally is the spitting image of Eno.



ALBUMS

Reviewed by
DISC Panel

The last two tracks on side one are OK but not among my favourites, so we'll dwell on them not at all.

The second side opens with *On Some Faraway Beach*, a lofty chorale of a song, beautifully understated, with a lovely closing verse. *Blank Frank* has a great lyric, but I don't think Eno loads it with quite enough spite to make it come off, but *Dead Finks Don't Talk* is a masterpiece. There's a series of catchy little "bless my souls", another Ferry send-up, only this time it's really wicked with two voices used to emulate the man's distinctive jerky phrasing, and then without fuss the track cuts straight into *Some Of Them Are Old*, which is so closely allied to its predecessor that it might be well taken as

part of it. Here there is a beautiful guitar passage followed by a truly magnificent tune, which Eno sings to perfection.

The album goes out with the title track — another good tune rendered foggy and fuzzed with again a few touches of "The Rocky Horror Show". Very effective.

Here then, in the second month of 1974, is the first great album of the year. I hope it will and believe it well might make number one. ****R.F.C.

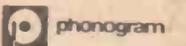
PETER SKELLERN "Not without a friend" (Decca SKL 5178, £2.17). Peter Skellern occasionally writes good, and unusual songs. But his voice, although suited to some numbers, really is not strong enough to perform the range of material required for a good album. On this, Peter's second, the voice is so "laid back" as to almost merge with the backing. That makes the album very hard to listen to, as one finds one's attention wandering around the middle of the first side. And the tendency towards drowsiness is hard to fight off ...

One song really stands out from those around it: the last one on the second side *Hymn Song*. The orchestral backing with a well-known tune seems to spur Skellern's voice on to greater heights and it's by far the most impressive number on the album. As for the rest, no matter how nice a song is, if the voice isn't strong enough, the whole effect is spoiled.

There are some good songs which other artists might find it profitable to cover, but I really cannot recommend the album to those who are not already Peter Skellern fans.

**RH.

★★★★ Outstanding ★★ Good ★★ Fair ★ Poor



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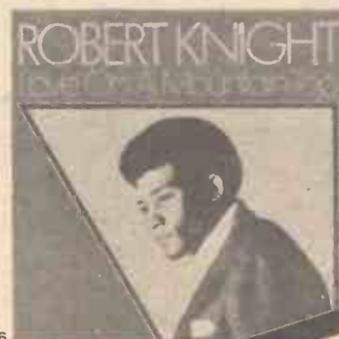
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The Dawn money-spinning, hit making machine hits town

THE 'Talk Of The Town', Sunday afternoon: utter chaos and mind-numbing pandemonium. People are dashing about at twice the speed of sound, shouting, knocking tables over, tripping on the miles of cable that snake across the floor. On stage, the band is playing the first bars of *Tie A Yellow Ribbon* for the hundredth time in an hour. There are angry mutterings from the horn section — they should have had their tea break ten minutes ago.

Sensitive producers from the BBC are tearing their hair and foaming at the mouth. Little men on ladders are festooning the walls with sheets of aluminium foil. The lighting technicians are adding to the confusion by alternately bathing the place in the fierce white glare of arc lights, then plunging it into darkness. The sound men are testing the house amplifiers — howls of feedback ricochet from wall to wall.

"Wocha, mate!" And a ton of mobile colour TV camera hurtles past, missing you by a hair's breadth.

This is a rehearsal for Dawn's television spectacular. It does not inspire one with confidence. The show is due to start in four hours and the group haven't yet arrived. Their plane from Holland has been held up, we are told. Not only that, but the sheet music for the band has been lost on the Continent and the musical director has been awake for two days and nights writing out new parts.

Then suddenly they're here. Telma Hopkins appears first. Although she is only wearing an aged blue denim suit, trousers somewhat baggy around the bum, she manages to look like the last five Miss Worlds rolled into one. Joyce Vincent and Tony Orlando follow her onto the stage. Joyce is clad modestly in a pair of green slacks and a brown sweater which do nothing to conceal her hourglass figure. I think it was at that moment I began to hate Tony Orlando. It's not fair, having two women like

EXCLUSIVE by Andy Blackford

that just hanging on his every word and obeying his every whim...

For obey him they do. In fact, everybody obeys him. With his presence, the atmosphere of confusion and futility disappeared as if by magic. Without wasting a second he took complete control of the proceedings. Almost before he'd taken his coat off he was counting the band in for the first number.

There isn't an aspect of the show that he isn't involved in. He seems to have an exact mental image of what he wants his act to sound, look and feel like — and he has no hesitation in making sure his image is made reality. When one of the guys from the Beeb

pleads with him to go right through the set as it will be in the evening, he replies politely but firmly: "Oh, but you should have been told — Tony Orlando and Dawn never know what they're going to do until they do it!" There's no answer to that.

On stage and off, he has the kind of power and authority you associate with a successful business executive. When I remarked on that to Telma during a break in rehearsals she nodded in agreement. "That's because he was one. When we made *Candida* (Dawn's first record and monster hit) Tony was vice-president of a music publishing company. He only did the session as a favour for some friends. Joyce and I were professional session singers. None of us expected the record to take off like it did. I was happy working with Isaac Hayes at the time — I had no thoughts of going on the road with a permanent working band. But it just worked out like that."

Yet Telma and Joyce are still session singers in all but name. Tony is the brain behind Dawn. He has created virtually single handed the slick, well-oiled, money-spinning hit making machine the group is today. Did Telma recognise one special reason for their phenomenal success?

"It's because we can appeal to a wider audience than most other bands. The kids like us, and so do the middle-aged people — the mums and dads.

YES started their huge U.S. tour in hot, sunny Miami, seemingly unaware of all the brouhaha going on around them.

Residing at the lovely Coconut Grove Hotel in lazy, young and filled-with-beauties Coconut Grove, Rick Wakeman and Steve Howe were interested in talking about their music — both their own and the music they make within Yes.

"There really isn't a problem in making your own music," Rick explained, "except when you write something — whether or not to keep it for yourself or to offer it to Yes."

"It's really nice to be able to tune into one's own personal music without having to feel that you've got to make it," said Steve. "You know — to break through. Yes has already done that for us. We're all going to obviously have the opportunity ... it's something Jon and I have spent a lot of time thinking about, for we'd like to make music together. I mean my own album might even be a Jon Anderson — Steve Howe album, I don't know. I know Jon is working on one — we're all working on projects really. It's an exciting time because 'Topographic Oceans' was an enormous undertaking, you know — but everything after that seems pretty much easy pie. After you've done a few albums it's very easy and very nice."

Working in a band can cause certain frustrations, and Rick pointed out why he wanted to do a first solo album. "When you're playing with Yes, you're playing Yes music and gradually you do have ideas that you want to use for yourself. They build up and in the end you get such a collection of them that it's a frustration if you don't get them out."

Rick claims that he was pleasantly surprised at the way his LP was received, especially in the States. If one had taken bets on an album that had a mellotron, synthesizer, electric pianos, and no vocals, it is conceivable that there might not have been many takers. "Yeah," he smiles. "Originally in England when I first had the tapes, I brought them into Derek Green — the managing director of European A&M, and everybody sat down and he put the tapes on ... and it was really



Steve Howe and Rick Wakeman together

At the end of the Ocean

Topographic that is, Lisa Robinson

embarrassing to me because there was a strange sort of silence at the end. And it was 'Yes, well ... um, yes, well, it's going to be really hard to market isn't it?' And I think they planned for it to sell about eight thousand copies and of course it did much more than that."

People have been curious as to whether or not Rick will perform some of that solo material while he's on tour with Yes this time around, but he says no. "When

I'm working with Yes, it's one hundred per cent Yes. It's very hard to mix the two. On a Yes concert I'll do a short solo spot that really will have nothing to do with 'Henry' or the new album at all."

"I feel that when I'm on tour with Yes we should do Yes music," said Steve, "I definitely get a lot out of Yes when I play on tour. I don't feel I have to go out and play on my own ... although I'd like to. We work under the circumstances that we're con-

fronted with and now that we're getting into scenery and things we're reaping a lot of fun out of playing in Yes."

"My next album is a totally different thing from 'Henry,'" Rick continued. "It's all finished and mixed — we actually finished it the day we left for Miami. We were in there for a whole week, we never left the studio — it was very tight scheduling. It's another sort of concept album, but it is totally different. There's an awful lot of orchestration, there's David Hemmings' narration of the story and

there's four songs on it. You really can't relate the two albums at all."

"Funny thing is that I had the idea for 'Journey To The Centre of the Earth' before I did the 'Henry' album. Originally the thing was two hours long when I wrote it. I worked out a budget of how much it would cost to do it, and a whole concert live and this was about three years ago. Then it was going to cost thirty thousand to \$40,000 and I just didn't have the money. So I shelved the idea and went into the studio and did a demo of it, which by that time had shrivelled down to an hour and forty five minutes."

As for Steve's solo album, he hopes for it to be out by mid-summer. "We're going to have three months off in the late spring-early summer, so I'm hoping to finish it then. I've been working on ideas all last year, and it seems like years ago when I said 'I'm gonna make a solo album', I've just got a lot of material, and I'm hoping that Allan and various other people are going to work on my album. I would probably be songs of mine, and not that far removed from what Jon and I have written for Yes — but maybe simpler."

"I think we're definitely going to adopt some new policies this year," Steve continued. "There's been press hand-outs saying that we're not doing another album this year and in fact we are. We hope to do another Yes album in the summer after we've all had time to do our various projects. We hope to have two weeks together when we'll nip in, and not exactly do a quickie, but a nifty. I think, therefore, that it will quite possibly be on two subjects — quite possibly war and peace."

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Let's spend the night together Bowie
Time/Prettiest star Bowie
Imagine John Lennon
Mother John Lennon
Caught in a dream/18 Alice Cooper
Billion dollar babies Alice Cooper
One way out Allman Brs.
Tomorrow's dream Black Sabbath
Iron Man Black Sabbath
Diary Bread
Where are you? Cat Stevens
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Nut Rocker Emerson Lake & Palmer
O lucky man Emerson Lake & Palmer
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Levon Elton John
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Pink Floyd, Us and them/Money
Barry White, Honey Please Can't You See.
Byron McGregor, Americans.
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Jim Croce, It doesn't have to be that way.
J. Geils Band, Did you no wrong?
Diana Ross & Marvin Gaye, My mistake was to love you.
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Elvis Presley — I've got a thing about you baby.
Tim Buckley, Dolphins
Martha Reeves & the Vandellas, Power of love.
Etta James, Leave your hat on The Dixie Humming Birds.
Jesus children of America.
The Dramatics, And I panicked
Millie Jackson, I got to try it one time.

Willie Hutch, If you can't get no money, you can't get no honey
Rufus Thomas, The Funky Bird
Clarence Carter, I'm the mid-night special.
Smokey Robinson, Baby Come Close.
Fred Wesley & JB's, Sam Beat Parts 1 & 2.
Bob Luman, Just enough to make me stay.
Perry Como, Beyond tomorrow.
Glen Campbell, Houston I'm coming to see you.
Maceo & the Macs, Soul Power '74.
Fatback Band, Soul March
Seals & Crofts, Unborn Child
Carly Simon, Mockingbird
Linda Ronstadt, Silver Threads & Golden Needles
The Dynamics, She's got her own mind.
Creative Source, Who is he and what is he to you?
The Three Degrees, Year of decision.
K.C. & the Sunshine Band, Sound your funky horn.
Wilson Pickett, Soft Soul Boogie
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THE DRIFTERS
l to r: Johnny Moore, Bill Fredericks, Grant Kitchings and "Butch" Leake.

The Golden Oldies by **Graham Wood**

Black bands begin to break

BLACK MUSIC made it commercially in the mid-fifties with Alan Freed's famous "Moondog" radio show and later spread to America's West Coast where the cause was championed by Los Angeles DJ's Hunter Hancock and Art Laboe.

Los Angeles produced much of the black talent of the era — the Platters, the Coasters, Vernon Green and the Medallions, the Penguins and Bobby Day. The most successful of these were The Platters whose consistent hit recordings were unequalled by any black group until the Supremes.

The Platters were the brain child of Buck Ram, a Los Angeles talent scout, and were formed to showcase the vocal talents of lead vocalist Tony Williams. Apart from Williams the other members were Dave Lynch, Paul Robi, Zola Taylor and Herb Reed. Ram secured a recording contract with the Federal label and recorded some numbers that became popular in the local R & B market. Some of these were issued in the UK on Parlophone: *Beer Barrel Boogie*, *Voo-Vee-Ah-Bee*, *Hey Now* and the original version of *Only You* written by Buck and Ande Rand. These Parlophone releases are collectors' items and worth a great deal.

Failing to make any national impact with Federal, they terminated their contract and Ram signed them with Mercury Records on a lucrative long term deal. Their initial release, a re-recording of *Only You* without Zola Taylor, became their first million selling hit in the USA. Around this time the group were asked to appear in their first film, "Rock Around The Clock", giving audiences world-wide

the chance to see them perform. Having cemented their popularity they had hits with *The Great Pretender*, *Twilight Time*, *My Prayer*, *The Magic Touch*, *You'll Never Know* and *Smoke Gets In Your Eyes*. Their film appearances increased until they were almost a permanent feature of most rock and roll epics.

They appeared in the UK in 1960 on a world tour and showed audiences just why they had retained their popularity. Shortly after this tour Tony Williams left the group to pursue a solo career which never lived up to it's early promise.

Williams' departure left a gap that the group never filled and their record sales declined as a result. Other members left the group until only Paul Robi remained out of the original team and they slipped into obscurity only to emerge briefly with a mid-sixties hit *With This Ring*.

The Drifters, on the other hand, are almost as popular today as they were when they started in 1953. Clyde McPhatter started the group after he left Billy Ward's Dominoes. The original line up consisted of Gerhard Thrasher, Billy Pinkney, Charlie Hughes and Clyde McPhatter as lead vocalist.

In March 1954 their initial release, *Money Honey* became a US hit and was quickly followed by *Such A Night* and *Honey Love*, a Clyde

McPhatter composition. They were signed to appear twice a year for ten years at The Apollo Theatre in New York as a result of their success. After a year, Clyde McPhatter left to join the US Army shortly after his last group record *Whatcha Gonna Do* became a hit.

The Drifters continued as a trio for the next three years before splitting in 1958. Their last record together *Drp Drap* also included David Baughan who had been occasionally augmenting their recordings. This split was a major blow to their manager George Treadwell who had to find a group to fulfil their yearly contract.

After auditioning many groups, Treadwell finally signed The Crowns, who were New York based, and re-named them The Drifters. Leading this outfit was Ben E. King and other members included Elsbury Hobbs, Charlie Thomas and Doc Green. Their first release, *There Goes My Baby*, deservedly became a hit and is a classic of its kind. Its arrangement was way ahead of anything at the time and set the group a high standard to follow. Other hits came with *Dance With Me*, *This Magic Moment*, *Lonely Winds*, *Up On The Roof*, *When My Little Girl Is Smiling* and *Save The Last Dance For Me*. After *Save The Last Dance For Me*, Ben E. King left and the lead was handed to the remarkably similar Rudy Lewis. As with The Platters the departure of the lead vocalist hailed other changes but their vocal standard never wavered nor did the hit quality of their record releases. Johnny Moore, a member since 1960, now leads the successful outfit which looks like going on for ever.

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Rosemary Horide talks to Tony Hicks and previews the new Hollies album

Hollies comeback with 'thirtieth' hit

IN RECENT weeks, artistes have been complaining about "Top Of The Pops". Not the programme itself, but the agreement between the Musicians Union and the BBC which has prevented them from being able to reproduce the sound of the programme which they have achieved on record.

It seems that, due to the short notice given (and thus lack of availability of suitable musicians) and studio time and space, unsatisfactory substitutions have had to be made. A couple of weeks ago Marc Bolan had to substitute saxophones for strings, and this week the Hollies had "an organ trying to sound like 30 violins". Tony Hicks was not amused.

"I'm in the union, but all it seems to do is go against me. I can appreciate what they're trying to do... but there must be another way. The BBC cannot decide who will be on the show until Tuesday because of the charts, and you can't expect session men to refuse bookings in case you need them to make a backing track.

"If I had my way we'd never use extra musicians. Instead, if the work they did for us was used on, say, a TV show, we'd be quite happy to pay them their fee again. That way everyone should be happy.

"But as matters stand at the moment, all that happens is that things are made very difficult."

An understandable point of view, and perhaps one that the union should consider. After all, is it fair that the people who buy records and thus keep a great many musicians in work should be forced to listen to sub-standard versions on the only TV show for pop music? If a system could be worked out where musicians would be paid extra without having to do their work again, it's hard to imagine that they or their union would object.

"And they could stay at home and watch the telly," was Tony's final comment.

Apart from such minor upsets, things are going remarkably well for the Hollies at present. Their latest single has just entered the charts and looks set to go high. *The Air That I Breathe* is a beautiful, typically Hollies' style song and has set the seal on the group's return to popularity.

How many hits have they had? Well, in Tony's own words: "it must be coming up for thirty now."

But this single is important in more ways than one. Not only is it good to have yet another hit, but it confirms that they're back on that famous winning streak which faded a little during Allan Clarke's absence.

Tony admits to a feeling of relief when Allan returned — a feeling that the group were complete again.

"Although I think it's a good thing he left for a while. It made everyone realise that he could do it on his own, and made us respect him a lot more when he came back."

The latest fruit of this happy union is about to be released for the public's delectation. Called simply "Hollies", it's an album Tony is particularly happy with,



HOLLIES... back on that famous winning streak.

and he gave me a preview of the new material.

Falling, Calling is an uncharacteristic Hollies number — a fast song with a chunky sort of background. "It's there because it's different," Tony says. It emphasises the diversity of songs which the Hollies are now capable of producing.

Down on the Run is a song with surprising lyrics, relating to the Hell's Angels. "I have to confess that the words were mostly contributed by Colin (Horton-Jennings) — they really are amazing. To me it sounds a bit like an old Beatles' number." There's also some fine harmonica playing, courtesy of Duffy Power. "Allan's one of the best harmonica players there is, but he was in Montego Bay at the time so Duffy did it."

That fleeting reference to Colin was only the first of many. Tony confesses to having a great deal of respect for and confidence in that young man. So much so, that he's planning to do some work with him and has already produced an album with Colin's group Taggett which is due for release in the not too distant future.

The next track *Don't Let Me Down* was described to me as simply "the best on the album, in my opinion. It's one of Allan's own songs, and I would have liked to see it as a single, although I suppose *Air That I Breathe* was the obvious choice. The arrangement is beautiful too — and I normally hate strings!" A lovely, poignant song indeed. I can only echo Tony's word for it: "classy".

Then comes *Love Makes The World Go Round* — "an old fashioned song which we could have played up even more, but I suppose that would have been going a bit far" the man says, smiling mischievously.

And the first side closes with one we all know, their last hit, *The Day That Curly Billy Shot Down*

Crazy Sam Magee — possibly a contender for the longest song title of '73?

Critical comment on the second side of the album was partially defeated by the extremely bad pressing we had — but as none of the other copies were much better we carried on as best we could with Tony vowing that the record mustn't be released until the jumps had been well and truly "ironed out".

The first track on Side Two was almost unintelligible because of the jumps — but appeared to be a medium paced song, pleasant enough, and also contributed by Hicks / Horton-Jennings.

Rubber Lucy is like an old Rick Nelson song. It's obvious that composer / singer 'Clarkey' had great fun getting it to sound like the gent in particular and that era in general.

When we came to *Pick Up The Pieces Again* it was of particular interest, for Terry Sylvester had already played it to me earlier in the afternoon. He wrote the song and has included it on his forthcoming solo album. But the two versions are very different.

Terry's was arranged in such a way that even he said the most important part of the record, the climax, was a guitar break by a session man towards the end. On the Hollies' interpretation, Tony had played that same break in such a way that it was less insistent and obtrusive. Thus the overall sound and especially the lyrics were much more prominent. It is an enviable talent in a lead guitarist to be able to play in such a way that he isn't competing for the limelight. That quality of mutual respect must be one of the things that has kept the remaining founder members of the Hollies together for "longer than we care to remember".

Surprise was my first reaction to *Transatlantic Westbound Jet*

— Allan's voice was almost unrecognisable. "I had a bit of a shock myself," Tony admitted, grinning. "You do so much in a studio with echoes, phasing and stuff that you often forget what you've done." The result of that labour is one of the best and most unusual songs on the album.

The last track we played was *Out On The Road*, a song with a moral that tells of a man who puts rock 'n' roll music before everything else, even his woman. "To be successful in this business you often have to do that," was the philosophical comment from Mr Hicks.

To round off the album, *The Air That I Breathe* is the last number. It adds the final touch to a good, complimentary selection of songs that I'd recommend to all lovers of good music and the Hollies. (Polydor 2383 262 £2.35).

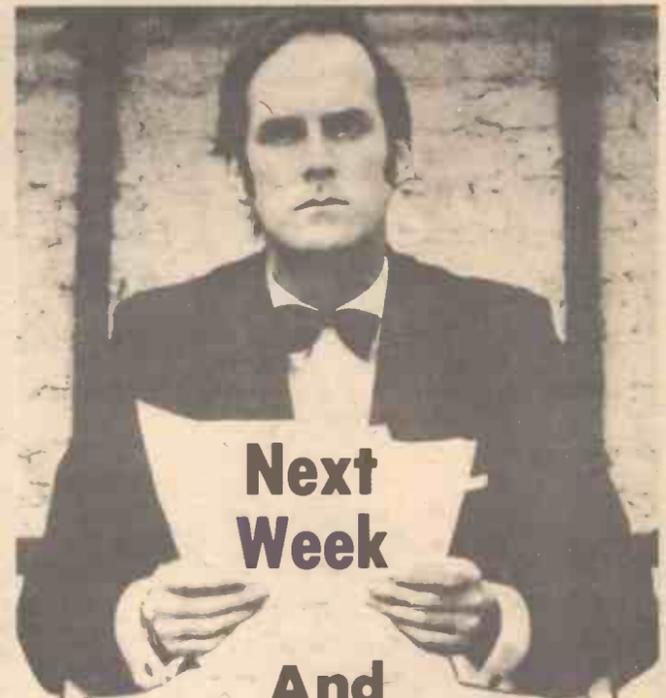
And having dispensed with their latest communal effort, what of Tony's personal ventures?

"I'm almost embarrassed to admit it — it seems to be the trendy thing to do these days — but I've had a studio installed in my house. I suppose when we all stop having hits there'll be a lot of cheap studio time about.

"I have no yearning to make a solo album myself. Basically I don't have that good a voice. The fact that I've only sung about two songs in ten years with the Hollies must prove something!

"I'm going to have a bash at producing. Perhaps even going round the ball-rooms looking for a new David Cassidy or Beatles. But first of all I'll probably do some work with Colin — perhaps we'll make an album. Apart from that, I've nothing much planned outside the group."

As always, the Hollies come first. Listening to their new album and sensing the promise of even better to come, the sacrifice seems worth it.



Next
Week

And
now for the
news . . .

The Meteorological
Office warn that
there will be an
outbreak of

**The
Wombles**
colour posters in
most areas

Here is an
urgent message
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**Monty
Python**

infamy, was last
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the direction of DISC's
offices where he is
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chaos by answering
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MUD SLINGING

WHO does Brian Connolly think he is? Why doesn't he just admit that he's jealous that Teenage Rampage didn't reach No. 1 in the charts? Oh, no! Instead he just slags down Mud.

Mud are here to stay, maybe for a couple of months, or a couple of years, who knows? Certainly NOT Brian Connolly.

Mud may not be musicians, but then nor are Sweet! Mud may not be fantastically good looking, but are any members of Sweet?

Keep up the good work Mud!! Can't wait for the next single! — Sylvie and Sue (Slade Fans), Islington, London N1.

● Phew, we've had dozens of letters like this. Doesn't anybody like Mr Connolly anymore?



Top of the Pops — just kids stuff?

THE BBC should put "Top of the Pops" into a new time slot — Children's Hour. On the show (31/1/74) we were treated to The Wombles singing their theme tune and sporting electric guitars, and the Womble-in-chief showed us his ability by doing a Rod Stewart imitation twirling the microphone stand between his paws.

Now I'm not knocking the Wombles, even though I can't stand them I am sure that the millions of two and three year olds who regularly tune into "TOTP" must have been thrilled. The introduction of Dave Lee Travis as a regular "TOTP" DJ has not helped matters either, I could easily recommend him as a prospective newcomer for "Crackerjack."

PS. congratulations to Stevie Wonder for being the only artist on that edition of "TOTP" not to have mimed. — Julian Wellings (16), "The Conifers", Painshawfield Road, Stocksfield, Northumberland.

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There are six LP vouchers waiting for the best letters on "What I'd most like to do without during the crisis." Don't just sit there reading this — get writing!

Better than "Sgt Pepper"

I APPEAL to all music fans: Please go out and buy Electric Light Orchestra's new album "On the Third Day". You won't regret it. This album just overflows with superb music — a perfect fusion of rock and classical. It's even better than "Sgt Pepper".

Album of the year, group of the year — it makes no difference. This is music at its best. — Kevin Merridew, 25 Sherwoods Rise, Harpenden, Herts.

The 1000 giants of BLACK MUSIC

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This month we start telling you — in a major new series

on the men and

women whose sweat and genius have changed the face of 20th century music. Also: the 20-year

career of Harold Melvin and the Blue Notes... why Barry

White will make '74 his year... Britain's rastafarian supergroup,

the Cimarons... America's hottest

jazzman, Herbie Hancock... blues giant

Albert King... and the Sound Systems, driving

force behind the reggae scene. All this — plus a

giant helping of hot names, hot news, hot reviews. Get up.

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March Issue out now



In your own write

Osmond baby — Puppy Love?

I'VE heard of fans having kittens at the sight of an Osmond — but "baby's" never — perhaps it was just *Puppy Love*.

Really — Captain Kool, is it necessary to humiliate a nice 16-year-old boy like this — your column gets so distasteful at times, that if you're not careful, Mrs Whitehouse and J. Edward Oliver may join forces to do away with you. — "Fresco Fan", (J. E. O. for Prime Minister).

Psst. Stackridge

HAVING heard virtually nothing about Stackridge in the

pop press for the last two years, I'd just like to say on behalf of all we fans: The first two albums were great, the gigs were amazing and "The Man In The Bowler Hat" is brilliant!

So Stackridge, keep thrashing in '74! — G. Walters, 15 Aneurin Way, Sketty Park, Swansea.

Will the World's top guitarist stand up

AS AN ardent pop fan I would like to know who is the World's top GUITARIST and the next three after him. — Dennis Junior, 23 Parbhani Road, Merebank, Durban, Natal, S.A.

● Come on then readers! Who do you rate as top guitarist?



Inside Suzi Q

'If I was to let my feelings out into my body — I'd be the biggest whore in the world'

"Y'KNOW, just before Christmas we got so tired that we almost ground to a halt," explains Suzi Quatro shortly after being awarded another gold disc — for *48 Crash*. Then we had this vacation for a couple of weeks and then we all got back together again. What an improvement there was in the band — and we've been improving with every gig since.

"Everything came so fast last year and now I'm beginning to adjust to it — the work really surprised me, because I never thought there'd be so much of it. But I'll tell you one thing, this year's work schedule is gonna make last year look like peanuts."

I asked Suzi if she felt that there would come a time when she'd cut down on live appearances? Her answer was an emphatic *NO*.

"I want to travel a whole lot more. There's something about me that makes me want to keep moving. At the moment I'm getting restless because we haven't gigged for a few days —

I think it's the only way to maintain interest. The road is like a sickness once you get used to it. I love the pace and excitement it gives you and being so damn tired is a buzz all by itself. I really can't see myself ever stopping completely. I've a feeling that it'll probably kill me in the end."

Sparked by such sincere but strange confessions, I pry a little further into her beliefs.

"I've always had a feeling that I'll die young — it doesn't really worry me, but it does make me kinda restless, because I think that I haven't got very long to do all the things that I wanna do. I suppose it's this

that forces me to live at such a pace.

"But nobody can hold on to life forever, so there's no point in trying to fight it. You know, I've got a briefcase at home full of poems. I want them to be published after I'm dead — not while I'm alive, because they're too personal. I don't show them to anyone, because they wouldn't understand them — they'd probably think I was some kind of nut."

Quatro's quota of sadness is reflected in her flat. It's a tremendously private place, where she likes to sit and think about herself.

"When I'm at home I like to sit and write. I like to look at the old pictures of home and events in my life — I've got an incredible memory. I have an awful lot to say, but it's so private. Suzi Quatro really lives inside a shell

— my genuine feelings towards things are always hidden. I'm a throwback to somebody who lived a long time ago. I've got this feeling that I've lived on earth for a long time. I'm more spiritual than physical. If I was to let my feelings out into my body, then I'd be the biggest whore in the world.

"I try to let the closest people in my life understand what I'm about — but I can only let them see a snatch of me at a time. I don't think I've lost my identity, but I want to say a lot before I die. About four years ago I got terribly involved with Black Magic — so much so, that it almost got me into trouble.

"But I've always believed in God, he's very personal to me. I always say my prayers to him before I go to bed at night. He's my Guardian, just as your God is to you, but I daresay I see

God in a totally different way to you," explains Suzi, concluding to avoid revealing anymore about her innermost self.

Our conversation is interrupted, as usual, by Lennie. It brings us back to her music.

"People are always talking about me — what about the band — we're all one unit," she growls as if annoyed at confessing parts of her private life. "It's about time everybody realised that I'm just one quarter of the Suzi Quatro band.

Lead guitarist Len Tucky is Suzi's right-hand man. Suzi usually writes with Len and over the past few weeks they've built up a considerable stockpile.

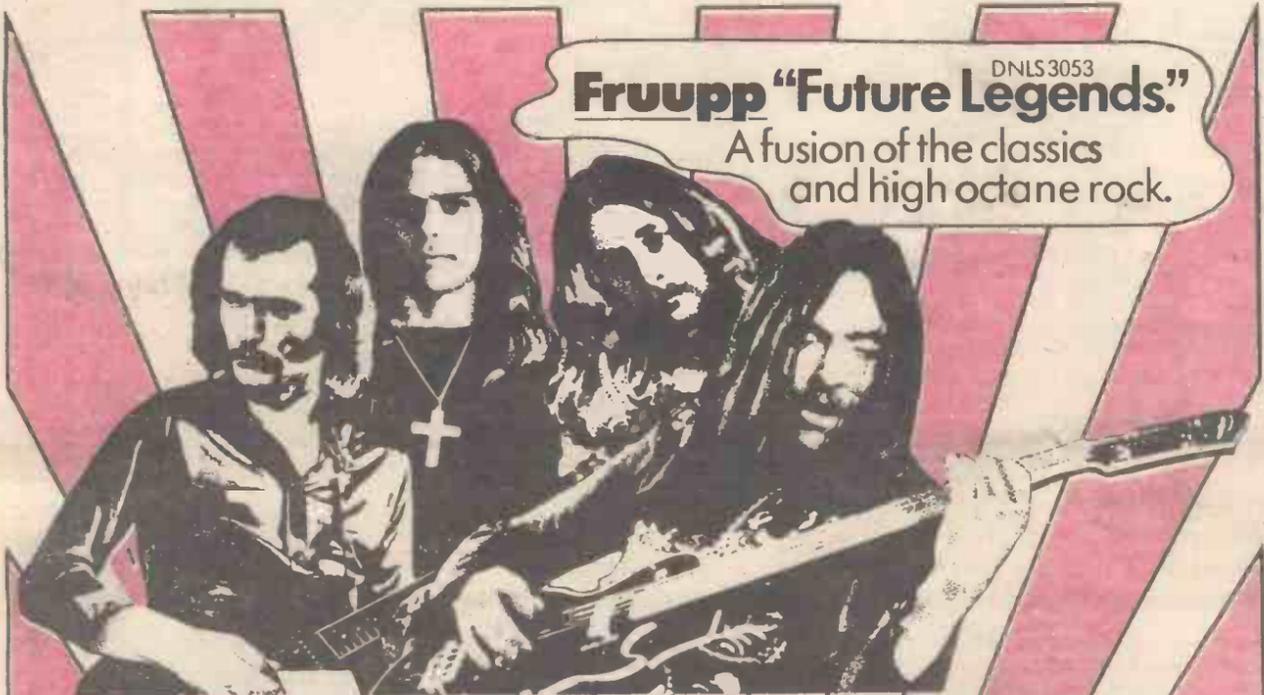
"We're writing a lot closer to singles these days. I'd have loved to have been able to write *Devil Gate Drive*, but at the moment our songs seem to be more suited to albums. I'm more

than content to let Nicky Chinn and Mike Chapman continue writing our singles, because they are representative of the band's music. *48 Crash* is really a Suzi Quatro Band type number," she says.

How has Suzi coped with the adoration often showered on ladies in her position?

"There's a lot of hype in this business and at first I used to believe people when they said how good I was, but now I can judge things a hell of a lot more wisely. I know when I'm lousy and when I'm good. My greatest trouble is that I trust people too much. I guess I'm just a bit of a sucker that way, but I'll always be me because I've waited and expected this to happen to me for a long, long time."

Michael Benton



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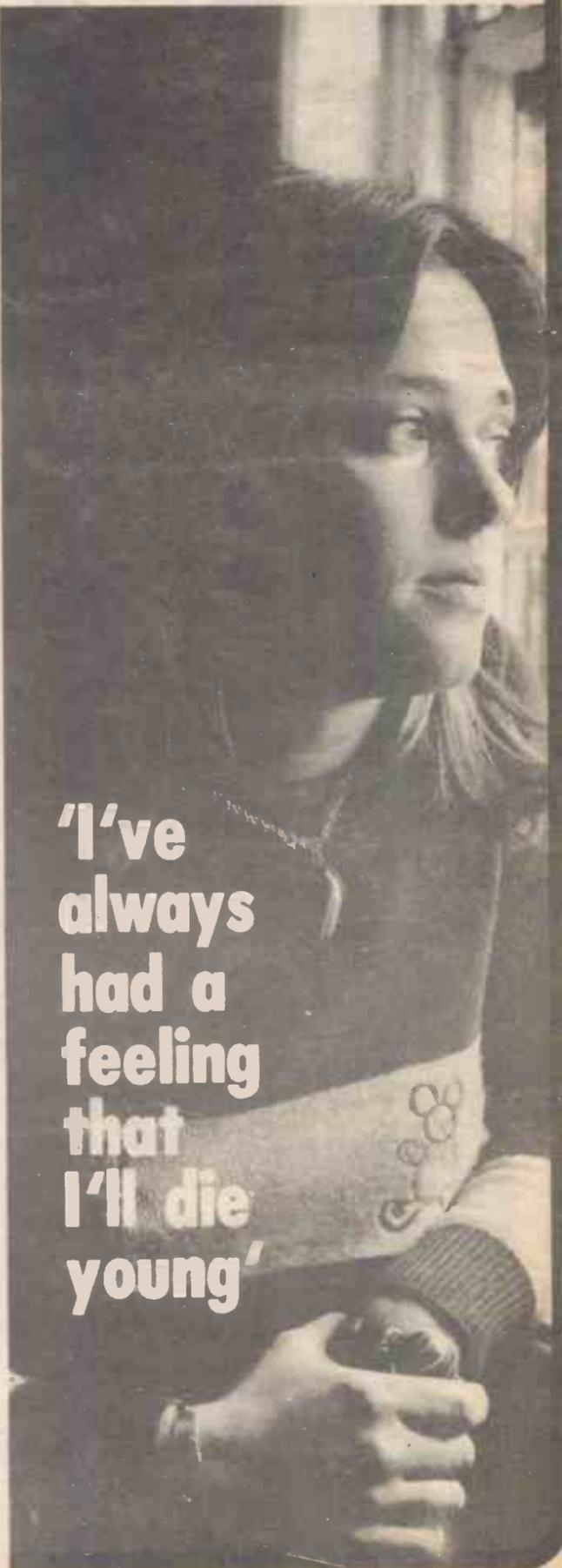
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SUZI: "People are always talking about me — what about the band — we're all one unit."



'I've always had a feeling that I'll die young'