

APRIL 19, 1975

10p WEEKLY

USA 50c

DISC

COOPER: DETROIT SINNER!

ROLLERS
NEW ALBUM



'Where The Stars Are'

THE SAD STATE OF U.K. TOURS

WHO WILL SURVIVE?

By Harry Doherty

BRITISH bands can no longer afford to take their public for granted. Fans, due to the economic recession, the high cost of living and the general shortage of cash, expect performances of the highest standard. If they don't get what they want, musicians will suffer.

New bands, in particular, have been feeling the pinch. The man in the street just isn't willing any more to pay to see unestablished, unknown acts, even if they have hit singles behind them.

Pilot (pictured right) have had their hits but are almost certain to be affected by the present situation. The opinion is that they are still a relatively unknown quantity.

Recognition for Pilot could come first in America, a market more and more British bands are looking to for survival. The band's drummer, Stuart Tosh, said: "Our single, *Magic*, and first album are breaking there now. The feeling is that there is room in the states for another band's music and we could be that band. Our ambition is to get a number one album and single there. That's the ambition of every group now."

Slade have been hit by a setback in popularity. Very few of the gigs on their forthcoming tour have been sold out. Inside, Disc looks at the state of touring in Britain.

● See Page 4

WAKEMAN
DAVID GATES
LITTLE FEAT
DOOBIE BROS.
FRESCO IN COLOUR!



PILOT

▲ INDICATES THIS WEEK'S FASTEST MOVERS

BUBBLERS ARE IN ALPHABETICAL ORDER

teen toons

DISC TOP THIRTY SINGLES

1 (1) BYE BYE BABY Bay City Rollers, Bell	10 (11) THE UGLY DUCKLING Mike Reid, Pye	19 (21) LADY MARMALADE Labelle, Epic	28 (17) IF Telly Savalas, MCA
2 (4) FOX ON THE RUN Sweet, RCA	11 (9) PLAY ME LIKE YOU PLAY YOUR GUITAR Duane Eddy, GTO	20 (18) SKIING IN THE SNOW Wigan's Ovation, Spark	29 (—) THE WAY WE WERE Gladys Knight and the Pips, Buddah
3 (10) LOVE ME, LOVE MY DOG Peter Shelley, Magnet	12 (15) LET ME BE THE ONE Shadows, EMI	21 (—) HOLD ON TO LOVE Peter Skellern, Decca	30 (—) TAKE GOOD CARE OF YOURSELF Three Degrees, Philadelphia
4 (6) SWING YOUR DADDY Jim Gilstrap, Chelsea	13 (8) I CAN DO IT Rubettes, State	22 (23) L.O.V.E. Al Green, London	BUBBLERS
5 (7) FUNKY GIBBON Goodies, Bradleys	14 (25) WITH LOVE AND UNDERSTANDING ▲ Gilbert Becaud, Decca	23 (13) WHAT AM I GOING TO DO WITH YOU Barry White, Twentieth Century	HURT SO GOOD Susan Cadogan, Magnet
6 (5) FANCY PANTS Kenny, RAK	15 (26) LIFE IS A MINESTRONE ▲ 10cc, Mercury	24 (—) DING A DONG Teach-In, Polydor	GET DOWN TONIGHT K.C. and the Sunshine Band, Jayboy
7 (2) THERE'S A WHOLE LOT OF LOVING Guys and Dolls, Magnet	16 (30) THE TEARS I CRIED ▲ The Glitter Band, Bell	25 (—) LOVIN' YOU Minnie Ripperton, Epic	GOOD LOVING GONE BAD Bad Company, Island
8 (3) GIRLS Moments and Whatnauts, All Platinum	17 (16) REACH OUT, I'LL BE THERE ▲ Gloria Gaynor, MGM	26 (—) IF Yin & Yan, EMI	WE'LL FIND OUR DAY Stephanie de Sykes, Bradleys
9 (22) HONEY ▲ Bobby Goldsboro, UA	18 (12) PHILADELPHIA FREEDOM Elton John Band, DJM	27 (14) ONLY YOU CAN Fox, GTO	EXPRESS BT Express, Pye

2p 5p 10p

MAKE SELECTION

PERSONALITY TOP TEN



BETTY WRIGHT
CHOOSES HER CURRENT TOP TEN

- 1 GET DOWN TONIGHT ... KC and the Sunshine Band
- 2 WHERE IS LOVE? ... Betty Wright
- 3 SUPER DUPER LOVE ... Sugar Billy
- 4 FOX ON THE RUN ... Sweet
- 5 LADY MARMALADE ... Labelle
- 6 GIRLS ... Moments and Whatnauts
- 7 LOVER'S EVE ... Isley Brothers
- 8 IT'S A MIRACLE ... Barry Manilow
- 9 FIRE ... Ohio Players
- 10 ONCE YOU GET STARTED ... Rufus

U.S. TOP 20 SINGLES

- 1 (1) **PHILADELPHIA FREEDOM**
Elton John, MCA
- 2 (2) **LOVIN' YOU** ... Minnie Ripperton, Epic
- 3 (8) **SOMEBODY DONE SOMEBODY WRONG**
B. J. Thomas, ABC
- 4 (3) **NO, NO SONG** ... Ringo Starr, Capitol
- 5 (4) **LADY MARMALADE** ... Labelle, Epic
- 6 (10) **CHEVY VAN** ... Sammy Jones, GFC
- 7 (9) **EMMA** ... Hot Chocolate, Big Tree
- 8 (15) **LONG TALL GLASSES** ... Leo Sayer, Warner Bros.
- 9 (12) **WHAT AM I GOING TO DO WITH YOU**
Barry White, Twentieth Century
- 10 (17) **HE DON'T LOVE YOU** ... Tony Orlando & Dawn
- 11 (13) **L.O.V.E.** ... Al Green, Hi
- 12 (14) **SHINING STAR** ... Earth, Wind & Fire, Columbia
- 13 (16) **SUPERNATURAL THING** ... Ben E. King, Atlantic
- 14 (18) **JACKIE BLUE** ... Ozark Mountain Daredevils, A&M
- 15 (19) **I DON'T LIKE TO SLEEP ALONE** ... Paul Anka, UA
- 16 (20) **WALKING IN RHYTHM** ... Blackbyrds, Fantasy
- 17 (—) **HOW LONG** ... Ace, Anchor
- 18 (—) **IT'S A MIRACLE** ... Barry Manilow, Arista
- 19 (5) **POETRY MAN** ... Phoebe Snow, Shelter
- 20 (—) **BEFORE THE NEXT TEARDROP FALLS**
Freddie Fender, Dot

ALBUM TOP THIRTY

- 1 (2) **TWENTY GREATEST HITS**
Tom Jones, Decca
- 2 (8) **BLUE JAYS**
Justin Hayward, John Lodge, Threshold
- 3 (1) **PHYSICAL GRAFFITI** ... Led Zeppelin, Swan Song
- 4 (9) **THE ORIGINAL SOUNDTRACK**
10cc, Mercury
- 5 (4) **THE SHIRLEY BASSEY ALBUM**
Shirley Bassey, UA
- 6 (7) **YOUNG AMERICANS** ... David Bowie, RCA
- 7 (10) **THE BEST YEARS OF OUR LIVES**
Steve Harley and Cockney Rebel, EMI
- 8 (14) **THE MYTHS AND LEGENDS OF KING
ARTHUR AND THE KNIGHTS OF THE
ROUND TABLE** ... Rick Wakeman, A&M
- 9 (—) **STRAIGHT SHOOTER** ... Bad Company, Island
- 10 (15) **THE BEST OF THE STYLISTICS** ... Avco
- 11 (12) **ELTON JOHN'S GREATEST HITS** ... DJM
- 12 (11) **TUBULAR BELLS** ... Mike Oldfield, Virgin
- 13 (12) **BLOOD ON THE TRACKS** ... Bob Dylan, CBS
- 14 (6) **ON THE LEVEL** ... Status Quo, Vertigo
- 15 (3) **CRIME OF THE CENTURY**
Supertramp, A&M
- 16 (5) **AVERAGE WHITE BAND**
Average White Band, Atlantic
- 17 (21) **TOMMY** ... Various Artists, Polydor
- 17 (28) **THERE'S ONE IN EVERY CROWD**
Eric Clapton, RSO
- 19 (16) **SOULED OUT** ... Various Artists, K-Tel
- 20 (19) **ROLLIN'** ... Bay City Rollers, Bell
- 21 (—) **TELLY** ... Telly Savalas, MCA
- 21 (13) **ENGELBERT HUMPERDINCK'S
GREATEST HITS** ... Decca
- 23 (30) **RUBYCON** ... Tangerine Dream, Virgin
- 24 (25) **I'M COMING HOME** ... Johnny Mathis, CBS
- 25 (18) **SINGLES 1969-73** ... Carpenters, A&M
- 26 (27) **SIMON AND GARFUNKEL'S
GREATEST HITS** ... CBS
- 27 (17) **BLACK MUSIC** ... Various Artists, Arcade
- 28 (20) **ROCK 'N' ROLL** ... John Lennon, Apple
- 29 (—) **YESTERDAYS** ... Yes, Atlantic
- 30 (—) **IAN HUNTER** ... Ian Hunter, CBS

SOUL TEN

- 1 (—) **SOUL WALKING** ... Whatnauts, All Platinum
- 2 (6) **STOP ON BY** ... Rufus
- 3 (1) **TAKE GOOD CARE OF YOURSELF**
The Three Degrees, Philly
- 4 (2) **SWING YOUR DADDY** ... Jim Gilstrap, Chelsea
- 5 (5) **LADY MARMALADE** ... Labelle, CBS
- 6 (—) **WHERE IS THE LOVE** ... Betty Wright, RCA
- 7 (10) **GET DOWN TONIGHT**
KC and The Sunshine Band, Jayboy
- 8 (—) **LOVING YOU** ... Minnie Ripperton, Epic
- 9 (3) **GIRLS** ... Moments and Whatnauts, All Platinum
- 10 (—) **I FEEL SACTIFIED**
The Commodores, Tamla Motown

U.S. ALBUM TOP 20

- 1 (1) **PHYSICAL GRAFFITI**
Led Zeppelin, Atlantic
- 2 (2) **HAVE YOU EVER BEEN MELLOW**
Olivia Newton-John, MCA
- 3 (3) **AN EVENING WITH JOHN DENVER**
John Denver, RCA
- 4 (18) **CHICAGO VIII** ... Chicago, Columbia
- 5 (9) **THAT'S THE WAY OF THE WORLD**
Earth, Wind and Fire, Columbia
- 6 (7) **FOR EARTH BELOW**
Robin Trower, Chrysalis
- 7 (6) **ROCK 'N' ROLL** ... John Lennon, Apple
- 8 (13) **CRASH LANDING**
Jimi Hendrix, Warner Bros
- 9 (10) **YOUNG AMERICANS** ... David Bowie, RCA
- 10 (14) **AUTOBAHN** ... Kraftwerk, Vertigo
- 11 (—) **BLUE JAYS**
Justin Hayward & John Lodge, Threshold
- 12 (11) **COLD ON THE SHOULDER**
Gordon Lightfoot, Reprise
- 13 (15) **SONG FOR YOU**
Temptations, Tamla Motown
- 14 (4) **PERFECT ANGEL** ... Minnie Ripperton, Epic
- 15 (5) **BLOOD ON THE TRACKS** ... Bob-Dylan, CBS
- 16 (20) **FUNNY LADY** ... Soundtrack, Arista
- 17 (19) **WELCOME TO MY NIGHTMARE**
Alice Cooper, Atlantic
- 18 (—) **TOMMY** ... Soundtrack, Polydor
- 19 (—) **YESTERDAY** ... Yes, Atlantic
- 20 (8) **PHOEBE SHOW** ... Shelter

DISC NEWS

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STONES: WOODY JOINS FOR STONES U.S. TOUR



FACES guitarist Ronnie Wood will join the Rolling Stones for a tour of North and South America. Sources close to both bands stressed that the situation is not regarded as permanent at this time. The official statement issued on behalf of the Rolling Stones, read: It was confirmed today by Mick Jagger that Ronnie Wood of the Faces is joining the Rolling Stones for a forthcoming tour of North and South America. At the moment, he is not joining on a permanent basis.

A spokesman for the Faces also denied that Wood was to be the long sought replacement for Mick Taylor, who left the Stones in December. "Ronnie is not joining them permanently. All members of the Faces were involved on solo projects and it just so happened that Ronnie was free at the time and would

enjoy playing with the Stones. The Faces have a U.S. tour coming in the autumn and a UK tour near the end of the year."

Keith Richard, of the Stones, was recently involved with Ronnie Wood's solo concerts at London's Kilburn State Theatre.

SLADE- LAST TOUR?

SLADE have announced that their forthcoming nationwide British tour will be their last in this country for at least two years. The band are to concentrate on the American market. The next album release from the band will be a "live" recording from the tour, which starts in Bournemouth next week.

Chas Chandler, Slade's manager, told Disc that the band made the decision to



cut appearances in Britain because they had been working so much here. "We have got to get work done outside the country," he said. A lot more work is also to be put into recording.

The time during the absence from home will be

spent trying to break the American market. In the meantime, Slade fans will have to be content with records. "It's silly to think that we are deserting our fans here," Chandler added. "Every band has to concentrate on other markets."

DEATH STRIKES ROLLERS SHOW

A MANCHESTER Police sergeant died last Wednesday (9th) during a rush by Bay City Roller fans outside Granada Television studios, where the BCR's were undertaking recording of their "Shang-A-Lang" TV programme.

WALSH FOR WEMBLEY



As reported exclusively in DISC two weeks back Elton John is appearing at Wembley on June 21. Two more acts have been booked for the gig. They are Rufus and Joe Walsh. This brings the number of support bands to five.

Tickets are not available yet but details will be published soon.

Police sergeant Dennis Williams, aged 40, attempted to prevent fans from rushing a police van leaving a side entrance, and suffered a fatal heart attack during the scuffle. The van was taking the show's guest star, Cliff Richard, out of the studios and not the Rollers as fans suspected.

"The boys were still inside," said a spokesman for the Rollers, "The policeman tried to hold the kids back and suffered the attack. He also fell and cut his head, but this would not have caused his death."

Rumours that the officer was attacked or hit by the vehicle were discounted. Manchester City Police issued a statement following the post-mortem, which confirmed the cause of death being due to heart attack.

It is reported that the Rollers have offered to aid the dead policeman's family by holding a benefit concert. Sergeant Williams leaves a wife and two daughters.

SPLINTER SPLIT TO U.S.

SPLINTER left for the States this week to record their second album with George Harrison. Apart from producing, it is expected that Harrison will once more play on the album.

The new album should be out by late summer. Five weeks will be spent in the studio. Among the musicians taking part in the sessions will be Jim Keltner, Willie Weeks and Billy Preston.



THREE DEGREES MINI-TOUR

Three Degrees return to Britain on April 7 to start a mini-tour. The dates are: London, Hammersmith Odeon (April 25), Dunstable, California Ballroom (26), Southport Theatre (27), Manchester Broadway Club (May 4-10), Sheffield, Club Fiesta (11-24), Stockton, Club Fiesta (25-31), London, Albert Hall (June 11), Liverpool, Shakespeare Club (15-21), Southend, Talk Of The Town (22-28), and Eastbourne, Kings Country Club (29).

BARRY WHITE CONCERTS

Barry White is to come to Britain to appear at two gigs. They are: London, Royal Albert Hall, May 12 and Manchester Belle Vue, May 13. These two dates are the only ones that are planned at the moment, apparently due to the prohibitive costs of him bringing his approximately 60 strong entourage. This band of musicians and assistants includes his 45 piece orchestra and the Love Unlimited girl vocal troupe.

The price of tickets for both concerts is £6, £4, £3, £2 and £1. The box-office at both theatres are open now.

News Extra

Robert Wyatt's new album "Ruth Is Stranger Than Richard" is released by Virgin on May 25.

On the record Wyatt (vocals, keyboards, percussion) is accompanied by Bill MacCormick (bass), Laurie Allan (drums), Gary Windo and George Khan (saxophones) and Eno (assorted devices).

PILOT have a new album coming out on April 25. Titled "Second Flight", its release coincides with the beginning of their British Tour starting at Newcastle City Hall on April 27. NUCLEUS are to appear at London's Roundhouse on April 24. This gig is to present material from their new album "Kaleidoscope of Rainbows" which is released on April 25. In October a newly formed NUCLEUS will start a College tour of Britain; details nearer the time. LOVE and ARTHUR LEE are back in Britain to start another tour on May 3. This mini tour starts at Southampton University (May 3), Bristol Colston Hall (4), Stoke Victoria Hall (5), Manchester Free Trade Hall (6), Sheffield City Hall (12), London Lyceum (15), Leeds Town Hall (16), Leicester University (17). JACK BRUCE and his band - MICK TAYLOR, CARLA BLEY, RONNI LEAHY and drummer BRUCE GARRY leave our shores on April 20 to begin a tour of Europe. They return at the end of May and it is hoped that they will perform some gigs in Britain.

GENESIS have a new single being released on Friday, April 18. It is a re-mixed version of *The Carpet Crawlers*, which is on their double album "The Lamb Lies Down On Broadway". It is backed with a live recording of *The Waiting Room*, made in the States during their last tour.

TWO MORE ZEP SHOWS

LED ZEPPELIN are to play two more dates at London's Earls Court. The dates, May 17 and 18, have been set up because of the great demand for tickets for the May 23/24/25 gigs. The postal ticket demand for the first arranged gigs stood at 3-1 (ie for every ticket available there were three applications).

The promoters Mel Bush and Peter Grant felt that it was necessary to stage the extra gigs so that as many fans as possible could see the band, who are now reckoned to be the biggest in stature in the world.

All the ticket applications that were not accepted last time had been sent back. Therefore applications are requested in the same way as before.

This means that an audi-

GLITTER GIG

GARY GLITTER joined the Glitter Band on stage at Leas Cliff Hall, Folkestone, on Sunday night to sing one number, *I'm A Wanderer*. Gary's surprise appearance was his answer to rumours that he was splitting completely from his band.

HEEP SOLO L.P.

DAVID BYROM, lead singer with Uriah Heep, is about to start recording a solo album. Tentatively titled, "Take No Prisoners", the album is set for late summer release on the Bronze label.

ence of approximately 85,000 will see the group. There will probably be complaints over this latest development as the band will not be playing any venues other than London

OSMONDS FOR LONDON SHOW



The Osmonds are set for two appearances at London's Earls Court Exhibition Hall in May. The dates are May 28/29 and the shows begin at 7pm.

Postal, ticket applications may now be sent, but the box-office itself will open on May 3. Ticket prices are £2.50, £2.00, £1.50 and £1.00. Applications should be sent by cheque or postal order, including a stamped ad-

dressed envelope and posted to: Osmonds Booking Office, Earls Court, Exhibition Building, Warwick Road, London SW5.

For security reasons any one under 14 must be accompanied by an adult.

radio and t.v. with Beverley Legge

FOR all you soul fans out there, why not tune into Radio London (206 metres) on Saturday 19 and every Saturday after that as Robbie Vincent will be having an hour of soul on his programme, from 1 pm to 2 pm. Whilst we're with Radio London you can't miss the programme on Tuesday, April 22, at 11 am as one of the staff of DISC will be talking about life as a "high-powered Rock journalist" - heavy stuff.

Saturday Scene, (ITV 9.45 am, April 19) features Cliff Richard and The Lone Ranger with Tonto. In the afternoon of the same day is another of the successful "Saturday Scene Roadshows" from the Wimbledon Theatre with some special surprise guests.

Ann Murray "In Concert" on April 19 features of course Anne Murray. This Canadian pop star who has her own distinctive smooth style will also be appearing on The Glen Campbell Music Show in the near future, Glenn's guest on the first show is Jim Webb, who composed many of his hits like *Galveston* and *Wichita Linesman*. (BBC 2, April 20.)



SALLY'S SCENE

HELLO AGAIN! Well last week I dutifully reported an account of a press-up competition which took place at Heathrow Airport between Rob Davies, who was acting as Mud's representative and Harvey Ellison, who was pressing up for the Glitter Band.

Faithful readers will remember that Rob claimed an easy win. Well, folks, the war is on! When I mentioned this to the Glitter Band after we'd done the show on Saturday, Harvey, with a look of amazement on his face said: "He didn't tell you that — not actually on the show?!" to which Pete added: "Harvey can easily beat Rob; in fact, Harvey would win even if he was only doing press-ups on one hand!"

I must tell you here and now, just in case you were in any doubt, that Mud and The Glitter Band are extremely good friends. Harvey went on to suggest: "Look why not arrange a competition between us on Saturday Scene and then you can judge for yourself." Now that idea really appeals to me — I've got to find out who's telling the truth! Any more developments on this matter I shall report to you immediately!!

But back to the show, which wasn't exactly without problems; in fact, it was without The Glitter Band for half of it! The boys had got delayed so I did the first two spots on my own, and took the opportunity to read out some extra requests. During this time we'd managed to contact Stephanie de Sykes and persuaded her to come over and see us. Having explained the situation to Stephanie I asked her if she'd ever had any similar experiences.

She told me that one incident she remembered very well was when she was supposed to hand out Christmas pudding and do an interview on Tony Blackburn's show; not having met him before Stephanie was eager to make a good impression. However she got stuck in heavy traffic — thus causing her to be late; and to make matters worse when she switched on the radio all she could hear was Tony Blackburn announcing that his special guest Stephanie de Sykes should be arriving in a minute.

Poor Stephanie, knowing there wasn't a hope in heaven of arriving on time burst into tears, but a policeman, obviously eager to rescue a damsel in distress, went over to her, calmed her down, and very kindly offered to ring Tony for her to confirm that she was on her way.

I really sympathised with Stephanie over that; there's nothing more frustrating than being delayed through no fault of your own, and having no power to do anything about it.

Actually Stephanie and I had met the day before at a reception, but I don't want to give away any secrets about that as you'll be reading the full story in Disc soon! I don't know — all these secrets I'm supposed to keep! People have been ringing me up all week, asking me who's appearing on our Roadshow this week, but once again I have to stay silent. What I will tell you, though, is that the person this aforementioned reception was held for will be a guest. How's that for an obscure clue?!

Now back to The Glitter Band. Unfortunately, Pete, Tony and Harvey (that well known press-up champ!) didn't arrive in time to appear on the show, so I just chatted to John and Gerry.

After their profuse apologies, I congratulated the boys on yet another hit record, and asked them if after such a lot of hits (I've lost count just exactly how many) it was still as exciting. Gerry assured me that every one was very thrilling and they still got as concerned as ever over each new record. Well, as the saying goes "It's tough getting to the top, but it's even tougher staying there."

The Glitter Band are in the middle of a British tour — hence their delay on Saturday. Last week I chatted to Mud about the advantages and disadvantages of being on the road and Dave told me that sometimes they have rather a lot of time to kill and nowhere else to kill it other than their hotel. He added that to pass the time they were accustomed to sitting down for three course meals, sometimes twice a day.

I asked John if this was something The Glitter Band did as well. He told me that they did indeed eat quite a lot (I should think they'd need to the amount of energy they must use up). Pete and Tony, apparently play cards and snooker to pass the time, and according to Gerry he and John spend a lot of time sleeping. That just leaves Harvey who I presume is too busy practising his press-ups to think of anything else!

Joking apart John and Gerry spend lots of time successfully writing — in fact Gerry has been involved in writing Gary's next single "Love Like You and Me" which is due for release on April 25, and yet another hit from the Glitter stable, I presume.

Some of you may have seen Ronnie Laine on London Bridge on Saturday. I wish you could all have been present at the conversation later that day. He had a whole group of us in fits of laughter as he recounted the story of the birth of his son. Apparently he was very worried about it all so he decided to read aloud to his wife while she was in labour to take his mind off it.

He chose to read "Rip Van Winkle" but was so nervous he couldn't get any of the words out. Eventually, his wife said "Ronnie, for goodness sake, give me the book," and then she read aloud to him! Ronnie said he couldn't possibly go through it again!

ARE TOURING BANDS IN BRITAIN ON THE ROAD TO RUIN?

HARRY DOHERTY INVESTIGATES

The time when the romantic image of touring was the lifeblood of every band has long past. Perhaps it was true in the golden days of the glorious sixties but, as the grim seventies progress, the image has become little more than a myth.

Few groups nowadays, unless very much established, tour for the love of being on the road. Young groups are out to make whatever meagre earnings they can while, for recognised bands, the basic idea is though the tour itself may not yield a profit, the feedback in terms of album sales will make up for the loss.

This is particularly true when have been on the road in this one considers the bands that country recently: Cockney

Pilot — trying to break.



Slade — struggling.



Rebel ("The Best Years Of Our Lives"), 10CC ("The Original Soundtrack"), Hunter-Ronson ("Ian Hunter") and so on. Bands preparing to tour soon include Pilot ("Second Flight"), Slade ("Slade In Flame") and the Bay City Rollers ("Once Upon A Star").

Lesser known bands really suffer. On most occasions, established bands will sell out tours or, at least, have a ready made market to play to. New bands haven't and fans won't risk wasting money these days.

The days when a band earned the bulk of its money on stage have gone. Many artists complain that they lose by touring here. Costs are high. Competition, or rivalry, between bands to win acclaim for putting on the best show, is keen, so thousands of pounds have to be put aside for lighting, sound equipment and whatever other special features they require.

The bigger a reputation is, the more dynamic the accompanying stage set. And that costs an awful lot of money. Very few bands walk on stage now, plug in and play. Audiences want a show. They demand a spectacle.

The lucrative American market is gradually snatching our most promising discoveries. The States have raced ahead of us. A few years ago we were on level pegging, but things across the water have progressed way ahead of us. Britain still produces quality bands, America imports them. When bands can play to audiences averaging 30,000, it's easy to see why patriotism is thrown out the window.

Tours here aren't as successful as they used to be. In some cases, this would appear to be due to public apathy, and to the economic recession here. Very few tours are now selling out in advance. It's taking a lot to persuade fans to part with their money.

The recent Rak package tour is a

prime example. Three fairly well known bands — Suzi Quatro, Cozy Powell's Hammer and Arrows — were presented. Ticket prices were reasonable yet the tour was what can only be described as a flop. The public just wasn't interested. Mud were another pop band who couldn't have been pleased with turn-outs on their last tour.

Some pop bands have seen that there is a bit of security in the cabaret club circuit. People like Alvin Stardust, whose ballroom and concert appearances have been relatively unsuccessful, Mud, Showaddywaddy and the Hollies, have sought asylum in the safe territory of one-week stints.

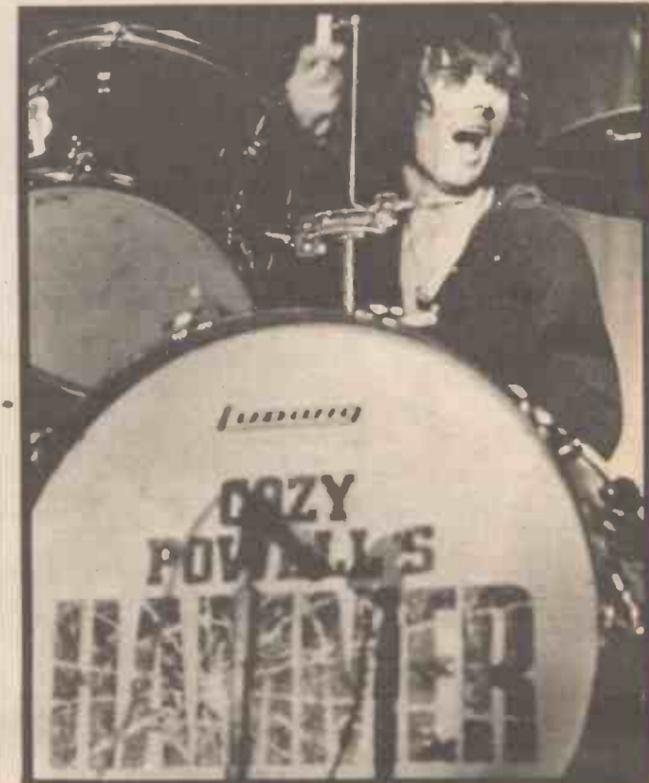
Two relatively successful bands are Pilot and Slade. Both have had big hits and Pilot, in particular, are being tipped to do amazing things in the future. Both are also preparing to commence tours.

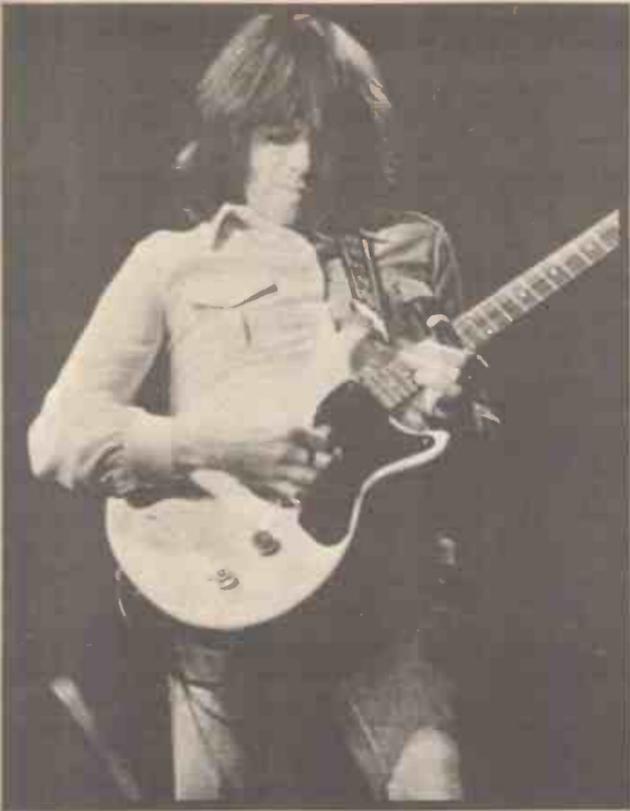
At the moment it seems that Pilot's tour may not be the success people hoped it would be, despite the fact that their last single, *January* was a number one and the latest, *Call Mr Round*, is heading in the same direction. The problem is that they are not yet established as a "live" band and have done nothing concrete in the eyes of the punter. The result is that many are not willing to risk a couple of quid on a gig that they might not enjoy. Pilot might be (and in my view, are) one of the best bands around but they haven't proved it yet. It'll be interesting to see the tour results.

Slade, on the other hand, are a different kettle of fish. They are well established but, quite frankly, are struggling in the present climate. Many gigs on their upcoming nationwide tour have not sold out, something that the band can't possibly be happy about and they have announced the tour will be their last for at least two years (see page 3).

The tour opens at Bournemouth Winter Gardens next week. The box office there reported that "there are plenty of seats left." The gig at the band's home town in Wolverhampton

Cozy Powell





10cc — plugging their album.

ton was one that should have sold out. It hasn't and many tickets remain on the shelf. Seats are also available at important venues like Glasgow Apollo and London's New Victoria Theatre, where Slade play two gigs at each. Tickets are still available for all shows.

This is not to say that the shows won't sell out. The trend is that many tickets have been selling in the days approaching the performance and on the day itself, but that is hardly a good excuse for a band of Slade's calibre. They have been surrounded by tons of publicity recently, all of it concerning their film "Flame". The interest caused by the film alone should have ensured an instant sell-out tour. It hasn't. The band's last single, *How Does It Feel*, wasn't a big hit. All of this goes to indicate a serious decline of interest in Slade. The overall touring situation hasn't helped but it could be, as many critics have been forecasting for some time, that these heroes are on the way out.

In general, trends in touring are changing with the ever-varying economic situation. I spoke to four people with different interests in tours for their views: a top promoter, a Corporation Entertainment's Manager, the manager of a venue and a university social secretary.

All were unanimous in their views that people now think twice before going to gigs. Punters are not so willing to part with money. A few said that it was now harder to sell acts to fans and not many acts could sell-out tours instantly.

John and Tony Smith and Harvey Goldsmith's organisation is one of the biggest in Britain. Recently, they were responsible for the Hunter-Ronson tour and they are now preparing plans for the Yes British tour which will include gigs at two football stadiums, Queen's Park Rangers' Loftus Road ground in Shepherd's Bush and Stoke City's ground.

A spokesman talked about some

of the problems of promoting concerts at this time.

"We have found that ever since last year's three-day week, very few tours have been selling out. Overnight sensations like the Bay City Rollers will sell out in one day and bands like Yes and Genesis, who are well established, will sell out. But a lot of other bands are suffering.

"We're finding that kids are holding on to money. Door sales of tickets are becoming bigger and bigger. Eighteen months ago, you'd be lucky to take £100 at a door. Now it's commonplace to lift £600 or £700.

"Because of this change, we've had to attack the market in different ways. It's no good now just putting advertisements in music papers. We have to go for regional promotion, run local competitions through local radio stations and newspapers. There is a lot of co-ordination now that promoters never had to go through before. We have to make sure that we keep in touch with university social sees and keep channelling them information to keep interest alive.

"The state of the business is that the country doesn't have any money so the kids don't have any money. We've got to be very careful now where we put bands. Frankly, the markets have to be safe. We have to make sure that we do a more concentrated promotion job than ever before.

"It takes much more to sell a show to the public than it ever has and the profits are less, all the hall expenses keep going up. Groups have higher expenses. It costs a lot more to advertise.

"During any depression, entertainment will survive. The people who are suffering are the first time around bands. Young bands who are just building up their following, who have been trying to do that for some time. Business for them is dropping.

"Although I think that pop will always do well, it's hard to say what



Harley — doing fine.

the demand on the road is for it. The Suzi Quatro tour is a classic example. As much as I think pop is a strong force, there are about five acts in the top ten that couldn't sell a hundred seats in London. It's the same with reggae.

"The position with a kid is that he has £2 in his pocket. There are four concerts he can go to. Maybe one of those is a good American act. He'll think 'can I see that band here in the next year?' If he can't, he'll take the chance to see them now.

"Punters are a lot more selective now than they've ever been. They're holding on to their money and not all of them are being satisfied. When they are not satisfied, they complain.

"A lot of bands tour now to sell a record. If they're lucky, the tour might break even. Emerson, Lake and Palmer feel strongly about their fans and give a spectacular event. Then everybody goes out and buys their albums. Bands today tour for a purpose. The release of an album has to tie in with a tour. Yes are another example. If they are going to go out and do a tour before their album comes out, nobody will know what they are playing. So they release the album and the kids know what they are playing. Groups that just do 'live' gigs without records don't always give value for money."

Promoters take a lot more care in preparations for tours. The organisation we talked to conducts surveys frequently in an effort to assess what demands are. The fans are the most important people of all, especially today.

"There always will be bands who won't make it on tours. Everything comes out in the wash on a tour. If the public wants it, they'll go and see an act. If they don't, they just won't bother."

Bob Bruce is the Entertainment's Manager at Gravesend Corporation. The gig there can be described best as a second division venue, never really getting the big acts but every so often they'll have something big to sell out. But they depend on the younger bands who are on the way up. Bruce caters for quite a tiny community but even there, kids are ensuring that money isn't wasted.

"About a year ago, kids around here would have come along to see anybody," he said. "It didn't matter to them as long as they got out for the night but now they are not quite so prepared to see just anybody. They pay money to see the right product. If they don't like the band, they won't bother. Once they'd have come to see anybody just because they liked the place here. Now they think about what they are doing."

The change in attitude of the kids has given them a bigger say in what goes on. Mr Bruce now consults them about what bands they want and it works. That system would hardly work on a large scale, though.

Mr H. Morris has been manager of Birmingham Civic Hall for many years. He's seen a lot of changes. He feels that fans now expect a much higher standard from bands than at any stage in the past. But he also feels that a lot of bands are reaching that standard.

"Bands are definitely making every effort to put on better shows," he told me. "There is a very great tendency towards providing extra gimmicks for audiences and it's something that I think should be applauded. The result is that name acts are taking better money because people are prepared to pay more to see them. But it's down the



Genesis and Yes — safe bets.



street to new people who are entering the scene. They are definitely catching the cold end of it."

He also noticed what he called "the terrible trend" in recent months of people not buying advance tickets. This could have been partially due to the Birmingham bombs, but he found that it was a general thing. People preferred to buy tickets in the last 48 hours whereas before there used to be steady flow of advance sales.

Universities have always been a good market for bands and, apparently, will continue to be. The universities with large capacity halls are moving more and more in on the big fish. Big acts are starting to play universities again. But there are still colleges that must stay content with the small fry.

Terry Coles is social sec at Exeter University, one of the biggest universities in Britain, with a concert hall capacity of 2,000. They are

lucky in that they have no town venue to compete with and rely a lot on the local population to boost the ticket sales. Most universities haven't got this valuable added bonus.

Universities would appear not to be feeling the economic pinch. Last year, at this time, ticket sales dropped for gigs. This year it has gone in the opposite direction. Reason is that grants have increased so there is more money available.

Exeter gigs operate on a self-help basis, where many other universities rely on a subsidy scheme. It's all a matter of balance and, to date, it has worked well. They have also managed to keep prices down to a low point — the average admission price is about £1, compared to the £1.50-£2 range in the theatres. And Exeter has managed this with bands like 10CC, Hunter-Ronson etc. An all-time low of 50 pence was charged for John Entwistle's Ox.

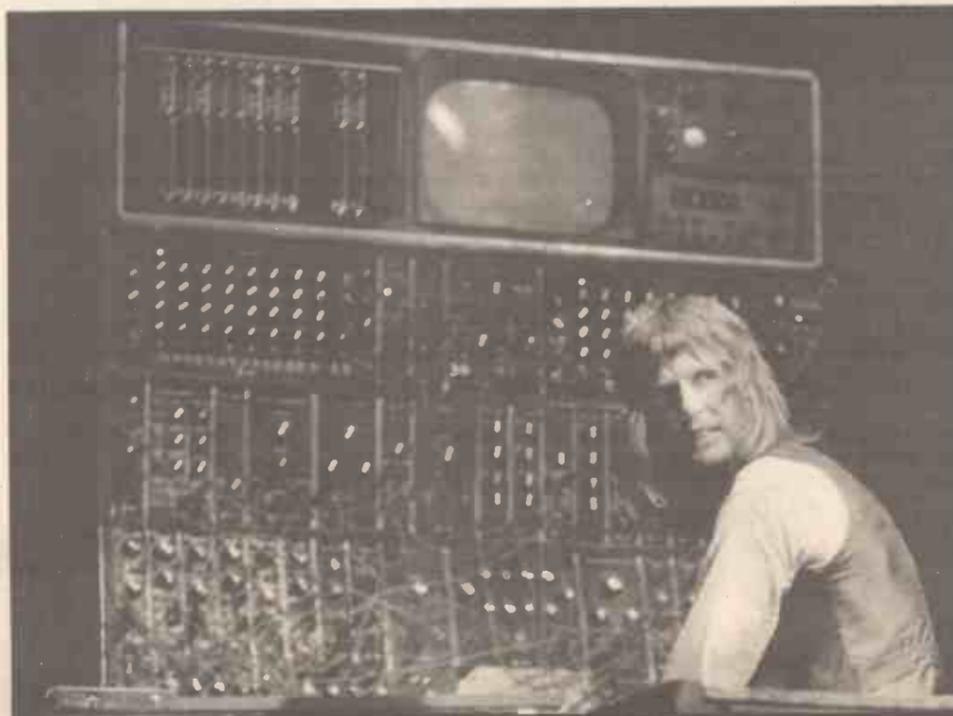
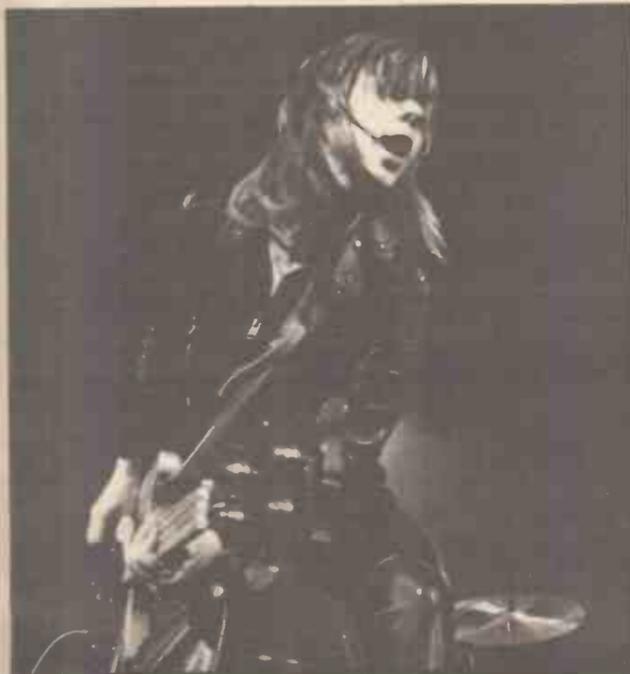
"Over the last year," Coles said, "we've sold out seven times out of ten. The response has been really good. But then Exeter is in the middle of a few big towns like Plymouth and Taunton. I hope we appear to promote as any professional promoter would promote."

So the universities circuit looks a safe area for bands to play. But bigger bands need bigger venues and more money. Ticket prices have stayed fairly static in Britain but they are double in the States. All of which makes it the place to be.

Until the economic situation eases, no band can afford to relax. New bands are going to find it hard for a few years. But one good thing has come out of it all — the public is particular about what it wants and is starting to get its way. That alone is bound to keep our stars on their toes.

HARRY DOHERTY

Suzi Quatro



So, it looks like it's back to watching TV.

Olivia Newton John



Have You Never Been Mellow

EMC 3069

Olivia Newton-John's new album, produced by John Farrar of the Shadows, brings together 12 beautiful songs by such writers as John Denver, Rick Nelson, Albert Hammond, John Farrar,

Hank Marvin and Bruce Welch.

The title track, "Have You Never Been Mellow," is Olivia's latest single on EMI 2271 —already a No.1 smash hit in the USA.

Olivia has never been mellow.



Available on Tape

THE AMBITIONS OF ALICE I'LL TAKE PRESIDENT FORD FOR A FEW BUCKS!

BEVERLEY
LEGGE
IN DETROIT

THERE are two sorts of people who live in America. Those who can be described as sane and those who like living in Detroit. Alice Cooper definitely belongs to the sane category. At the age of seven he and his family moved out to seek safer territory.

Despite this early exodus, Alice still retains an enormous amount of respect for his birthplace, which is no doubt one of the reasons he enjoys returning every so often to play a gig there.

Last Saturday he and Suzi Quatro, another ex-Detroit citizen turned up at the local hockey stadium and played to 16,000 or so of their former neighbours. Needless to say both acts were greeted with unrestrained hysteria.

After the gig in his hotel room, Alice had this to say:

"Detroit is the home of rock 'n roll. It's the best audience in the world, that's why I like playing here so much. No other town appreciates rock like they do."

However attractive Detroit may seem to a rock musician, there are plenty of reasons why non-musicians should want to leave as quickly as possible. Right now unemployment is massive, while the murder rate continues to be terrifyingly high. If you wanna survive in Motown, you double lock your doors at night, bar all windows and never, never walk the streets after dusk.

In view of this, Alice's departure from the city to the relative tranquility of the West Coast is perfectly understandable.

"I was born out here but it got a little boring after a while so we moved away from the area. Life is much easier in Los Angeles."

Alice's attitude to the violence in Detroit is one of casual acceptance. He's well aware of the city's high homicide rate but he doesn't let it worry him.

"As long as I can remember Detroit has always been like this. If you live here, that's the price you must pay."

Without doubt Detroit is the breeding ground for some pretty rugged individuals. Over the years it's produced its share of both criminals and celebrities. Alice believes that it also produced a very special type of rock listener.

"They're all connoisseurs. They've seen everything and everybody in the world. The Detroit audience is a tough audience, very much like the Scottish audience, they're both very high key." Alice believes that he has firmly established his reputation, even with these tough audiences. "When Alice

comes to town they know the circus has come. It's more than a concert for them, it's an event. They know they're going to see this enormous explosion on stage."

It's always easy for an artist to come out with such grandiose descriptions of his performance on stage. However, in Alice's case the description is totally justifiable. Those who have seen his earlier shows reckon the new production is somewhat less gory than usual. But no matter what the critics might say, "Welcome To My Nightmare" is a masterpiece of visual rock. Once again Cooper has shown himself to be rock 'n roll's most efficient theatrician. His talent for being tastefully tasteless is impressive. Whether he is dancing round his own gravestone, decapitating a 10ft monster, or simply sing-



Alice at Showtime; that's no butter knife he's got there . . .

ing a lovesong to a corpse, our Alice has lost none of his old charm.

Inevitably when you build your stage act around such horrific activities, you find yourself the victim of nasty rumours. The (fourth) idea that Alice kills chickens on stage has been with him for some time. Recently he acquired a new rumour, namely skinning cats alive. Once again this idea is false, nevertheless, it will doubtlessly pursue him to the end

of his days. Sometimes, however, the rumours are less horrific. "The other day I heard I was really Captain Kangaroo's son."

Who is Captain Kangaroo?

"He is a new American idol. He's got a kiddies show in the morning which I watch every day. I think people will believe what they want to, and obviously a lot of people want me to be this guy." But would Alice want to be Captain Kangaroo's son? "No, not at all." Plain Detroit city is all very well, but far more important is when does he intend bringing his new show to Britain.

"I would like to play England in the summer so we can play an outdoor concert. The indoor dates in England are just too small. I would like to get 30-40,000 people in something like a football ground because then you can work with much more ambitious things like fireworks . . . and camels, and elephants, we'll bring a zoo into the show. It would be the best thing you'd ever seen." If for some reason you miss this concert, there's one other way of catching a glimpse of Alice performing his new album.

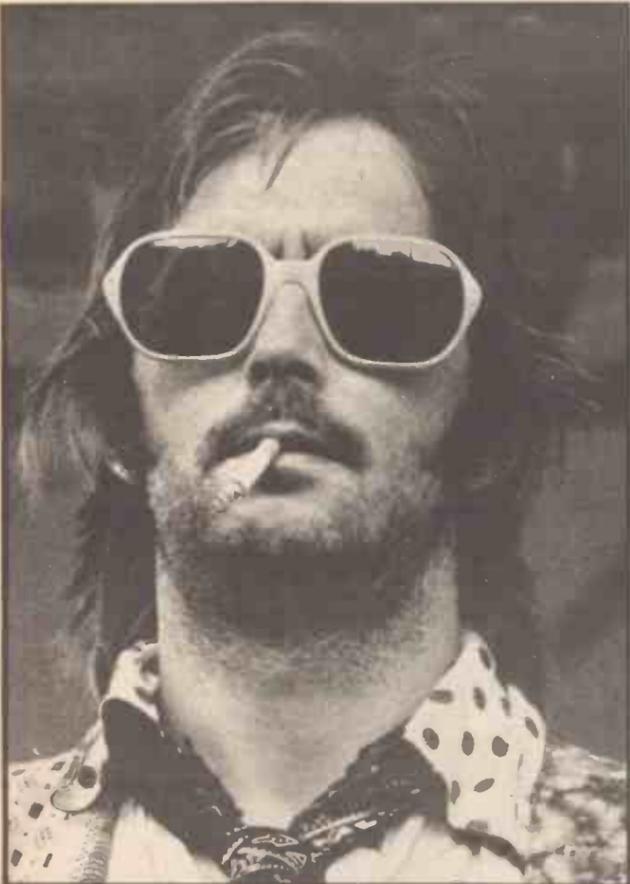
Last week he just finished putting touches to a TV special, based upon "Welcome To My Nightmare". Although the show won't follow the same format of the "live" act, it will contain the same songs and feature the ubiquitous Vincent Price. At this stage it's impossible to say exactly when we will be seeing this unique programme. Like most popstars, Alice has realised virtually all his wildest dreams. A string of hits, a lot of beer, an international reputation and bank account to match. However, there remains one further ambition for him. "I really do want to play golf with President Ford and take him for a couple of bucks. I am sure I could beat him. I think I would have him psyched from the beginning."

But if you think that means Alice is into politics, you cannot be more mistaken. "I am very interested in entertaining. I can't really get into politics. It's not my area, I'm an entertainer. My whole purpose is to entertain, I have no message at all."



SINGLES

REVIEWED BY
LON GODDARD



Eric Clapton

ERIC CLAPTON

Swing Low Sweet Chariot (RSO 2090 158).

Definitely the single of the week, and as the only real gem on the new LP "There's One In Every Crowd", a wise choice. Beautiful spiritual touch to the angelic background vocals, softly colouring a velvet reggae rhythm that waves along, carrying you through with simple mastery. Clapton reduces his lead guitar to nil, sings close to the mike, and strings it all together with a staccato organ that is almost not there at all. Instead of a middle eight, Yvonne Elliman does a female vocal in the centre. Absolutely superb in every respect. Got to be number one.

FLUDD

Brother And Me (Polydor 2058 544).

This guy's voice is full of real character, a few bits of dust and maybe some gadgets he swallowed as a kid. The rest of the band provide finely blended harmonies to a beautiful little production. The accent borders



on calypso at times, but changes enough to save the day. The sound is spot on and the lyric fits well. The Pilling Brothers, Edmund and Brian, are the brains it seems, and their history goes back to pre-Led Zepelin. This kind of delayed boogie is very classy; perhaps too classy, but this really deserves a break, because it has individuality and zest.

ABBA

I Do, I Do, I Do, I Do, I Do (Epic EPC 3229).

Maybe they have a stuttering problem — their career in Britain certainly does. No, it isn't a



Abba

really anxious couple getting married and it isn't any kind of naughty admission. Its closer to Billy Vaughn doing *Sail Along Silvery Moon* than anything else. Very pretty sax/clarinet sounds

PAPER DISC THE SINGLE-MINDED MUSIC

give it's middle of the road flavour an Hawaiian overtone. You could waltz to it, listen to it, but if you were busy twiddling your thumbs, would you pay attention to it? Strongest since *Waterloo*, but won't win any contests.

HELEN SHAPIRO

You're A Love Child (DJM DJ3 363).

Love Child? Ooh, pretty risqué. One of the early sixties legends returns again with a pretty, but



Helen Shapiro

sickly little message from mum to toddler about how daddy wasn't official. Wouldn't wring emotion from a piping hot dishrag. Should've used the tune for something less and told the kid straight. Maybe the Wombles could have delivered it better (sorry Mike — didn't mean it).



WORST SINGLE OF THE WEEK

BILL & COO *Smoochie* (Bradley's BRAD 7513)

A demented upper-class accented twit (presumably Bill) chants "Smoocheh, smoocheh, night and deh" and "togethah" in the back, while some awfleh drab young ladeh churns out a similar, slightly more tuneful yawn out front. Not only wouldn't this steam up the windows in your Morris Minor, but you'd have to stop for Montezuma's Revenge if some retarded DJ occasioned to spin it. The garbary gag approach deserves an arch pox on the writer and a physical gag on the singers. Has the dustbin sewn up.

ALAN PRICE

Mama Divine (Polydor 2442133). Oops! Thought it was George Harrison, but no — the backing is much tighter and a whole lot cleverer than he ever was as a solo performer. This rocks along at a vigorous pace, broken by



Alan Price

the occasional synthesizer and features Price's strictly disciplined style — you can bet he works the musicians hard, but to good effect. Has the necessary excitement, but lacks a hook. Real cleanliness probably won't make up for that.

BUDDY

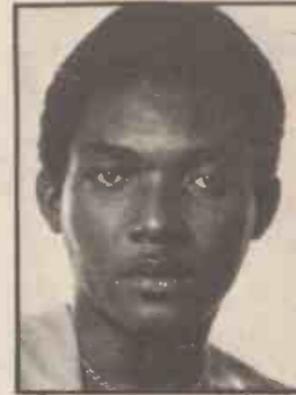
Rock Around the Rock (Beeb 004).

Pretty ordinary pop ruffage from the BBC's label. "The heaviest marketing campaign ever mounted by BBC Records and Tapes," says the handout. Whoops! It's not poor, but such fodder won't fool anybody. It takes a bit more to get into the Kenny/BCRs club.

KEN BOOTHE

Lady With The Star Light (Torpedo TOR 35).

Boy can those reggae men play flat when they want to. The wierd thing is that it fits, though. No more Bread material for Ken if he can come up with irresistable relaxed tunes like this. A strong chorus line,



Ken Boothe

cute melody and easy Jamaican dance beat. Might sound like it was recorded in a tube tunnel, but you can't do this stuff at the Ritz, can you? Provided people aren't passed the slight reggae boom, this will get places. Too bad it's *Roll Out Those Lazy Days of Summer* re-done.

JOHNNY BRISTOL

Leave My World (MGM 2006 505).

Smart soul stuff from a man of many talents. If he yawned, he could sound like Barry White, but it's fine left in his higher vocal register. Much harmony, funky rhythm aided by brass and a sax solo. Bristol sounds like



Johnny Bristol

he's paid studio dues and knows how to construct very attractive material. but it's ballroom gear when you match it against something like the O'jays. A writer, producer and singer, Bristol's got just about everything to offer the charts.

JOHN KONGOS

Ride The Lightning (Cube BUG 58).

Lennon-like voice and mandolin make an interesting combination, which might do a McGuinness-Flint (remember *When I'm Dead and Gone?*) on the charts. Heavy percussion and a



John Kongos

slight T. Rex quality pound into a good build. Later, it becomes frenetic and the screaming

starts. Sounds like a good time was had in the old town that night. Kongos looks like a dropout Robert Mitchum in the new publicity photos. Never get a job in a war movie looking like that, my boy.

BO DONALDSON

The House On Telegraph Hill (ABC 4049)

This is the U.S. band with the revitalised surfer look, that nicked the automatic hit potential of the BCRs' songs — and had big American hits with them. They're just so swell and they look so absolutely wonderful and sing fabulously nasal that if this gets out of hand, it could plug up the charts badly for awhile. You've heard it before.

HELEN REDDY

I Am A Woman (Capitol 15815). I think she's been trying to convey this point for considerable time, now — good for her, she's come out and said it. Not that there was ever any question physically; just overtones in Ms Reddy's songs radiating a strong feminist promotion. Now she



Helen Reddy

says she's invincible in this unmemorable tune. I think she will find buyers able to withstand its invitation to fork out half a quid. Fall back and re-group.

ANN MURRAY

Dream Lover (Capitol CL 15813).

Interesting reggae version of Bobby Darin's '60s hit sung by an excellent voice. The strange off-beat defies the highschool lyric most of the time, then



Anne Murray

reverts to normality for bits and pieces. Admirable attempt at a simple number and commendable approach to changing it. The effect, however, isn't quite interesting enough. Tough luck Annie — maybe next time.

POINTER SISTERS

Love Your Life Before You Die (ABC 4048).

Wow! The first country/western soul record, complete with steel guitar and a *Red River Valley* approach to the melody. The concept is so bizarre, Tex Ritter and Otis Redding are probably squirming in their graves. Still, the effect is pleasant, because they do it so well. If the sisters make it to the Country Hall Of Fame, I'll eat my 10 gallon hat.



TURTLES
She'd Rather Be With Me (Philips 6078 426).

Re-release from defunct '60s band featuring Howard Kalan and Mark Volman (Flo and Eddie). Still strong, but not strong enough to do it twice.

COMMANDER CODY & HIS LOST PLANET AIRMEN
Don't Let Go (Warner Bros K 16535).

Good sound on speedy jive from general camp group specialising in updated C&W/pop mixture. Commander enjoys himself.

TOWER OF POWER
It's Not The Crime (Warner Bros K 16543).

Fair disco rave about criminal sexual act (the Beeb will love it) and getting caught. Tight soul number that's completely safe if you start in the middle, after the naughty suggestion.

BUGATTI & MUSKER
All Made Up (Epic EPC 3182). Clever vocal harmony exercise in S&G/CSN&Y tradition. Maturity is coming, but it's still pimply. Duo that may survive (but those names...)

RIMSHOTS
Who's Got The Monster (All Platinum 6146303).

Very powerful soul instrumental which may just be the doctor ordered for the time of the year. Great beat, good electronic effects — will necessitate muscular spasms.

BLUE GOOSE
Loretta (Anchor ANC 1015). Band will have a hit if they keep this standard up — but this isn't it. Coarse vocals, weighty fuzz guitar, active rhythm, tea, no sugar.

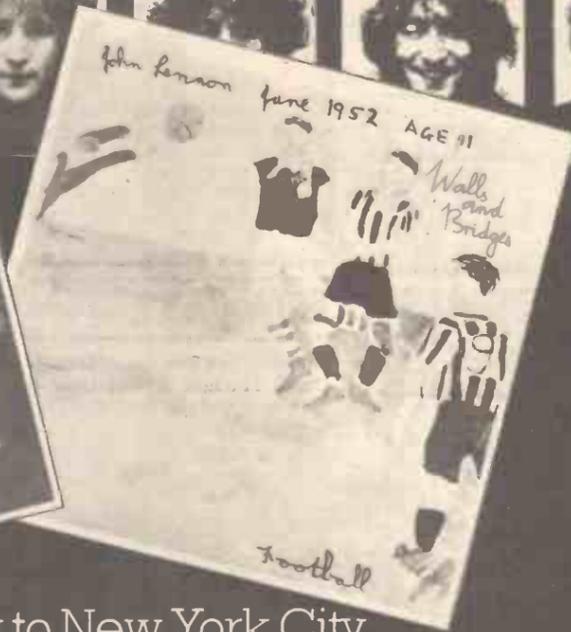
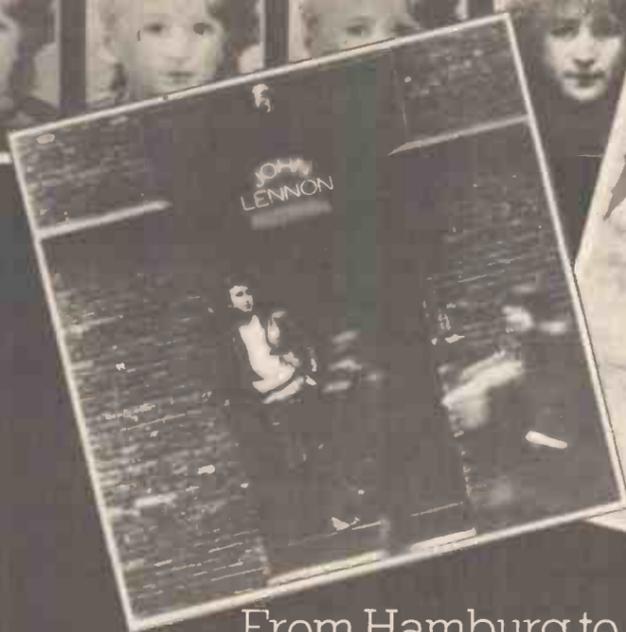
TAMMY JONES
Let Me Try Again (Epic EPC 3211).

Big, blustering ballad with Eurovision-esque appeal. Come to think of it, this beats the ones entered and it still isn't much.

THE ARZENBOYS
Bump On My Head (Part One) (DJM DJ3 370).

Tremendous sound, great record. Could carry the Bump a bit further. Light soul flavour with gag effects. Definitely a bum record with big chances.

JOHN LENNON



From Hamburg to New York City with his latest single **Stand By Me** R6005 from the album **Rock 'n' Roll** PCS 7169, to **Walls & Bridges** PCTC 253 which is now back in the charts again.

John Lennon!

See him in an Old Grey Whistle Test Special on Friday April 18th when he will be interviewed and will perform his new single.



Both albums are available on cassette & cartridge.



apple records
Marketed by EMI Records

MUD



Sensational New Single

'OH BOY'

RAK 201

FROM THEIR FORTHCOMING ALBUM
'MUD ROCK Vol 2'

RAK

OUT NOW

RICK GETS HIS SKATES ON (WELL ALMOST) FOR ARTHUR SHOW

"I CAN imagine what you thought: 'Hello, he's cracked up at last.' Doing a show on ice: can you just picture me on skates? Why I can't even stand on my own two flat feet half the time."

Rick Wakeman, just trying to envisage people's thoughts when they found out that his latest epic "The Myths and Legends of King Arthur and his Knights of the Round Table" was to be staged on ice at Wembley's Empire Pool.

"As always when these stories first get out it got all twisted and turned. I'm not going to be on ice — you must be joking! Nor are any of the musicians, or the choir or any of the other musical performers.

"The idea started because it's very difficult to sustain an audience's interest and attention throughout a three-hour



"Golly, what a wizzard pint." Ye olde Rick takes a slurp.

show if all they've got to look at is a bunch of musicians. So to help the show out a bit I thought it could be rather nice if we did a proper ice ballet with world champions doing the dancing. It won't be all the way through, but I thought if small parts of it were illustrated in that way it could be rather beautiful."

So that's what will happen — and only those who know which is the right way up for a pair of skates will actually be on the ice. Once the whole concept has been tried out there are plans to take the show abroad: although it's not yet certain exactly when and where, or how much will be on ice. At the moment here is what Rick sees happening.

"After Wembley we'll take it to Europe for a couple of concerts probably with one in Germany. Then in August we're going to America to do three or four shows. I also want to go back and do it at Christmas on ice in the States — probably at somewhere like the Carnegie Hall in New York."

Rick has already been all over the world with his "Journey To The Centre of the Earth" production, but the performances of this work are not likely to be so numerous. Not because the work won't stand it, but because there's a possibility Rick might not.

Around the time of Rick's performance of "Journey" at Crystal Palace last year he was

very ill, even worse than he at the time realised.

"Suddenly on the day of the concert I felt really ill — I just couldn't move. The doctor wanted to cart me off to the hospital then and there, but I said 'Arseholes, I've got a concert to do this afternoon.' So he gave me some jabs of pain killer and I went through the whole thing completely numb; I couldn't feel a bloody thing. "Eventually that wore off and I thought I was okay. Then one day the next week I had called a band meeting when suddenly I had this terrible pain: it was the worst thing I've ever experienced in my life and I hope I never feel it again.

"I managed to stagger upstairs and after a while my old lady came up looking for me. She'd just about had enough of my being ill and refusing to do anything about it, and wanted me to come down because the band had arrived. All I could say was 'get the f***ing doctor — and in the end she did.

"When he came he gave me this injection and suddenly I felt much better. I was just about to get up when in came these two guys with a stretcher. I was real mad 'cos I felt great by then. I kept saying 'I can walk down the stairs' but they weren't having any.

"Eventually they got me to the hospital and suddenly I had the most dreadful shock when I saw the sign over the room they wheeled me into. It read Cardiac Arrest Unit. I've never been so scared in my life: I just kept thinking 'I've got something wrong with me tick tock.' I really thought I'd had it.

"They kept me there for ages, just laying in bed not allowed to move. I couldn't even get up to have a shit, or comb me own hair."

Rick did survive that terrible period, but it will have a lasting effect.

"The doc said I wasn't to tour any more, but in the end they let me go to America as long as I took it easy, went for regular check ups, and only did a couple of concerts a week. Fortunately I was all right.

"My days of three-month tours with a gig each night are over. In future I'll just do a few gigs and the rest will have to be done with films, television and so on."

Does that mean we may see a film of "Arthur"?

"Well, unfortunately, several have already been made. I saw 'Camelot' which was all right but a bit too long, and I'm looking forward to seeing Monty Python's 'Search For the Holy Grail' — which should be quite a laugh. But I would really like to do a film at some stage: I've had a couple of offers but we're just looking at them at present."

Of course Rick has already recently been involved in one film: "Lisztomania" in which he worked with Ken Russell, and Roger Daltrey.

"I really like Roger — he's such a nice guy. You know, I think Roger is the epitome of what a superstar should be like. I never knew him in the early days, but I like to think he hasn't changed at all. Although I've not known him for long I'd like to be able to think of him as a good friend.

"Talking about the film, well I'm not really allowed to say much. But I think I can say, without fear of contradiction, that it could be the film to give Mary Whitehouse her first coronary!

"As for Ken Russell, I think he's great. Do you know, I ended up with a part in the film as the God Of Thor where I got sent

along to the wardrobe department and was sprayed from head to foot with silver paint. It was supposed to wash out but I'm still finding bits of it all over me.

"That's an amazing talent he has you know. I'm sure if he'd asked me to swing from the ceiling I would have done it — yet there's no way I would have ever done what I did for anyone else. I think Roger would probably tell you the same.

"There's one more thing I can say, and that is that when it comes out (probably around October) I think it's going to be a great film. What's more I believe that, even more than 'Tommy,' it will be the one to establish Roger Daltrey as a top line film star."

In the meantime, Rick is watching with some interest the progress of his "soundtrack" album in the charts.

"I am very pleased with the way it finally turned out. It has everything I wanted to see in it, plus a lot more that the other people have given it. I am sure everything will be good for the show too: I got very keyed up before the premiere of "Journey," but these days I have learned my lesson. I don't insist on doing everything myself, and have passed on a lot of the problems and worries to other people.

"They still don't know quite what's wrong with me, and I know I must take it easy from now on, but I don't think it'll ever be so bad again. With this show I feel I'll be much more relaxed. After all, I honestly believe you're only ill if you allow yourself to be."

Good luck anyway Rick. And whatever happens it seems sure you've got a hit on your hands — even if it's not you wearing the skates.

BY ROSEMARY HORIDE



Wakeman — plus a few medieval Hell's Angels along for the ride. (Spot the mystery guest!!)



I AM moved to hear that the modern British military are spending less time shooting and more time exercising their golden tonsils with uniform discipline. THE Horse Guards, who graciously refrain from leaving silver bullets as they prance into the Whitehall sunset, have informed me that the finals of the "Army Music Group and Singer Competition" are in full swing. I am glad to see that firing squads have taken a more light-hearted approach to life.

The judging, explains the handout, will start at 2000 hours. Only the well trained could arbitrate at such length.

WE are informed that Dana, notable religious orator and chat show enthusiast, is to appear at a dubious venue in Bristol, depicted on the hand-out as the Pill Memorial Hall. I hope the performance does not suffer a pregnant pause.

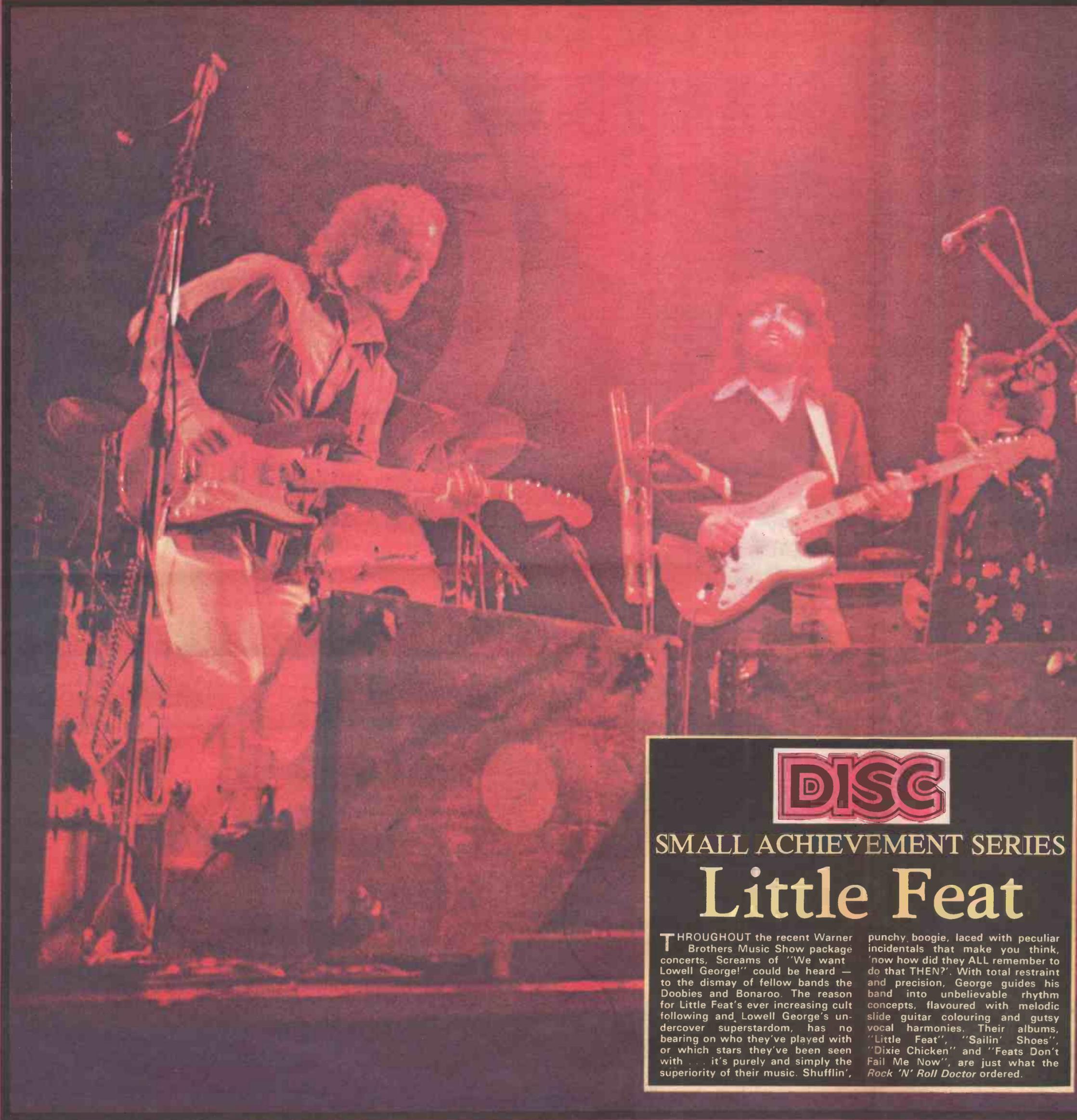
A most friendly, hand-written and illustrated letter has arrived to me from Alice, a Rollerskates admirer from London. As well as being a Rollerskates fan, Alice is a dog lover and works in a kennels on Saturdays. Recently, her favourite specimen has experienced a blessed event and given forth with not one, but five cuddly little furballs. Alice's problem with names for the puppies was very brief. "I have called them all Derek Longmuir", she reports. Later, her cat had six kittens and Alice made up for her lack of attention to the other Rollerskates by naming them Derek, Eric, Les, Alan, Woody and Tam. The matter is being considered for submission to the RSPCA.



"Fingers" Claphands is out to impress his new lady friend Patti Oboy, in a large way. He is to purchase for her a new £6,000 sports car, with which she will be able to complete the weekly shopping in a more suitable style. "Fingers", an unemployed farmhand, is pictured here chatting to what may or may not be a used car salesman. We are told he is also in the market for a tractor and about forty acres.



Spot the Loony Dept. Pictured above with one of our wonderful bobbies is a certain Mr David Fanbelt who delighted your Ferret recently at a record company reception with an unforgettable display of idiot dancing and chanting, the climax of which was marked by Fanbelt writhing on the floor shrieking "Herne Bay, Herne Bay". Fanbelt is currently promoting an album "African Dance (No More)" (by scaring people in discotheques, I suppose?).



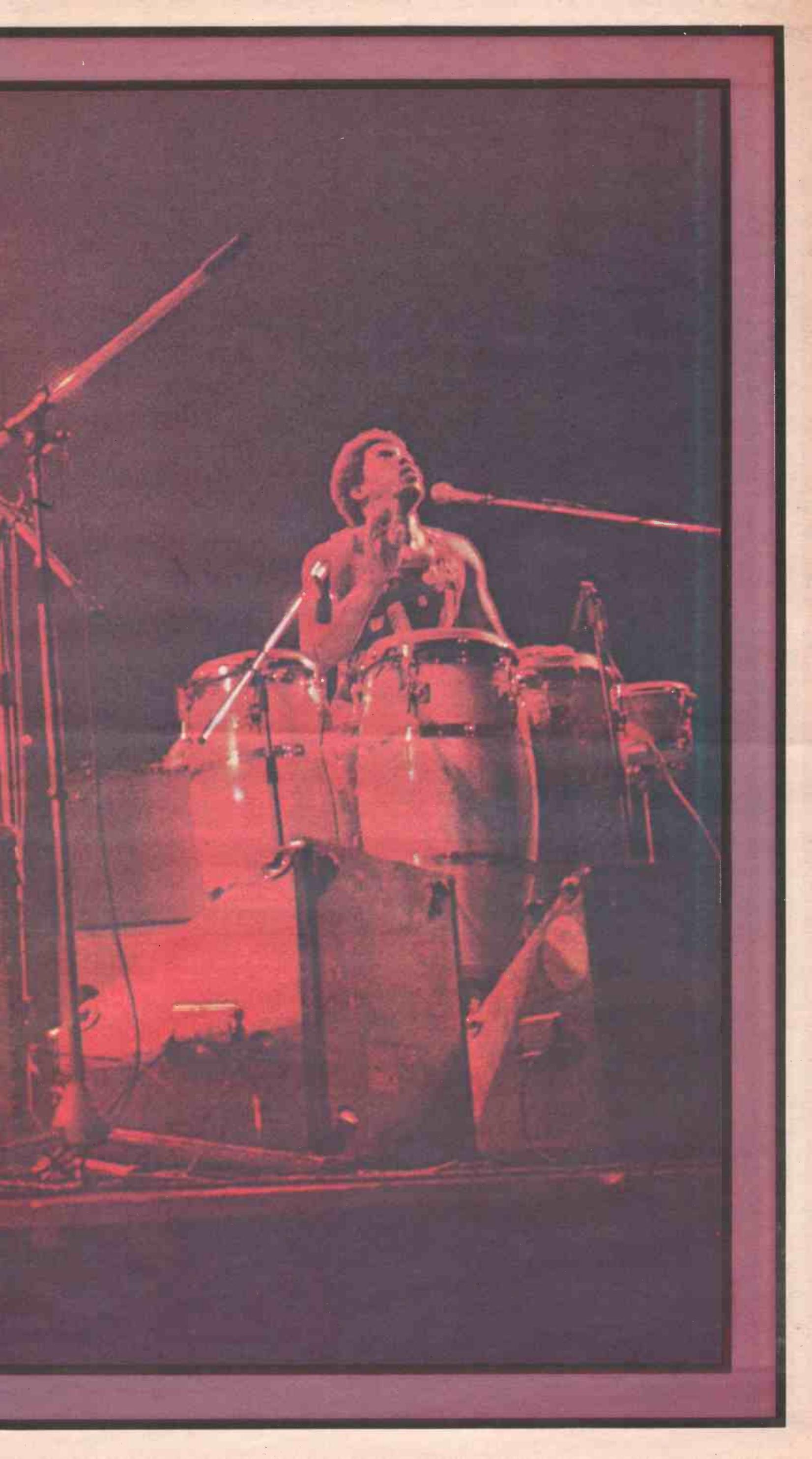
DISC

SMALL ACHIEVEMENT SERIES

Little Feat

THROUGHOUT the recent Warner Brothers Music Show package concerts, Screams of "We want Lowell George!" could be heard — to the dismay of fellow bands the Doobies and Bonaroo. The reason for Little Feat's ever increasing cult following and Lowell George's undercover superstardom, has no bearing on who they've played with or which stars they've been seen with . . . it's purely and simply the

punchy boogie, laced with peculiar incidentals that make you think, 'now how did they ALL remember to do that THEN?'. With total restraint and precision, George guides his band into unbelievable rhythm concepts, flavoured with melodic slide guitar colouring and gutsy vocal harmonies. Their albums, "Little Feat", "Sailin' Shoes", "Dixie Chicken" and "Feats Don't Fail Me Now", are just what the *Rock 'N' Roll Doctor* ordered.



ALVIN'S COLUMN



ISNT it always the way? When everything seems to be going like a house on fire, something comes along to put a spanner in the works? It doesn't matter where on earth you are, either.

The tour of Japan was going like a train. Superb. No hitches whatsoever, until we were booked to appear on the country's top-rating television show, Fuji TV's "Live Young".

I arrived at the studio, prepared to sing two of the hit records with backing tracks as my accompaniment, when I was suddenly presented with a Japanese group who were to provide my backing. What a great idea, I thought. Then came the crunch. The musicians couldn't play the two songs I'd chosen. They had no idea at all. So we were stumped.

However, Yours Truly came to the rescue. I spent over an hour in a small cupboard of a room teaching the group the songs. I ended up playing the drum part, bass part, organ part and lead guitar. But eventually they cottoned on... and when we ran through the show for the final rehearsal, everything slotted together nicely... and the show went off without a single hitch. But I was worried! Only when I'd seen the play back on video-tape were all my fears finally dispelled.

The following morning, we boarded the train in Tokyo for Osaka, over 300 miles away. It was one of those famous bullet-trains that can reach speeds well over 120mph. And the journey took a mere 2½ hours to complete.

I can't praise the Japanese Railways enough. They are superb in every respect, and they put our system to shame. The actual train is shaped like a bullet, so there's no rocking, no rolling, no shuddering when in motion. Just a smooth, highly-enjoyable run from start to finish. The railway system over there is highly renowned for its efficiency. Trains set off on time and arrive at their destination to the second. And once aboard, one is treated to the utmost of luxury. Even the seats have to be seen to be believed, they're so comfortable... and a controlling lever at the side allows the passenger to sit in almost any position possible. You can even swivel the seat through 360 degrees in one go, to look out of the huge panoramic windows that complement the compartments.

And the on-train facilities, too, speak reams for the country's transport service. Each set of carriages has its own stewardess, rather like on board a plane. She patrols the corridors with a huge tray, stacked to the top with every kind of refreshment a passenger could ever need, and she serves it instantly to your seat, whenever needed. It's a marvellous idea.



Tokyo is a funny city. It's like the West End of London. Neon signs light the entire city... and there are so many people milling around, that you could never be alone for one second. And everything is done at such a rush. There's never a second to spare.

After the outing to Osaka we were back in the capital and were taken to enjoy the pleasures of the Geisha houses. Now, don't jump the gun, let me explain. In Japan, 99 per cent of the Geishas are for hookers. The odd per cent are the old-style, traditional houses. And, needless to say, we were treated to one of the traditional Geishas. It was a great experience.

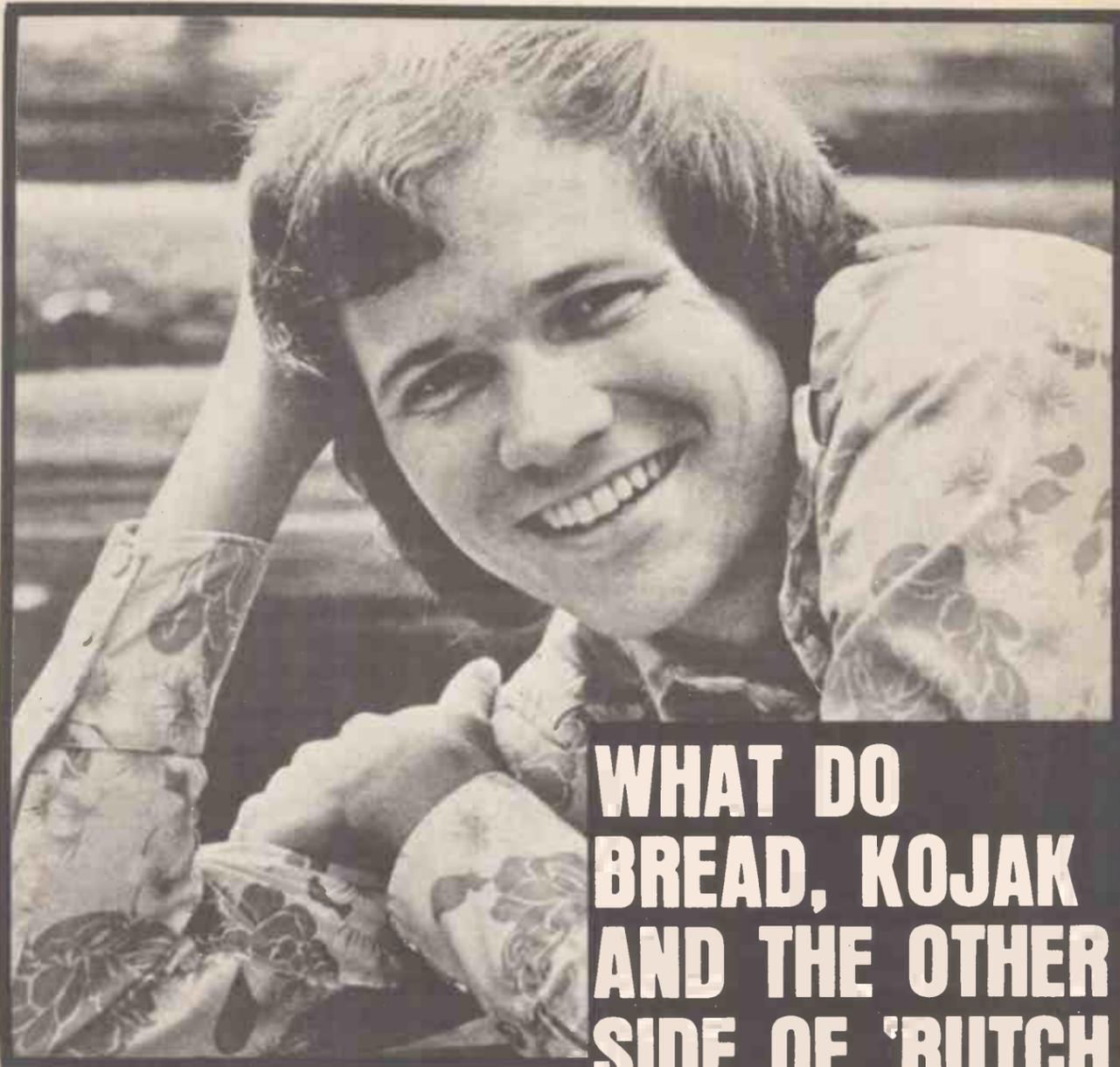
Geisha houses are, in fact, establishments for entertainments, in typical Japanese style. Glorified dining rooms, where you are treated to the food of the country. On entering, everyone has to take off their shoes. They are treated to delicacies of every sort. We had a meal of green tea, saki, raw fish and vegetables... eaten with chopsticks. And throughout the meal, some weird and wonderful Japanese music was played for our further enjoyment. Great fun. And it's only when you savour the hospitality of a typical Japanese house, that you realise how small everything is in comparison to back home. Well, the Japanese are so much shorter.

On the eve of our departure for England, we threw a party in our hotel for all the people who had helped us during our stay. Then it was all down to a few fond farewells before we left for the airport and home.

Tokyo Airport is just like the main city. A miniature West End. And security there is so tight, that we had to undergo no less than six full-scale searches before we were allowed on board the plane. Even then, we had to pay out \$900 in excess baggage charges. We'd all overdone the souvenir buying slightly.

Eventually, the plane took off for London, and after a stop-over in Alaska, which was freezing, we arrived on home shores at 6am on Saturday, all completely shattered. And the first port of call was the airport restaurant for a nice cup of tea.

... It's great to be home.



WHAT DO BREAD, KOJAK AND THE OTHER SIDE OF 'BUTCH SOAP' HAVE IN COMMON?

**NOT A HOLD UP IN A NEW YORK
SUPERMARKET, DUMMY!
THE ANSWER IS THE DAVID GATES SONG
'IF' WHICH WAS ORIGINALLY RECORDED
BY BREAD AND THE TELLY SAVALAS
VERSION WAS RECENTLY PARODIED BY
YIN AND YAN (C/W 'BUTCH SOAP') IF
THIS SOUNDS COMPLICATED ROSIE
HORIDE WILL SORT IT OUT**

"I'd certainly never have thought of speaking one of my songs," says David Gates in slight disbelief. As a songwriter of considerable stature he's used to different versions of his material, but he had to confess that Telly Savalas' version of *If* was hardly a run-of-the-mill cover version.

"You know they released it here, and it was a slight success — but nothing like it was in England. It's certainly different, and good luck to him. Like I said, I'd never have spoken it, but then, as he says, he can't sing..."

"It's always nice to see one of your songs at the top of the British charts — that's a great compliment. So whichever way you look at it, even if I'd hated the way he did it, I won't!"

"But I do like it — my song now sounds like poetry, and that's very flattering. In a way that makes sense, and suits the song more than it might have done many others. Also it's a very romantic song, and that's something which is enhanced by the words being spoken. Naturally I'm glad he did it."

David hasn't heard Yin and Yan's version of his song, which may or may not be a good thing. "But I've sure heard about it. They've done a FUNNY version of my song?"

I hastened to add that it wasn't so much his SONG they were making fun of as the OTHER version of it: ridiculing the performance with a little more accent on his characterisation of Kojak than Telly himself had used.

"Oh I see," David murmured, sounding not a little relieved. "But I'm still looking forward to hearing it for myself when I come over..."

It's not long now 'til that happens. His delighted British fans are to have a chance to see him live, for the very first time since he split from Bread.

"It must be about three years since I was last in England, and that was when I came over to do a BBC "In Concert" for Stanley Dorfman. I've been wanting to come back and play live in Britain for some time now, but I never felt I would get the chance to do it the way I wanted, and play gigs all round the country."

"At least this way I get to do a little bit of that, as well as lots of radio and TV appearances. At the moment we have three

shows — one in London, Manchester and Birmingham, and there may possibly be one in Southport too, making four in all. It's not as many as I'd like, but it's a start."

Because it's such a long time since he was last here, there'll be a lot of fans who won't know quite what to expect:

"I've certainly got something to live up to. When your songs are as well known as many of mine are people have very high expectations of you. All I can do is my very best."

"Will I be nervous? Probably," he admitted laughing sheepishly at the thought. "I certainly very much want it to be good."

As these shows are going to mean a great deal to him, David has put a lot of thought time and hard work into preparation. As a fan of both his old and new work I was curious to know just what the blend of those two eras would be in his show.

"Of course I'll do material from my two solo albums but there'll also be a lot of the old favourites from the Bread days: things like *Make It With You*, *Baby I'm A Want You* and of course *If*."

"I just couldn't cut out the old stuff: why at the time it meant just as much to me as the new material does now! It wouldn't be fair to the public either: it's stupid to abandon material just because you leave a group. It's still stuff I wrote."

"I won't be doing other people from the group's material though. That's not because of any ill feeling, I'm just more comfortable with my own. It was written with my voice in mind, in my style and my range. I promise anyone who comes along that they'll get a pretty comprehensive selection of my work over the years."

Naturally, David's also hoping the tour will do a lot to promote his latest and second solo album "Never Let Her Go." But he has been disturbed at a recent criticism of it — that it's too SHORT. Someone has noticed that the album's only 37 minutes in total running time and complained that David isn't giving value for money in these days of rising album prices.

He's not only surprised but sounds a little hurt at these comments; here's his answer.

"I've never given much thought in the past to the length of a song. I write them, and when the thought is finished I end the song. I've always believed that there are too many songs that stretch out far longer than they should do: some people would only have three songs a side on an album but I disagree with that. I simply write a song and make it as long as I feel it should be."

"It really never occurred to me to time them — but after this I'll certainly give it more consideration. Please tell everyone that I had no intention of making the album short or trying to defraud them in any way. And I still think it's a good album."

"In fact, as much as one can

ever be pleased with one's own work I am pleased with this album.

"I was writing songs before Bread so I didn't expect to dry up or that my songs would change when I left them. But there WAS a slight feeling of satisfaction and relief when 'First' came out and was successful. The people in Britain have been marvellous to me: they've supported me in my solo ventures even though they haven't seen me."

But now as we said earlier David is about to rectify that last matter: "Never before seen on stage in Britain, David Gates" he jested, doing his best to sound like a ringmaster. "Seriously, it's the first tour I've done on my own."

Of course, there will be a band here with David. It consists of friends old and new. Jim Gordon on drums, Larry Knechtel on keyboards, guitarist Dean Parks and Carol Carmicheal, who does vocals and percussion.

"Tell everyone that I'm really looking forward to making contact with them and I hope they'll come along to see what David Gates is all about. I'll do my best to see they're not disappointed." What more could we ask.

S U Z I QUANTRO



HER NEW SINGLE

I BIT OFF MORE THAN I COULD CHEW

RAK 200

FROM HER FORTHCOMING ALBUM
'YOUR MAMMA WON'T LIKE ME'

RAK

OUT NOW

WARNER BROS. MUSIC SHOW

THE BANDS' VERDICTS

THE DOOBIES were the stars of the Warner Brothers Music Show, or at least they topped the bill at each concert no matter who the support band were. With them on this trip was their most recently acquired member, Jeff "Skunk" Baxter.

"I guess it was a good tour — we certainly had some great times and played some good music. To be honest it wasn't as bad as I'd thought it was going to be! One thing struck me very forcibly on the tour . . .

"I know that the whole world is going through a bad patch economically but somehow it seemed so noticeable in Britain, especially in London. The people seemed really down.



"Of course we have our troubles here, but it's such a huge country that somehow the economic problems seem less noticeable. The situation worries me a lot, because I'm afraid that the recession will harm the up-and-coming musicians.

"For one thing, we've already discovered that some concerts aren't doing well at all. Understandably, when people find they can only afford to go to say one concert a month they go and see their favourite group, rather than try out someone new, as they might once have done.

"So the top groups shouldn't suffer too badly (I hope that includes the Doobies) but the lesser known up-and-coming or new ones might, I'm afraid.

"It is also affecting solo and studio musicians. Because there's so little money around people are being persuaded that unless they do sessions cheaper than the normal rates there'll be even less work in future. Record

companies and everyone else seem to be cutting down: if it goes on like this there'll be a lot of musicians out of work. And that's something I'd hate to see happen."

As you can see, Mr Baxter thinks a lot more about many things. That's why, intellectually, some things about Europe disturbed him — apart from just the general economic gloom.

"There are a lot of 19th century attitudes around in Europe — some things that really annoyed me. I like to talk to people, and in some places I found it very difficult to get them to discuss things beyond a certain point.

"Also they just don't seem to have caught up technologically yet, which means that so much I'd normally take for granted simply isn't there."

But despite those drawbacks, Jeff still thinks it was a good tour as tours go — and if he didn't love playing he wouldn't be in the business he is in.



"Although I sometimes think rock musicians should get danger money. They face so many hazards to their health and well being, especially on tour. Lack of sleep, bad diet, changing time zones all take their toll. There are so many airplane crashes and near misses too. But I think the major hazard is that while you're on the road it's almost

BY ROSEMARY HORIDE

impossible to relax — and I mean 24 hours a day. Because of that there's a certain tendency to subsidise the metabolism in some way, whether it's with cigarettes, alcohol or whatever. Whichever one they use though, in the end it often just makes matters worse.

"You know, most of the really big groups who are out on the road a lot of the time try not to get too involved with anything — they all know just how dangerous it can be."



However all the Doobies survived the marathon European tour "more or less" intact, and Jeff currently looks just fine with his Californian tan and slightly sun-bleached hair. When I saw him in one of L.A.'s best known restaurants he was just about to go off for a few days' holiday on the Atlantic coast before joining the rest of the band for the next tour.

"I've been pretty busy since we came back from Europe, so I reckon I deserve a couple of days off. I've done some work with James Taylor, and with Carly Simon — and we're just making an album with Wolfman Jack. That really has been such a laugh, I just can't tell you. It's certainly not quite like any other album I've ever worked on.

"If he goes on the road I think I might just go with him — it could be such good fun. As long

EARLIER this year one of the most extensive (and expensive!) promotional concepts of all time became a reality. Warner Brothers assembled a package of six of their groups and sent them round Europe to display their many and varied talents to a few thousand people.

Now all those artists are back home in the States. We chose three of the groups concerned and then tracked them down in Los Angeles, to find out what they are up to at present and how they felt about the European tour when the show was over . . .



Two Doobie Brothers. Tom Johnston (far left) and Keith Knudsen (far right) backstage with Keith Richard, Rod Stewart and Mick Jagger.

as it didn't interfere with my work with the Doobies then I'd do it.

"Of course, I am totally committed to the group — in the same way that I'm always totally committed to anything I do. The Doobies come first, but beyond that we're all free to do whatever else we want. I've always done a lot of studio and session work, before Steely Dan and also after I left them before I

joined the Doobies. The other Doobies don't do as much, but I'm going to try to lure some of them into it, because we have some fine musicians in our band.

"Together we've just finished the next Doobies album, which is going to be called 'Stampede'. Is it good? It's not only good, it's great. We had one or two people along to help, a couple of well known jazz musicians, and Curtis Mayfield came down too.

The more musicians I can get involved with the better I like it — it's stimulating. That's something musicians need all the time, musical stimulation."

That could explain why Jeff has worked with so many groups and musicians: not only the Doobies and Steely Dan but a few less known groups with more exceptional names. Here, for your delectation, is a selection: Your Mother's Lunch, Ultimate Spinach and Little JJ and the Screemers. It must be good to get back to a band with a straightforward fraternal name.

And back to them he will be, by the time you read this. On the road for a month and a half, getting back into the hazardous business of rock tours. For the Doobie Brothers at least, Europe was just another tour.



Members of the six bands in the Music Show in relaxed mood.

'IT WASN'T AS BAD AS I THOUGHT IT WOULD BE'





'AN EXCEPTION TO THE TOUR RULE'

'SUPERSHOW WAS SO GOOD FOR US' SAY BONAROO

"IT WAS a nice experience: and a unique tour." That's how Bill and Bob of Bonaroo (try saying that when you've had a couple of drinks) saw the Music Show. They were the newest and least known of the bands who went to Europe.

"I think how we felt afterwards was best summed up by a cartoon we saw of the show bunny looking absolutely bedraggled and exhausted. It went well for us, though. I think the only mistake we made was renting equipment. You know,

we could never even be sure it would be at the gig let alone being right.

"It was so good for us being on a supershow like that with all the status it carried. That was our first tour ever — now we're ready for the States, and we're going on the road with Robin Trower.

"It could have been a disaster, but everyone was kind to us. That's not to say it was easy — and do you know that in some countries they even booed bands — like they did Tower of Power and Graham Central Station in France.



"Nobody made any money out of it, but that really wasn't what it was about. We were just out to prove our right to be there: none of the other bands had heard of us either!

"We were lucky in one other way: so many people in the other bands went down with colds, flu and stomach troubles but we were all just fine. No one got sick at all."

So they had only good memories of the different parts of Europe they visited: although they did confess to having been glad to leave Germany: "It got a bit heavy."

For a group that's only been together six months they did very well, and seem to realise their limitations.

"We were there to let people see us, and to get them to take notice of our new single which has just come out. We'll go back to Europe if that takes, and not worry about an album until later in the year."

As you can see, the Show's newest band were delighted to have the opportunity it afforded — they realised it could do them nothing but good, and that's just what it did. They have a lot of talent, so watch out for Bonaroo.



Bonaroo.



Little Feat.

OF all the Music Show bands, the consensus of critical opinion is that Little Feat profited most from the tour. They already had a hard core of fans in this country at least, people who'd greatly admired their recorded work. And seeing them perform here only strengthened those people's feelings towards the band, while also converting to their cause many of the audience who'd really gone along to see the Doobies. Even the other groups on the tour agreed that Little Feat did pretty well.

"Yes, we did have a good time." Lowell George had to admit. "Somehow everything seemed to come together for us at the Rainbow and the audience was very appreciative."

Such modesty. Of the musicians I know that saw the show, several said that Lowell's band put on a show they'd have hated to follow. The generous Jeff Baxter added that he thought they were pretty good too: a magnanimous gesture, as more than a little of the Doobies' limelight was stolen at the Rainbow gig and at several others where the two bands were coupled together.

"For me the Doobies can do no wrong with their albums," Lowell reciprocates. "They don't really need the exposure, where I guess we did." And it did a lot of good — already there's talk of a tour later in the year with Little Feat coming on their own.

"We though we'd like to get over there and expose ourselves in Europe and when we finally made it we were quite successful. We'd have loved to have done it before, but finding a record company that's prepared to spend out money on underwriting that sort of a venture isn't easy. The Music Show package was an exception to the general rule: it was a very far-sighted venture and the opportunity of a lifetime."



So that's one up to Warners as far as he's concerned, and coming from someone who dislikes record companies on the whole and made several disparaging comments about them. For example: "I sometimes think they

demand to play with all kinds of people, which he does whenever he has the time. We discussed the up and coming Allen Toussaint tour:

"You know, I was amazed to find it's his first tour. I can't believe it... after mine I was a wreck, because I just knew something would go wrong. After the Music Show tour I was fine, although it seemed much longer than it was — the only people who were exhausted were the roadies, and that's what they're paid for!"



"The one difference it did make (apart from odd changes in personnel, like Ronnie Montrose coming back and firing his lead singer) was that so many of the bands come back copping an attitude for the first time ever. It made them feel important.

"No, we didn't. I'll tell you the only time we ever did anything outside our normal behaviour. That was at a homecoming ball (US college event) when Ritchie went through the whole set with a knackwurst down the front of his pants — in front of a whole audience of about 1,000 people. And do you know they were all so smashed no one noticed! That was the first and last piece of showmanship Little Feat ever came up with."

Some bands just don't need it. They are one: their music is enough. See you soon, Little Feat for some even bigger feats.

WHATEVER YOUR CHOICE OF MUSIC ... HARLEQUIN HAS THE LARGEST SELECTION

harlequin
RECORD AND TAPE SHOPS

CLAY

THE NAME OF THE GAME IS CHANGE

AND JOHN WETTON'S RECENT MOVE FROM ROXY MUSIC TO URIAH HEEP WAS A LITTLE PUZZLING, HOWEVER JOHN EXPLAINS

UNDAUNTED by (or more likely because of) the almost total indifference that greeted his departure from Roxy Music, bass man John Wetton (ex-Family, ex-King Crimson) was served up for examination by the music papers last week to elucidate on his decision to quit the glitz of Roxy for the thuddy rifferama of Uriah Heep; a move deemed suspect by most observers.

Suffering a nerve hangover from a brandy drinking binge the previous night, Wetton was intent on keeping our chat on a comfortable plane. Why, I asked, did he leave Roxy?

"Well, I never joined them," was the snappy comeback followed by a self-conscious chuckle. "They don't seem to have permanent bass players. There's no room for a strong bass player at all you know, another forceful personality, there's too many ... well, I won't say too many, but not a

good balance, at the moment, of strong personalities in the group, and another one would just add to the turmoil."

How did John get the offer to join Heep?

"Every time I join a group it's because an old friend has asked me to join a new one. I've known Lee for 10 years and he just phoned up out of the blue and said, 'I'm not very good at speeches, how'd you like to join the Heep?' more chuckles, so I said, 'We'd better have a blow and a chat and see what hap-

BY DAVID FUDGER

pens.' We did, and it happened." (Can this be love?) Wetton's career has taken him recently through some interesting, if not extreme changes of musical styles — from the outer limits voyages of Crimson to the Ferry-go-round of '70s poseur pop and now to the basic rock formula of Heep. He has taken the changes in his stride although with a note of sadness he harked back to Crimson.

"I was listening last night to the new 'Crimson Live' album. It's quite amazing. At the time I never realised how good the group were. But it was just impossible to keep the group going. There were too many things at stake, too many different lifestyles. Yet in Heep they all have similar lifestyles; they enjoy being on the road and they do work a helluva lot, they have done for years and they probably will continue to do so. That suits some people, it doesn't suit others. It didn't suit Crimson; Robert Fripp couldn't stand it on the road, and Bill Bruford insisted on tours being only three weeks long.



John Wetton

"I happen to like being on the road, I can exist in Heep, I think, far happier than I did in Crimson."

I probed Mr Wetton for his views on Roxy but he was anxious to talk about his present situation, and it appears he has his sights set on super stardom.

"It would seem that with Uriah Heep my name will be put over to that many more people and in a sphere that I want to work in. I'm not particularly interested in doing the small theatres in America, the

way that Roxy Music are doing it. They don't like playing big stadiums at all, their act relies solely on the fact that the audience can see them and you've got to be within 30 yards of them to see what happens. It's a very small group on stage.

"I prefer to play in groups that spread out on stage, in an 18,000 seater in America with everybody on their feet, it's an incredible feeling. I did it with Crimson and that's what I want to get back to." Wetton followed this with yet more nervous laughter.

It seems that bigger audiences aren't the main reason for him joining Heep. Apparently whilst playing with Roxy he'd been toying with the idea of getting together his own band and trying to do the two things at once had proved a little hard.

"It all got very frustrating, and when somebody says 'would you like to come and join my group?' all your problems are over. It was very much that sort

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Record & Tape Specialists

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(DON'T WAIT WEEKS... OURS IS THE FASTEST SERVICE)

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Bowie changes/Andy Warhol
Bowie/Rebel Rebel (US version)
Bobby Bloom/Montego Bay
Coasters/Youngblood/Searchin'
Chubby Checker/Let's Twist Again
Cream/Anyone For Tennis
Fats Domino/Ain't That A Shame
Deep Purple/River Deep, Mountain High
Donovan/Mellow Yellow
Everly Brothers/Bird Dog/Wake Up Little Susie
Four Seasons/Big Girls Don't Cry
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Garry Glitter/Happy Birthday
Jimi Hendrix/Purple Haze
Elton John/Friends
Kinks/Well Respected Man
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Roy Orbison/Dream Baby
Elvis Presley/Jailhouse Rock
Elvis Presley/All Shook Up
Rolling Stones/Time Is On Our Side
Suzi Quatro/Keep on Knockin'
Rod Stewart/Twistin' the Night Away
Yes/And you and I

George McCrae/Sing A Happy Song
Sister Sledge/Love Don't Go Through No Changes
Kool & the Gang/Funky Stuff
Staple Singers/Repeat Yourself
Curtis Mayfield/Super Fly
BT Express/Express
The Supremes/Nathan Jones
Tams/Hey Girl, Don't Bother Me
Casey and the Sunshine Band/Get Down Tonight
Donny Elbert/You're Gonna Cry
Temptations/I Can't Get Next To You
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UGLY DUCKLING MAKES GOOD

BY LES HALL

EVERY SO often, a single appears in the charts which is the work of one of our renowned TV comedians. At the moment we have two battling it out; one by the Goodies and the other by Mike Reid, each as different as the programmes the artists feature in.

Mike Reid's *Ugly Duckling* is probably accepted as the most straightforward comic number. The original, by Danny Kaye, was a relatively sad song; Mr Reid has added his amusing cockney rhyming slang to make it into a lighter song. When Mike came to do the tune, he wanted it his own way; in the same style that he cracks his TV jokes.

"It was when we were at the Palladium doing one of the 'Comedians' shows, and Louis Benjamin said that each one of the producers was to get his comic to do a song. So we went into the studio and I decided to do *The Ugly Duckling* — in my own way.

"We had the choir and orchestra in there and we did just one take. It took about 10 minutes in all and that was it; when we played it back, everybody fell about, so we decided to leave it as it was and just release it.

"I was really quite lucky, 'cos we didn't do any sort of advertising and things like that. A lot of our success was thanks to deejays who had heard it and played it a lot. Then we got on 'Top Of The Pops' and the single suddenly took off. I was really quite amazed, because it was my own idea to do it like that and I'm so chuffed that it's

to get a silver disc I'd be bowled over.

"I feel that you have to be a bit different, you know? Take somebody like Kojak. Even if the guy can't sing the record is great because it's



Mike Reid

different — and look how well it did in the charts.

"Doing this single I've found out so many things about the record business that have amazed me. For example, to get into the charts you have to sell so many records. The figure seemed to be huge, but when you see the orders coming in, it's apparent how they add up. I still find it all too much — I didn't realise there was such a lot of money in the business."

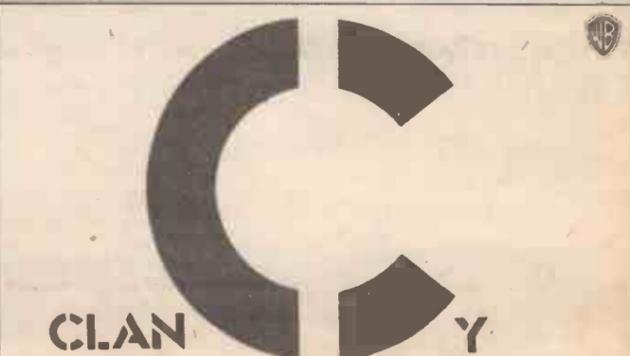
This potential crooner has sung before — "I wanted to be a singer when I was about 15, so I worked as a compere in pubs. I used to be allowed to sing Elvis Presley numbers. I sang until about 1965 when I became a comic. I don't think I could do Presley type motions now anyway!"

One can't finish talking about Mike without mentioning the cockney rhyming slang that he uses to such good effect. On Radio London, he was asked by the interviewer if he ever made any up. "No, I don't make up my own. It just seems to develop with age. Take the slang for a 10 pence piece. It used to be 'roon', but now it's called a 'creature'. That's because the original rhyme came from 'Creature of The Lagoon' which gave you 'roon'. Now it's progressed one step further to 'creature!'"

All very confusing — if you're not a cockney.

doing so well."

"*The Ugly Duckling* single is only to get people to accept me as something other than just a comic. I really like singing and some music just knocks me out. I would like to get into it more. Unfortunately, in the past I've smoked so much, that my voice is not in very good shape. I suppose if I did sing more I would do Buddy Greco and Frank Sinatra type numbers. That would be great — and if I managed





ROADSHOWS FROM AMERICA

ALICE COOPER

Olympia Stadium, Detroit, USA, Saturday.

Welcome to Motor City USA, birthplace of Tamla Motown, home of General Motors and reputedly the murder capital of the world. If you like staying awake all night counting police sirens howling past your window, then this city is definitely for you.

Those people with any sense get the hell out of Detroit, just as soon as they can. One person who did that was a young Detroit native now known as Alice Cooper. But on Saturday Alice returned to his native city to play the massive Olympia Stadium, bringing with him his very latest roadshow, "Welcome To My Nightmare".

Anyone familiar with the Cooper concert style will know that Alice's performances are not geared for those with weak stomachs or Mary Whitehouse consciences. This newest extravaganza of his is no exception.

For the most part "Welcome To My Nightmare" is based around Alice's current album of the same name. In it he bludgeons his way through a whole series of nightmarish sequences helped out by a bizarrely clad cast of dancers and of course the new ultra-efficient Alice Cooper band.

Alice opens up the show with the title track from the album and is instantly met by a barrage of enthusiasm from the tough Motown audience. The band is placed well at the back of the stage giving him and his dancers plenty of room to carvort

about up front. The sequence closes with Alice climbing into a giant box and being carried away.

The opening half of the show is marked by plenty of mood changes. Alice alternates between heavy rock numbers like *No More Mr Nice Guy* and the disturbingly restrained *Years Ago*, taken from the new album. To vary the song, Alice's keyboardist Jozef Chirowsky adds some high-pitched synthesiser for the final rendition.

And now for something completely different. Alice dons white tails and top hat and reappears on stage with four dancing skeletons complete with top hats and canes. The mood of the music changes from pounding rock 'n' roll to toe-tapping vaudeville. It's the kind of well-choreographed routine that could have come straight out of a Fred Astaire movie, and it's pretty unbelievable.

The audience are still recovering from seeing this when Alice rips off his jacket and tie to sing *Cold Ethyl*, a grim love song to a corpse. As he sings he drags a realistic looking dummy across stage, flings her on the ground, picks her up by the hair and dances with her.

Moments later the dummy comes to life and starts doing ballet-like movements across the stage. For a while she dances round Alice, then they lie together on a platform and are wheeled off.

And so the show proceeds with Mr Cooper revealing nightmare after nightmare, each one tinged with a slight element of tongue-in-cheek.

Next, two gigantic spiders appear from the side of the stage and while *Devil's Food*

is played, they climb up a massive cobweb. The guitarists Dick Wagner and Steve Hunter come to the front of the stage to take part in a spectacular riff duel. Following that, we have the voice of Vincent Price introducing *Black Widow*, a cue for the two spiders to attack Alice.

Even more spectacular is the sudden emergence of a giant cyclops with torch-like eyes flashing on and off. The creature, standing perhaps ten feet high, advances on Alice in a menacing fashion. A fight breaks out and only finishes when Alice decapitates the monster.

As the end approaches we reach the show's highlight. A special screen is lowered over the stage and film projected on to it. All manner of nasty things are to be seen — bats, silver wierdos, and even a neon gravestone. Suddenly, Alice is seen to rush out of the screen on to the stage. The effect is startling. As if the celluloid image had suddenly become flesh and blood. *School's Out* follows, as harsh as ever, and then the show comes to an end.

The encore is inevitable. Alice plays *Department of Youth* and then leads out his cast of dancers for a final bow. The young citizens of Detroit go wild, setting off firecrackers, holding up the customary lighted matches and screaming for more. It's been a sensational show.

For nearly ten minutes they hold out. For a moment it looks as though Alice is going to return, but no, a voice informs us that Alice has left the building. "But he'll be back on Tuesday. Tickets are now available."

Beverley Legge

ROADSHOWS

COCKNEY REBEL



Hammersmith Odeon: Saturday, April 12

The enigmatic affectation known as Steve Harley, is not without talent. He could be regarded as the Managing Director of a tightly run organisation, the mechanics of which have been well-oiled by a domineering intellect determined to have his manifestations see reality. It must, without first-hand knowledge of all instruments contained in the Cockney Rebel unit, be complicated for Steve to describe his musical intentions; as DISC may try to convert music into words, Steve must try to convert words into music for the benefit of his players. This he obviously does and does well. The only two who need a pep-talk in the gym are the sound mixer and Steve himself.

The *Got To Pick A Pocket Or Two*, Fagin-type figure who lurched into action with the LONG overdue lights-on (someone had left the band's costumes at home and a mad dash to collect them stretched the interval to nearly three-quarters of an hour), commanded instant attention. The ankle-length maroon velvet coat and Derby hat presented a vivid picture as he and his acoustic guitar pirouetted around the stage. The band, Stuart Elliott on drums, George Ford bass, Jimmy Cregan and Snowy White guitars, Duncan McKay keyboards and Lyndsey Elliott percussion, fused together in perfect syncopation, utilising all manner of affects and rigid planning to ensure the colour of the sound never remained the same for long. This new Cockney Rebel is undoubtedly a beautiful unit to witness.

In general, Steve carried off his somewhat Dylan/Hunter vocal concept with polish, but occasionally pushed the accent to unnecessary and off-key extremes. On steadily paced numbers, like *Make Me Smile*, and on quieter close-miked moods, the approach was perfection. The lighting plan was incredibly artistic — especially the six-beam focus on his head and shoulders for the immensely

moving *Sebastian*. The visual content was an exciting and inspired piece of work, the lights changing the atmosphere frequently, always strengthening the relative emotional point Harley delivered. Plainly, the crowd were overcome by continuous peaks of awe, eventually storming to the front for Steve's invigorating run-down of the Rebel singles *Judy Teen*, *Mr Soft* and *Make Me Smile*.

The punters' high-energy content and anticipation were apparent during the first half, too — an unfortunate state of affairs for the excellent Sailor, who were plagued by screams of 'Rebel!' during moments of silence. Cheerfully, however, Sailor keyboards man Henry Marsh seemed to have attracted a male fan-following, for gruff choruses of 'Henry!' rang out passionately from the remote sections of the balcony. Henry looked politely embarrassed. Sailor's set was short and their sound was reasonable — but they know they've done better performances and under better atmospheric conditions. *Open Up The Door*, their punchy finale, made quite an impression on the reasonably responsive audience.

Finally, though, back to Rebel, a word has to be said for Steve's hands. They're not unlike flexible giant salad forks that fly expressively through the air, bathe his face in caresses, frame it in all shapes and glide smoothly over his stick-figure torso, all of which maintains a high degree of audience attention by allowing no lapses in movement. His mime gestures occasionally laughable, are extremely clever and attractive. Less clutching of the heart during moments of keen intensity, however, would lend more credibility to the spectacle.

Well done Steve. As a total realisation, the performance radiated. Special mention must be paid to Duncan McKay's superb keyboard accompaniment — the staccato clavinet sound sometimes cut like a knife; and Jimmy Cregan's matchless lead guitar, which he seemed to dish out with nary a glance at the neck. This package is a real feather in a good showman's cap — one of the acts of '75 — but a little more vocal restraint, please.

Lon Goddard

ROADSHOWS

ATLANTIC SOUL TOUR

Atlantic Soul Tour
Southampton Gaumont
10/4/75

Those of you smart enough to catch a concert on this great package tour couldn't have been disappointed. Each of the four acts were great, those four being The Jimmy Castor Bunch, Sisters

Sledge, Ben E King and The Detroit Spinners. Even though The Spinners were the top act, no single act stood out as being the best — ie, they were all good.

Jimmy Castor and his Bunch opened up, going through many of the numbers on his new album "Butt Of Course", including the inimitable *Bertha Butt Boogie*, the opening bars being greeted with enthusiasm from the audience. Jimmy left after his set but his Bunch stayed on to be the backing band for Ben E King. He is a man who I've never seen live, so I can't compare him with past performances and things like that. But if his performance then was anything to go by he definitely needs more coverage than I think he has been getting. He went through a short but very smooth set performing numbers like *Happiness Is Where You Find It*, *Stand By Me* and *You Know I Lied*. Tracks from his new album were also featured, the album being called "SUPERNATURAL."

Sisters Sledge is probably not a name that you are terribly familiar with, yet. Be assured though, that this foursome from Philadelphia are going to get big over here, probably before the year is out. All they need is a good single; and with their elan and good looks and youth they will undoubtedly go far. Kathie, Debra, Kim and Joan sparkle on and off stage. The audience went mad with their rendering of *Help Me Make It Through The Night*, especially as Joan, who was taking lead vocals, held onto the last note without faltering. A spectacular performance and one worth catching.

The final act on the show was, of course, The Detroit Spinners. Backed by Maurice King and his orchestra they went through a large repertoire. If they had been the only people on the show it still would have been a great gig as they were on top form. The immediacy of the Sisters wasn't, of course, there but their show was just as pleasing and entertaining.

With polished choreography they progressed through singles of their own, *It's A Shame* and *Ghetto Child* and others by various soul acts. Never boring they managed to keep their audience very well, considering that the show was so long. Near the end of their set they did a number of impersonations of famous stars. Ever seen a black Elvis? It certainly is an amusing sight! And when they went through *Stop In The Name Of Love* with wigs an' all 'a la Supremes,' everybody fell about.

The package as a whole is such good value for money and also so entertaining, that one must congratulate Atlantic for getting it on the road and not just releasing a compilation album; which there is anyway.

Les Hall

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FOX-FRESH AIR

"Fox" (GTO GTLP 001)

Some bands are born great, some have greatness thrust upon them. Fox are of the rare breed that is the first category. Unfortunately, there is an abundance of bands in the second category who have done little or nothing to merit recognition.

Fox, on the other hand, are a breath of fresh air in what has almost become a stinking pop market. While other bands were considering what their next negative step would be, Fox came along with a sweet little single called *Only You Can*, and a sweet little lady called Noosha. She is backed by a band crammed with talent.

This band offers something that is new, original, totally professional which must arouse the passion of the remotest pop fan. They are a pop group for

the seventies, with qualifications which would have made them a revelation in the star-studded sixties. So versatile that they must be huge.

The debut album is not perfect. On a few occasions, producer and guitarist, Kenny Young, tried a few smart things which don't work. Like a little intro to *Only You Can* which is so smart that it would have been better to take it a step further and make it into a track on its own. As an intro, it doesn't work. Overall, however, it is an exceptionally well produced work.

All of the songs are ultra-commercial. Every one a gem, as they say. But you'll not be able to compare one song to the hit single. I don't think I'm exaggerating when I say that six of the tracks could stand on their own as follow-up hit sin-

gles. I can't agree with the choice of *Imagine Me, Imagine You* as the follow up. It's upbeat and poppy but so is *Only You Can*. Something in the other extreme, like *Love Ship* or the beautiful *Patient Tigers*, would have given the band the wider recognition they deserve.

There is a neat touch of subtlety about the infectious *The Juggler*. *Spirit* has the same winning characters. *He's Got Magic* would have won the Eurovision and *Pisces Babies'* lyrics make it special. The album closes with another poppy track, *Red Letter Day*, yet another potential single. The opener, *Love Letters*, I think, owes its beauty to what is almost a rip off of the piano backing on the John Lennon classic, *God*.

To finish, all I can say is that Fox are going to be huge. If you liked the single, you'll love the album. ●●●●HD



Noosha

GLITTER BAND



"Rock 'N Roll Dudes" (Bell BELS 253)

Leaves no doubt that Mike Leander knows this project inside out — the execution of the Glitter Band sound never flounders for a moment. Excitement suffers no flaws; the fuzzy lead guitar is crisp and expertly mixed against the punchy lead vocals. Drums are incredibly punctual thuds in the designed Glitter style, and the whole concept is still delightfully re-vamped fifties/sixties high-school hop. The most innovative unit is the track *Bring Her Back*, with tight vocals by John Springate and an amazing scratch to Leonard/Phipps disciplined drum sound. The recording is so out front it punches you in the face.

Best lyrics are contained in *Pictures Of You* and *Games Up*, both of which have a distinct point and a clever rhythmic fit. Three tracks owe credit to ex-member John Rossall, but nothing suffers on the others in any way — the LP is a total entity, beautifully made in their thumping tradition. The calculated guitar work is almost ghostly, while the percussion is fully below the belt — practically illegal in terms of studio use; impossible to refuse at a party. If *Bring Her Back* isn't released as a single, there's no justice. Whew! Promotes a bead of sweat! ●●●●LG

BAY CITY ROLLERS

"Once Upon A Star" (Bell 8001). First LP produced by new studio man Phil Wainman (ex-Sweet) and a big sound improvement. The feeling updates fifties and sixties teenage laments and a number of classic styles — but remains solidly in the 70s and reveals that Faulkner and Wood are still the writing section of the group.

Les, who is definitely NOT considering a solo career at this point (see letters page), fea-

tures as co-writer on two tracks; *Marlina* and *Hey! Beautiful Dreamer*, the first of which is a nostalgic reminiscence concerning a fictional (stressed on the sleeve!) young lady's thoughts, spiced with effective acoustic guitar breaks; the second a distinctly Carpenterish ballad, punctuated by swelling four-part harmonies that will force you to dance too close for parental approval.

The most beautiful part of this album is the artful mixing, which places back-up vocals and instrumental sections in the best possible perspective against Les McKeown's competent lead. Seven of 12 numbers are self-penned, the best of which is *The Disco Kid*, where vocals are echoed into a funky underwater guitar rhythm. Singles *Bye Bye Baby* and *Keep On Dancing* are included.

Rollers fans will be in seventh heaven over the extravagant packaging, with a separate, full-colour identity card for each member; Zeppelin fans will cringe at the whole idea — but there's room for everybody, isn't there? I would, however, suggest that more sophisticated lyrics were applied to the songs and that Wainman and Goodison, both respectable men, should refrain from directly nicking the Everly's *Till I Kissed You* now titled *When Will You Be Mine*. Tsk. ●●●●LG

RUBETTES

"We Can Do It" (State Etat 001 Super)

Whether the Rubettes can do it or not is a matter of considerable opinion. If this is supposed to be the album in which they show that they can do it, then they've failed miserably. The Rubettes are a band striving desperately for recognition. This album does little to help in the task.

"We Can Do It" is what albums used to be until the public caught on to the con. The attitude of putting a load of B-sides on an album with a few hit singles has long gone. All the tracks are commercial but the singles *I Can Do It* and *Juke Box Jive* stand out among a fairly mediocre bunch.

The band revels in nostalgia. They haven't experienced the fame here that we are led to believe they have on the continent. Tracks like the crummy *The Sha Na Na Song* (guess what the chorus line is), *Something's Coming Over Me*, the horrendous *It's Just Make Believe Don't Do It Baby* and *I'll Always Love You* don't merit

attention. At *The High School Hop Tonight* is the best of the non-singles, with exciting vocal arrangement.

The Rubettes will have to try again if they want to reach a wider audience. This album might find a home in their fans' homes but few others will take the bother. ●●●●HD

ALEX HARVEY

"Tomorrow Belongs To Me" (Vertigo 9102 003)

This latest offering from the Sensational Alex Harvey Band carries on from where "The Impossible Dream" left off, in more ways than one — as can be seen by the almost identical cover design.

It is more aggressive — with Harvey's voice driving through the raw pounding of the band, particularly in *The Tale Of The Giant Stone-eater* and *Give My Compliments To The Chef*, the two most immediately impressive tracks.

It is these two tracks which also display Harvey's talent for lyrics at its pungent best.

Along with this hard rock, Alex Harvey has also found space for blues (*Soul In Chains*), jazz influence (*Sharks Teeth*) and the optimism of *Tomorrow Belongs To Me* (yes, the same number as the one featured in the somewhat menacing scene in "Cabaret").

Yes, folks, all this and more makes this an album to feature in any collection. Again, the excellent arrangements are by Derek Wadsworth. ●●●●SC

SANDY DAVIS

"Back On My Feet Again" (EMI 3070)

Can this be Paul McCartney in disguise? No of course not, I just thought I'd throw that in. Seriously though Sandy Davis does sound remarkably like the ex-Beatle and some of the tracks hold the same sort of immediate appeal.

The title song contains much of the McCartney jaunty catchiness and makes an excellent start to a very pleasant album.

Among other musicians featured are Average White Band members Allan Corrie, Onnie McIntire, Roger Ball and the late Robbie McIntosh, who play on *Only Love Can Last Forever*.

If, like me, you haven't come across Sandy Davis before, then sift through the racks at your friendly record store, dig this one out and give it a hearing. Listen out for *Step In The Right Direction* and *He's Just A Heartbreaker*. ●●●●SC

SLY STONE

"High Energy" (Epic Import). Sylvester seems to be consistent in his recording delays — or he's signed a one-album-a-decade deal, for this is a quite weak

double album collection of old filler material from past albums. The two-record set contains odd, less successful singles, such as *Life* and *M'Lady*, but if you're a Sly follower, you will object to the low-key choices offered. Tracks like *Advice*, *Harmony*, *Turn Me Loose*, and so on, lack the solid character that would term it a 'greatest Hits' volume. Jim Charne, who wrote the sleeve bumf, says, "American pop music in the sixties and seventies was shaped by the week-long festival held on Max Yasgur's farm in upstate New York during the summer of 1969 (Woodstock)". I'd be interested to know how that event shaped the sixties. Nice writing, Jim. Nice singing Sly, but why not improve on recording punctuality? ●●●●LG

JOHNNY BRISTOL

"Feeling The Magic" (MGM 2315 324)

Superb soul material, produced, written and sung by Johnny Bristol, and so raw it's utterly sexual. His vocals retain a neat combination of American C&W and southern soul, mixed especially well on *Morganton*, *North Carolina*. An accomplished producer, who cut such names as Marvin Gaye, Smokey & The Miracles, Diana & the Supremes, and Stevie Wonder, Bristol also co-wrote *How Sweet It Is* for Jr Walker. All these dues have paid off by creating the style presented by *Hang On In There Baby*, which flows again on the featured tracks, *Feeling The Magic*, *I Wouldn't Change A Thing* and the single, *Leave My World*. Slower ballads like *I'm Just A Loser* and *Go On And Dream* break the mood, but don't match his unique upbeat formula of self-harmonies, always added to the lead vocal in the most tasteful emotional areas. First class material. ●●●●LG

DAVID FANSHAWE

"African Sanctus" (Phonogram 6558 001)

QUESTION: What do you get when you combine a composer, an explorer, a writer, a man who (for his build) is remarkably adept at African dance, and a tatty peaked jungle cap?

ANSWER: David Fanshawe. "African Sanctus" is, if you pardon the phrase, a real multi-media project, the result of this extraordinary man's travels in, and love of, Africa.

It reflects his fascination with the people and musical culture

and the effect is quite shattering.

Television viewers had the chance at Easter to see a BBC Omnibus special under "African Sanctus" title, which is also used for the record and Fanshawe's autobiography.

The record is a combination of African music taped by Fanshawe during his travels, and the Latin Mass, added later with other musicians.

It is the resultant synthesis that makes the work so interesting, with the arrangement of the Mass blending with dances, chants, milking songs and songs praising leaders and past victories in battle from the people of many parts of Africa.

Overall, a remarkable and extremely impressive work. ●●●●SC

VARIOUS ARTISTES

"Beyond An Empty Dream" (Charisma CAS 1101)

Sub-titled "Songs For A Modern Church" this album features work by Clifford T. Ward, Anawim (Tom and Joan McGuinness and Kevin Peak), John McLaughlin, Capability Brown and the Charterhouse Choral Society.

It is an attempt to present a collection from musicians sharing similar beliefs without trying to force them on the listener.

I think it succeeds. ●●●●SC

RICK WAKEMAN

"The Myths and Legends of King Arthur and the Knights of the Round Table"

This is Rick's latest epic: a musical attempt to portray both the stories and characters of King Arthur and those in his court. As with his "Journey" the album also contains stretches of narration and really needs to be listened to as a whole rather than by individual tracks, as one might with an ordinary rock album.

The music here succeeds even better than its predecessor in engendering the feeling of the period: there are some grand pieces which sound courtly and majestic, while others accurately depict events and feelings.

Simply as a piece of music my personal favourite is *Sir Lancelot of the Black Knight*: I feel it stands up on its own better than much of the rest of the album. That's not to say I dislike the other tracks: Rick wrote them to perform a function and tell a story, and that's what they do. But it's not really an easy album to listen to, and demands a great deal of concentration.

However, that didn't hinder "Journeys" phenomenal success, and I'm sure it won't do this one any harm either.

Personally I feel I shall enjoy it more when I've seen it performed but to those of you who won't have the chance I'd say listen carefully to this album. Once you've got into it it's a very interesting album. ●●●●RH

EMMYLOU HARRIS

"Pieces of the Sky" Reprise K 50437

This name will probably be new to most of you, but Emmylou is a delightful American lady who's already built herself quite a reputation in the States. This is her attempt to break into the English market — a collection of songs by well known writers which she interprets tastefully and marks with her own unusual style. Some of the songs, like *Bluebird Wine*, have a distinct country flavour — well done, but not my personal taste. It's the ballads which I feel show her voice off to its best advantage. She sings a beautiful version of Lennon/McCartney's lovely *For No One*, and the track I like best of all is a song called *Too Far Gone* which was written by Billy Sherill.

On the whole this is a good selection of songs, well sung and produced, and very easy on the ears. I'd recommend it to any of you who feel like a change from heavy rock and would like to get your first taste of a lady we're going to be hearing from a lot more. ●●●●RH

STEVE HILLAGE

"Fish Rising" (Virgin Records V2031)

At times elating and other times irritating, throughout Hillage's guitar work is impressive and at times, along with organist Dave Stewart, drummer Pierre Moerlin and bassist Mike Howlett, produces some excellent passages of tight, funky blowing. The voyages into the cosmic stuff and the speedy McLaughlinism, were a bit tiring, as were the lyrics that I caught.

The "cosmic stuff" and the twee sleeve notes hark to Hillage's association with Gong, but some of the material is not unpleasantly uncharacteristic, on occasions I expected to hear voice of Robert Plant glide in on top of some of the very heavy guitar riffs.

Generally a quite nicely put together album. One criticism is that I found it a bit rich, some emptier passages would have provided an enhancing contrast. On the whole it could prove quite a major deal. ●●●●DF



Bay City Rollers

ROLLER DERBY!



TAM PATON

I am utterly fed up with your letters page. I don't think I've seen a letter on it yet that isn't criticising some pop star. I don't think there are any pop stars left to criticise. I think it's about time an end was put to it all. Why don't all these pop music luvvers just belt up? After all, there's room for everyone in the pop world. So just remember that variety is the spice of life — it would be PRETTY DULL with only one pop star/group to idolise, wouldn't it? Peace (!!!) and all that. Anita Kettlthut (BCR's fan), Woodlinn Ave, Glasgow.

Dear Anita — a commendable thought. Since you are a BCR fan, I will present, specially for you, the latest correspondence on the boys, including replies to the question of whether or not lovely Les should go solo. BL

BCRS NO

I just read the letter by the BCR fan criticising "Rock On With 45" for not having the BCRs as top billing (5/4/75). I am disgusted by his/her selfishness. It's about time Rollers fans realised there are other groups on this earth, though the Rollers are a good group. Before you start complaining that your Scottish supermen don't get enough publicity, spare a thought for some good bands who don't get any! Alice Cooper Fan, Manchester, Lanes. (for reasons concerning my health, please don't print my full address!).

THIRD RATE RUFUS

In answer to the BCR fan from Derbyshire (5/4/75). She rates Rufus as half as talented as the Rollers, who are short-trousered weeny-boppers and have no talent at all. Their lyrics, with words like *Shang-A-Lang* and *Shoo-Be-Doo-Eh* should only attract all those under five. Rufus are far superior. Rufus fan, Perth, Scotland.

BEATLES FAN

I am thoroughly disgusted by a comment from a BCR fan (5/4/75) saying "The BCRs are the best group since the Beatles." What a load of rubbish. God help us if they are. If you like teenybop music, pretty faces and V-necked jumpers, they're great, but surely anyone who knows anything about music knows that the BCRs, with their pretty tunes, are nowhere

near the Beatles standard, or indeed the standard of a lot of British groups — and probably never will be. Julian White, Redcar, Cleveland.

BIG CON TRICK

I was really shocked to read a daily newspaper's story about the whole disgraceful BCRs fake-up and con trick. After you have fed us so much information and publicity about the Rollers during the past months, it is up to you (and other papers), to give us the facts about this lousy affair NOW. Miss S. Miles, Billericay, Essex.

Miss Miles refers to a recent daily paper story accusing the Rollers of not being able to play their instruments and thus not appearing on their discs. Manager Tam Paton has commented to the contrary. BL

APRIL FOOL

Reading in a daily paper last week, I think it is scandalous that a big, slick record company can deliberately set out to fool people like this. Everything the Rollers have done, including "Rollin'" — a complete SHAM! It sows in my suspicious mind all sorts of doubts concerning other artists. Miss R. S., Ipswich.

GUESS WHO

The fact that a certain group are now one of this country's leading pop bands, to us, is absolutely incredible. It seems we stand alone, immune to this unfortunate illness, which has swept the country, infecting the brains of thousands of poor lit-

BEVERLEY LEGGE'S LETTERS PAGE

tle children, leaving them sadly unable to distinguish between music and brainless utterings. Or is it meanings in such classics as *Shang-A-Lang*. Don't get us wrong, we're not Rufus fans. As for the suggestion that the lead vocalist could be as successful as Elton John of David Essex, we agree this could be possible if someone gave him the main thing he lacks — talent. All we say is, that to the best of our knowledge, at least Rufus play all their instruments. To close, we will sing praises of your series of five posters — toilet paper is very expensive in these times of hardship. Diana Beech and Thea Brown, Burnham, Bucks.

BCRS YES

I agree with the BCR fan in issue dated April 5th. I thought the BCRs were the stars on "Rock On With 45", but what do we get instead? A third rate group called Rufus. Kid Jensen must need his head tested — Rufus can't even sing in time. Granada, pull up your socks — the BCRs deserve a programme of their own; they've worked hard for it. Miss R. Wooley, Walsall, Staffs.

Dear Miss Wooley — Check out "Shang-A-Lang", the Rollers' own show. Betcha Rufus don't get a guest appearance there! BL

LES GO SOLO

Les solo? Oh dear! OK, he is very good looking and has a good voice, but on radio interviews, he hasn't much to say. He has little evident writing talent, unlike Woody and Eric. Personally, I don't think any of them have the talent or the experience to go solo... YET. Alone, the boys are very unspectacular, but together, something really clicks into place and they happen. No doubt in a few years, when their talent has had time to develop, they could begin thinking in a solo direction. If Les left, the rest would have to replace him — and who would Les get for a backing band? I think we can disregard this remark as a spasm of fantasy. Fellas, we love you just as you are. But Les, if you really want to go it alone, go ahead. Don't be disillusioned if we say 'we told you so'. BCR Fan, Bridgewater, Somerset.

GIRL TROUBLE

If Stephanie and Moire (5/4/75) think Les should go solo, they are very wrong. He wouldn't be as great as he is with the other four fantastic guys. Sure, he's got the looks, personality and voice, but I'm sure Les and many other fans realise his place is in the group. He's one of them, reached stardom with them and helps make them what they are today. I can assure you he'd never think about splitting. He's got more sense. BCR Fan, Denham, Bucks

UNFAIR FANS

I think a certain letter from two girls was very unfair to Leslie of the Rollers. What annoyed me, was that they just about told him to pack in the Rollers and start thinking about a solo career. I'm sure the last thing he wants is other people making up his mind for him. He gets more publicity than the rest, so is it not just as good as being solo? No doubt when they decide to call it a day, he will go solo — but he has only been on the pop scene for a year, so give the guy a chance. Ronnie McGhie, Easterhouse, Glasgow.

HOLD ON LES

We would like to tell Stephanie and Moire to get lost when she says Les should leave the BCRs. Who do they think they are, telling one of the best British groups to split? The Rollers are only in their teens and have plenty of time for individual success if they want it, so please Les, don't think about leaving (not for about eight years, anyway). We love you all the way you are. Ali and Lyn, Wel-lingborough, Northants.

UNIT PLEA

And just who do these two girls who reckon they are Rollers fans think they are? If they were fans, they would not be trying to break up the group. That letter of theirs probably upset millions (including us) of fans. The Rollers are fantastic, but they are a complete outfit and would not exist if any one of them left. Just keep your big mouths out of it! Janette and Sally, Chessington, Surrey.

PLAY SCHOOL

I am writing to complain about the Ferret column (5/4/75). It concerned the Rollers not playing on their records. In a live radio interview with the group and Tam Paton, they said it was only on *Keep On Dancing* and *Remember* that they didn't play. Every record since then has been all their own work. Bowie Fan, Edinburgh.

NEGLECTED HOLLIES



The Hollies

The Hollies — remember them? They topped the charts last year with *The Air That I Breathe*. Since then, they have been sadly neglected by the press. It's really heartbreaking for us to see our favourite band out in the cold, so come on DISC, let us know what the Hollies are doing these days. Please print this letter and break the monotony of all the various slaggings of groups. Hollies Fan, Swindon.

Dear Fan — the Hollies aren't exactly out in the cold — they have spent a lot of time in America, where they do very well, and touring the world. At any time, they could return with a monster hit. Hang on! BL

STRIPED TERROR INVADES HOTEL!

I AM a shop assistant in an exclusive perfumery shop within a famous Welsh hotel. At the beginning of this year, a Scottish pop group stayed at the hotel for a few days. During this period of time, never has there been such a loss of profit! I returned from my tea break to find every shelf empty and five boys in stripey socks with perfume bottles stuffed down their trousers, trying to make a quick getaway. I was astounded and produced my official search warrant. On showing them this, they gave me back the perfume without any trouble, so I never got to search them after all. Is it because I have BO? Worried Blue Eyes, Pembroke Dock.

Dear Blue Eyes — I have absolutely no idea who this group could have been, nor why they should require perfume in such quantity, while personal hygiene problems such as yours go sadly unnoticed. Two recommended remedies are: wear stripey socks yourself and keep your arms tightly to your sides. BL

SHADOWS—BAD LOSERS



I may be one of the few who thought Teach-In, with *Ding-A-Dong*, deserved to win the Eurovision Song Contest. They won fair and square, beating the Shadows by 15 points. You wouldn't have thought so, listening and watching the Shadows on "Top Of The Pops", making sarcastic remarks. When the DJ asked them to introduce Teach-In, they did it with a grudge, then threw paper snowballs at them. *Ding-A-Dong* is a far more catchy song than *Let Me Be The One*; musically, it's heaps better, and the vocals are sung better than those on the Shadows' disc. I think Teach-In will be one of our top groups in 1975 and, of course, *Ding-A-Dong* will be a big hit. Anyway, Getty is far better looking than Hank Marvin. Carole May Couper, Dundee.

Dear Carole — try not to hold the Shadows' irritability against them; remember, most TV is tightly planned — even down to paper snowball gags and apparent attitudes. Anyway, I thought Turkey did swell. BL

ONE HIT WONDERS

In reply to Duncan Clairmont's stupid letter of April 5th, he needs to get a bit of common sense, calling Bowie, Floyd, Yes, Roxy, ELP, Free and Queen infantile one-hit wonders and flash-in-the-pan garbage. Bowie a one-hit wonder? He's had more hits than Clairmont's had hot dinners. The same with the rest. These groups have thousands of mature fans — and they all can't be following flash-in-the-pan garbage as he suggests. As for his 'greats' — Stardust, Glitter, Showaddywaddy, Rubettes, Wombles, Carl Douglas and Lena Zavaroni — his descriptions apply to them. If he wants to go around making a fool of himself, all right — but please don't print it. Zep Fan, Ireland.

PS — thanks for the poster of Led Zep in DISC a few weeks back — how about one with lead singer Robert Plant in it included in the near future.

Dear Zep Fan — as a matter of fact, we were thinking about that only yesterday. Comin' up soon. BL

DON'T KNOCK QUO

I think Lexy from Scotland should keep quiet about the great Status Quo, for the sake of his health. If a band was ever vastly underrated, it's them.



Status Quo

While album after album and single after single went straight into the charts, unbelievers insisted on putting the band down. Quo are a boogie band, always putting out new and different sounds, packed with energy and enthusiasm. And with the effort they put into their concerts, what more could anyone want? Peany, Cardiff.

QUEEN — NO FLASH IN THE PAN

I am writing to complain about people using Queen as an example of useless groups getting all the attention. They probably haven't listened to their albums. How can the group be a flash-in-the-pan if they've been around for four years? Leave Queen out of silly arguments like Philip Anthony's (5/4/75), because they're as good as anything going. R. Kingsford, Hatfield, Herts.

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ROD'S TRACK RECORD



? Please can you give me the list of the albums that Rod Stewart has released. Also what label are they on? — Lots of love... Ragni in Reading, Bucks.

● Well Ragni (How did you get that name? It's not the same Ragni as with the original Hair recording is it?) the list of Stewart albums reads at about seven at the moment those being: "An Old Raincoat Won't Ever Let You Down," No VO4, "Every Picture Tells A Story", No 6338063, "Gasoline Alley", No 6360500, "Never A Dull Moment", 6499153, "Sing It Again Rod", No 6499484, "Live Coast To Coast", No 9100001, and the latest, "Smiler", No 9104001.

All the above albums are released on Mercury through Phonogram Records. There are of course records made with the Faces but they don't really count do they? Anyway thanks for writing Ragni and keep on trucking, Les.

? Can you please tell me what albums or singles are being released by The Moments and Whatnaughts in the near future? Also what is happening on the All Platinum scene at the moment. After Shirley and Co it seems like nothing much is going on, i.e. are there any tours coming off, thanks. — Lenny Green, 13 The Cedars, Southend-on-Sea, Essex.

● At the moment there is not much on the All Platinum scene happening at the moment. The

Moments are in the States at the moment and hope to come back to Britain near the end of the year. It could possibly be a package tour, ie with Shirley and Co, The Moments and also The Whatnaughts. That remains to be seen.

There is a new single coming out on April 25 by Retta Young who is the girlfriend of Al Goodman of the Moments, it is called S-O-S. Apparently it is quite a good number; hard backing and softish vocals.

When the Moments were over here they wrote a new single which is scheduled for release later in the year.

? Please could you give me the address of Radio One, please, as I know one or two of the deejays there? — Tommy Sweetapple, St Hellier Avenue, Morden, Surrey.

? Can you please tell me if there is a Radio One Disc-Jockey Fan Club, or if not, is there any place where I can get information and pictures and info on the DJ's? Also can you print a picture of Johnnie Walker? — Robert Watson, 150 Kinloch Street, Carnoustie, Angus, Scotland.

● If one wants to write to any of the BBC Radio One disc jockeys please write to BBC Radio Publicity Office, Aeolian Hall, 135-137 New Bond Street, London W1Y 0ED. On the other hand if you want to write to BBC Radio in general please write to BBC Radio, Broadcasting House, Portland Place, London W1A 1AA.

JOHN WETTON

● from page 18

of situation. Maybe someday I'll get a band together of my own, and then all these rumours will stop about me being mercenary."

It had not been the Fudger intention to harp on the financial prospects of Wetton's new gig but as he'd raised the subject I asked if the promise of plenty green stuff had been the main reason for his joining Heep.

"No, not at all," he almost flinched, "in fact to date I was earning more with Roxy than I am with Heep, obviously the long term benefits with Heep financially are very good. You can't really say that I was joining Heep for the money. I would object to that," a mildly anguished Mr Wetton went on to reiterate that it was the opportunity to be freed from the frustrating dilemma he'd found himself in with Roxy that had prompted his joining Heep.

"Gigs with Roxy don't last very long, you know; I knew that. I wasn't particularly sad to leave Roxy. I think they were sadder about me leaving than I was about leaving them in a round-about way.

"But I was never particularly happy; I was thinking this was only a temporary thing until I get something heavier.

"I want to try playing some rock and roll for a bit, just plain down-to-earth, high energy rock

and roll — after being through the cosmic stuff. I love playing in America and Europe. I haven't enjoyed playing in England for quite some time. I quite enjoyed playing some of the Roxy tour, but then it was just playing the notes and watching everybody scream. I was acting out the fantasy of being a pop star, although those sort of fantasies have worn very thin.

"I used to remember people buying houses on the strength of hit singles and after we'd had two with Family we still hadn't made a penny. Nobody had been fiddling me but the band cost so much to run."

"But it was quite enjoyable, doing some of those gigs with Roxy, getting pulled off the stage and all that sort of nonsense. The most satisfying period of my career though was with Crimson. All the music was out of the top of our heads and after every gig you'd gone through this incredible battle to get out something new.

"That's possible with Heep, not on the same scale cause it's not improvised music but you do get the same empathy on stage with the members of the group," Wetton enthused.

— John's first outing with Uriah Heep starts in May with a European tour, A Heep album featuring John will be released just prior to the tour.

There were a couple more things that I wanted to ask him

but on both he was more than a little reluctant to give out with the goods. Firstly I asked if he knew why previous Heep bass player Gary Thain had left the group as the original story of a voluntary departure due to ill-health had recently been dismissed and apparently Thain was fired. Wetton would only say:

"It's a very touchy subject, in fact it's blue. You can talk about my kidneys if you like."

The other touchy subject was money. Someone from another music paper had recently suggested that John had been seduced by lotsa bread to join Uriah Heep (perhaps that was the only way they could justify it) and hence when I asked Wetton if he was getting a big deal out of Heep financially he responded with: "I don't think I'm at liberty to say." He conceded, though that he's happy about the money involved, and that although he hadn't been a member of Roxy Music he had got an extremely good deal, BECAUSE he hadn't been a member of Roxy. Interesting stuff, huh?

Anyway, Disc is a nice paper so to end on a friendly note we wish him lotsa luck with Heep. He says there is no one he'd like to commit his life to, for the next couple of years, more than them and we sincerely hope Heep's music benefits from Mr Wetton's considerable experience.

SONG DISC WORDS



FANCY PANTS Kenny

Bill Martin / Phil Coulter

Better get ready
Better get steady
Better get set to go
'cos here she comes
That's fancy pants

She's the slickest
She's the quickest
Chick you'll ever know
That's why they call her fancy pants

shout: "Come on fancy
show us how to move"
Look at her rock
Look at her roll
Look at her rock 'n' roll
'n' roll 'n' roll

chorus
They call her fancy pants
And if you give her a chance
She'll dance dance dance

Look at her groove an' look at her move
She's magic
They call her fancy pants
And if you pass her a glance
She'll just dance dance dance
She's really sweet
She got magic feet
When she hears that beat
She goes wild

spoken: "You know I really love that fancy pants"

One night stands and boogie bands
That's all she wants to know
She quite a girl that Fancy pants
She's a rocker she's a shocker
But I need her so
Really love my fancy pants

Repeat shout:
Repeat chorus

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DISC

Academy of Music SCHOOL REPORT

Baz Peabody and the Green Custard



Baz Peabody: Piano, organ, vocals.
Thick Groober: Accoustic guitar, drums, vocals.
Guthra Jacks: Violin, saxophone, harmonies.

Past Record:	The unfortunate failure of their "It's Thick" LP has given the leaders, Baz and Thick, the urge to try out their unusual talents on various audiences.
Attendances:	Their gigs in pubs seem to be their 'force field' — Baz Peabody and his unique music can command respect from the most indifferent listener.
Remarks:	This band breaks down every barrier in the music business. Thick Groober does not allow himself to be type-cast in any single musical style.
Head's Report:	A "good-time" band which deserves to go far. Their music should appeal to everybody and has already received local (Pendlebury, Lancs.) acclaim. As always, a hit single or LP would help.

Musical Ability	B
Stage Appearance	B
Personal Appearance	B

J. Edward Oliver SPECIAL 250TH EPISODE

'Tepee For Two'

in Full Spectrum COLOUR

SINCE ABSOLUTELY NOTHING HAPPENED IN LAST WEEK'S EPISODE, OUR HEROES ARE STILL BEING HELD PRISONER BY A TRIBE OF SAVAGE RED INDIANS...

DID'ST THOU HEAR ABOUT YE INDIAN WHO WAS'T ARRESTED FOR LINGERING IN HIS WIGWAM? HE WAS CHARGED WITH LOITERING WITHIN TENT!

LOOK, THEY'VE CAPTURED THE WAGON MASTER! IT LOOKS LIKE THEY'RE GOING TO PERFORM SOME HIDEOUS INDIAN TORTURE! THEY--THEY'VE BURIED HIM UP TO HIS NECK IN SAND! NOW I SUPPOSE THEY'RE GOING TO RELEASE KILLER ANTS THAT WILL EAT HIM ALIVE!

WORSE THAN THAT--THEY'RE GOING TO PLAY HIM "FUNKY GIBBON"!

HEY, THIS INDIAN IS DOING STRANGE THINGS WITH THE TOOTHPICK THAT HE STOLE FROM ME-- HE'S TRYING IT TO SOME FIRE TONGS THAT HE'S SPLIT IN TWO!

UGH--WHITE MAN'S PICK WITH FORKED TONG!

I UNDERSTAND THAT THE RED TEPEES ARE PUBS WHERE THEY SELL NOTHING BUT GIN.

THAT'S WHY THESE PEOPLE ARE KNOWN AS RED INN GINS!

ME SELL YOU WIGWAM FOR 2p.

YOU MEAN IT'S A 2p. TEPEE? HMM--2p. OR NOT 2p., THAT IS THE QUESTION!

TELL YOU WHAT--ME EXCHANGE IT FOR UM TENT MADE FROM HAIR-PIECE. IT UM REAL WIG WAM! THAT SHOULD BE WORTH UM TWOPEENCE

ALL RIGHT THEN--THAT MEAN THERE'S A 2p. TOUPEE TEPEE TO PAY!

ME, WATHA, STAND ON LADDER, THEN ME BE HIGHER WATHA!

MEY BIRD, HIM NAMED TOM. ME CALL HIM TOM, A HAWK!

THAT PILE OF ASPIRINS HAS GONE MOULDY!

UGH--THAT HEAP BAD MEDICINE!

HOW! ME KNOW HOW--WHEN??!

ME CAN ROW BOAT UP RAPIDS.

CANOE REALLY?!

TONIGHT'S RAIN DANCE HAS BEEN CANCELLED DUE TO BAD WEATHER.

ME NOTICE YOUR PIPE IS FULL OF UM LITTLE GREEN VEGETABLES.

YES--IT PIPE OF PEAS!!

SHE BEEN BAD GIRL, SO HAVE TO WEAR RED SHOES SO PEOPLE LAUGH AT HER MISDEEDS.

CHUCKY BERT!

THAT WHY THEM CALLED MOCK-HER-SINS!

WHEN ME TELL YOU TO BURY HIM UP TO HIS NECK IN SAND, THAT WASN'T EXACTLY WHAT ME HAD IN MIND!

OUR CHIEF, HIM CALLED DULL KNIFE MAINLY BECAUSE HIM ALWAYS HALF-CUT!!

ME, SIOUX WARRIOR! ME SEE ONE-FOURTH OF ROW OF LONGKNIFE SOLDIERS.

HMM--IT REMIND ME OF GREAT WHITE SINGER--

SIOUX SEE QUARTER ROW!

OLD INDIAN JOKES FROM: MIKE TWEEDIE, HORNCHURCH.

DRESS DITTIES (AND SINGERS) "YOUR KISS IS SWEATER"

MEANWHILE, FRESCO-LE-RAYE IS CONTINUING HIS ROMANCE WITH THE LOCH NESS MONSTER...

Lo, Cupid's dart Hath pierced my heart, And it doth smart When we're apart.

1 love you so, More than you know. If you should go, 'Twould be a blow.

O, fair Paleolithic Dinotheriidaeen Ichthyosaurus,

THIS COULD POSSIBLY BE MORE DIFFICULT THAN I THOUGHT.

I KNOW! I'LL WRITE HER A POEM!

ME, WATHA, STAND ON LADDER, THEN ME BE HIGHER WATHA!

MEY BIRD, HIM NAMED TOM. ME CALL HIM TOM, A HAWK!

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SIOUX SEE QUARTER ROW!

OLD INDIAN JOKES FROM: MIKE TWEEDIE, HORNCHURCH.

EXCUSE ME, I IS A BIT BEWILDERED BY ALL THIS... COULDS YOU TELL ME EXACKLY WHAT IS GOING ON?

MY PROFUSE AND PROFOUND REGRETS, MADAM, BUT I FEAR THAT I AM TOTALLY INCAPABLE OF RESPONDING TO YOUR REQUEST SINCE UNFORTUNATELY I DO NOT SPEAK A WORD OF ENGLISH.

I WONDERS IF HE'S TELLING THE TRUTH?

WELL, IT TOOK ME HOURS AND HOURS OF CEASELESS TOIL, BUT I'VE FINALLY FINISHED IT! I CAN'T WAIT TO SEE HER FACE WHEN SHE HEARS THIS ROMANTIC DECLARATION OF MY RESPECT, ADMIRATION, WORSHIP, DEVOTION AND ETERNAL ADORATION!

"Roses are red, Violets are blue. I'd really like To shack up with you!"

CHOMP!

FROM: MICK NOUCE, HAMILTON ROAD, BISHOPSTOKE, EASTLEIGH, HAMPSHIRE

UM STAGECOACH HAS PASSED THIS WAY WITH SIX HORSES, THREE GUARDS, TWO PASSENGERS AND UM CHEST OF GOLD.

THAT INCREDIBLE! YOU CAN TELL ALL THAT JUST BY LISTENING TO THE GROUND?

NOT EXACTLY--IT JUST RAN OVER MY HEAD!

ME, WATHA, SELL MY SERVICES TO ANYONE WHO PAYS.

ME KNOWN AS HIRE WATHA!

I CAN'T TAKE MUCH MORE--THE SEARING HEAT--THE HIDEOUS TORTURES--THE AWFUL INDIAN JOKES--

TAROO! TARAA!

WAIT! THOSE BLARING BUGLES!

IT--IT'S THE U.S. CAVALRY!

WE'RE SAVED! WE'RE SAVED!!

BUT, SUDDENLY--

PSST--QUIET! I HAVE COME TO RESCUE YOU!

WHY HAVETH THOU NOT GOT A HORSE?

I CAN'T AFFORD ONE. LUCKILY, SOMEONE HAS LENT ME THIS CHAIR WITH REINS ATTACHED TO IT.

THAT'S WHY THEY CALL ME-- THE LOAN REIN-CHAIR!

I NEVER REALISED THAT PAPER WAS A VEGETABLE.

UM STAGECOACH HAS PASSED THIS WAY WITH SIX HORSES, THREE GUARDS, TWO PASSENGERS AND UM CHEST OF GOLD.

THAT INCREDIBLE! YOU CAN TELL ALL THAT JUST BY LISTENING TO THE GROUND?

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TAROO! TARAA!

WAIT! THOSE BLARING BUGLES!

IT--IT'S THE U.S. CAVALRY!

WE'RE SAVED! WE'RE SAVED!!

BUT, SUDDENLY--

PSST--QUIET! I HAVE COME TO RESCUE YOU!

WHY HAVETH THOU NOT GOT A HORSE?

I CAN'T AFFORD ONE. LUCKILY, SOMEONE HAS LENT ME THIS CHAIR WITH REINS ATTACHED TO IT.

THAT'S WHY THEY CALL ME-- THE LOAN REIN-CHAIR!

FROM: MICK NOUCE, HAMILTON ROAD, BISHOPSTOKE, EASTLEIGH, HAMPSHIRE

Loneliness is...

WHEN THE FIRST MAIL YOU EVER RECEIVE IS A TELEGRAM FROM THE QUEEN.

FROM: GLEN MILLER, KINGSWAY, STAINFORTH, Nr. DONCASTER, YORKS.

AWFUL ALPHABET

F's for FALSETTO (Singing high, not beneath), And it's quite hard to do With a FALSETTO teeth!

MAD MICROBES

1. MICROBE SWORD-2. MICROBE MARETTA-3. MICROBE UNBROKEN-4. MICROBE UNBROKEN-5. MICROBE UNBROKEN-6. MICROBE UNBROKEN-7. MICROBE UNBROKEN-8. MICROBE UNBROKEN-9. MICROBE UNBROKEN-10. MICROBE UNBROKEN-11. MICROBE UNBROKEN-12. MICROBE UNBROKEN-13. MICROBE UNBROKEN-14. MICROBE UNBROKEN-15. MICROBE UNBROKEN-16. MICROBE UNBROKEN-17. MICROBE UNBROKEN-18. MICROBE UNBROKEN-19. MICROBE UNBROKEN-20. MICROBE UNBROKEN-21. MICROBE UNBROKEN-22. MICROBE UNBROKEN-23. MICROBE UNBROKEN-24. MICROBE UNBROKEN-25. MICROBE UNBROKEN-26. MICROBE UNBROKEN-27. MICROBE UNBROKEN-28. MICROBE UNBROKEN-29. MICROBE UNBROKEN-30. MICROBE UNBROKEN-31. MICROBE UNBROKEN-32. MICROBE UNBROKEN-33. MICROBE UNBROKEN-34. MICROBE UNBROKEN-35. MICROBE UNBROKEN-36. MICROBE UNBROKEN-37. MICROBE UNBROKEN-38. MICROBE UNBROKEN-39. MICROBE UNBROKEN-40. MICROBE UNBROKEN-41. MICROBE UNBROKEN-42. MICROBE UNBROKEN-43. MICROBE UNBROKEN-44. MICROBE UNBROKEN-45. MICROBE UNBROKEN-46. MICROBE UNBROKEN-47. MICROBE UNBROKEN-48. MICROBE UNBROKEN-49. 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