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10p WEEKLY

USA 50c

# DISC

# ROLLER MANIA!

'Where The Stars Are'

## ROLLERS DUE FOR AMERICA

### CAN THEY CONQUER THE COLONIES, TOO?

By Beverley Legge



**T**HE man who brought the Beatles to America is about to do the same thing with the Bay City Rollers, currently causing sensations on their big-scale British tour. Mr Sid Bernstein, one of America's foremost tour promoters, is to launch the Rollers in the States later this year.

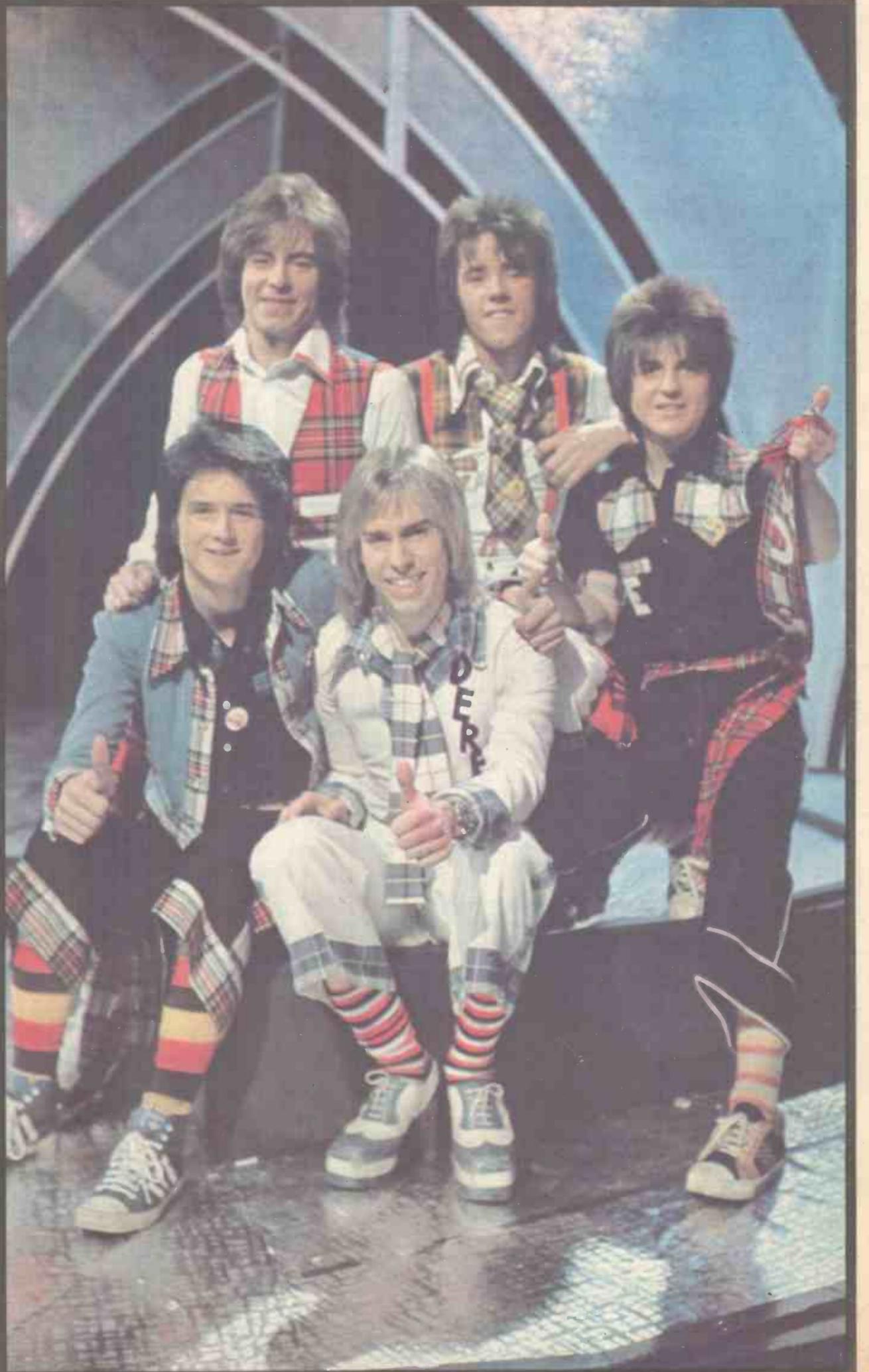
Bernstein, who has never been known to fail with British groups, told DISC on Sunday, "I strongly believe the people of America are ready for the Rollers. Right now, they are looking for new heroes and these boys could be just what they want."

If all goes according to plan, Bernstein will present the BCRs at New York's massive Madison Square Gardens venue in November, to be followed by other major venues across the USA. Les McKeown told DISC, "We will be going to America for a short promotional trip, but if the single takes off, we hope to stay there for three or four months."

Rollers manager Tam Paton added, "To be honest, we'd like to try and escape from this country for a little while. Otherwise, we may be in danger of over-exposing ourselves here."

Read about the wave of Rollermania sweeping Britain in DISC's first-hand report . . . inside!

● See Page 11



▲ INDICATES THIS WEEK'S FASTEST MOVERS

BUBBLERS ARE IN ALPHABETICAL ORDER

# teen toons

## DISC TOP THIRTY SINGLES

1 (2) <b>HONEY</b> Bobby Goldsboro, UA	10 (3) <b>FOX ON THE RUN</b> Sweet, RCA	19 (9) <b>THE UGLY DUCKLING</b> Mike Reid, Pye	28 (20) <b>PHILADELPHIA FREEDOM</b> Elton John Band, DJM
2 ▲ (11) <b>LOVIN' YOU</b> Minnie Ripperton, Epic	11 (5) <b>SWING YOUR DADDY</b> Jim Gilstrap, Chelsea	20 ▲ (30) <b>WE'LL FIND OUR DAY</b> Stephanie De Sykes, Bradleys	29 (13) <b>FANCY PANTS</b> Kenny, RAK
3 (1) <b>BYE BYE BABY</b> Bay City Rollers, Bell	12 (18) <b>WITH LOVE AND UNDERSTANDING</b> Gilbert Becaud, Decca	21 (12) <b>GIRLS</b> Moments and Whatnauts, All Platinum	29 (—) <b>CALL ME ROUND</b> Pilot, EMI
4 ▲ (21) <b>OH BOY</b> Mud, RAK	13 (15) <b>DING A DONG</b> Teach-In, Polydor	22 (8) <b>THERE'S A WHOLE LOT OF LOVING</b> Guys and Dolls, Magnet	<b>BUBBLERS</b>
5 (7) <b>THE TEARS I CRIED</b> Glitter Band, Bell	14 (6) <b>FUNKY GIBBON</b> Goodies, Bradleys	23 (—) <b>ONLY YESTERDAY</b> Carpenters, A&M	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> Diana Ross, Tamla Motown
6 (4) <b>LOVE ME, LOVE MY DOG</b> Peter Shelley, Magnet	15 ▲ (—) <b>THE NIGHT</b> Frankie Valli and The Four Seasons, Mowest	24 (—) <b>LET ME TRY AGAIN</b> Tammy Jones, Epic	<b>WHERE IS THE LOVE</b> Betty Wright, RCA
7 (14) <b>TAKE GOOD CARE OF YOURSELF</b> Three Degrees, Philadelphia	16 (24) <b>LADY MARMALADE</b> Labelle, Epic	25 (27) <b>GET DOWN TONIGHT</b> KC and The Sunshine Band, Jayboy	<b>HASTA LA VISTA</b> Sylvia, Sonnet
8 (10) <b>LIFE IS A MINESTRONE</b> 10cc, Mercury	17 (22) <b>HOLD ON TO LOVE</b> Peter Skellern, Decca	26 (—) <b>STAND BY YOUR MAN</b> Tammy Wynette, Epic	<b>LOVE LIKE YOU AND ME</b> Gary Glitter, Bell
9 ▲ (24) <b>HURT SO GOOD</b> Susan Cadogan, Magnet	18 (17) <b>SKIING IN THE SNOW</b> Wigan's Ovation, Spark	27 (—) <b>I WANNA DANCE WITCHOO</b> Disco Tex and the Sexolettes	<b>TAKE YOUR MAMA BY THE HAND</b> Lulu, Polydor

### PERSONALITY TOP TEN

**PHIL LYNOTT of Thin Lizzy**

CHOOSES HIS CURRENT TOP TEN

- 1 LOVING YOU Minnie Ripperton
- 2 GET DOWN TONIGHT KC and the Sunshine Band
- 3 L-O-V-E Al Green
- 4 GOOD LOVING GONE BAD Bad Company
- 5 LADY MARMALADE Labelle
- 6 LIFE IS A MINESTRONE 10cc
- 7 SWING YOUR DADDY Jim Gilstrap
- 8 GIRLS Moments and Whatnauts
- 9 PHILADELPHIA FREEDOM Elton John
- 10 WHAT AM I GONNA DO WITH YOU Barry White

### U.S. TOP 20 SINGLES

- 1 (3) **HE DON'T LOVE YOU**  
Tony Orlando & Dawn
- 2 (1) **SOMEBODY DONE SOMEBODY WRONG**  
B. J. Thomas, ABC
- 3 (4) **JACKIE BLUE**  
Ozark Mountain Daredevils, A&M
- 4 (2) **PHILADELPHIA FREEDOM**  
Elton John, MCA
- 5 (5) **CHEVY VAN**  
Sammy Jones, GFC
- 6 (7) **LONG TALL GLASSES**  
Leo Sayer, Warner Bros.
- 7 (11) **SHINING STAR**  
Earth, Wind & Fire, Columbia
- 8 (15) **HOW LONG**  
Ace, Anchor
- 9 (14) **WALKING IN RHYTHM**  
Blackbyrds, Fantasy
- 10 (12) **I DON'T LIKE TO SLEEP ALONE**  
Paul Anka, UA
- 11 (17) **BEFORE THE NEXT TEARDROP FALLS**  
Freddy Fender, Dot
- 12 (16) **IT'S A MIRACLE**  
Barry Manilow, Arista
- 13 (18) **ONLY YESTERDAY**  
Carpenters, A&M
- 14 (7) **EMMA**  
Hot Chocolate, Big Tree
- 15 (19) **THANK GOD, I'M A COUNTRY BOY**  
John Denver, RCA
- 16 (9) **SUPERNATURAL THING**  
Ben E. King, Atlantic
- 17 (8) **WHAT AM I GOING TO DO WITH YOU**  
Barry White, Twentieth Century
- 18 (—) **KILLER QUEEN**  
Queen, Elektra
- 19 (—) **BAD TIME**  
Grand Funk, Capitol
- 20 (—) **AUTOBAHN**  
Kraftwerk, Vertigo

### ALBUM TOP THIRTY

- 1 (4) **THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE** Rick Wakeman, A&M
- 2 (2) **THE BEST OF THE STYLISTICS** Avco
- 3 (8) **STRAIGHT SHOOTER** Bad Company, Island
- 4 (3) **BLUE JAYS**  
Justin Hayward, John Lodge, Threshold
- 5 (1) **YOUNG AMERICANS** David Bowie, RCA
- 6 (7) **PHYSICAL GRAFFITI**  
Led Zeppelin, Swan Song
- 7 (23) **ONCE UPON A STAR** Bay City Rollers, Bell
- 8 (6) **THE ORIGINAL SOUNDTRACK**  
10CC, Mercury
- 9 (5) **THE SHIRLEY BASSEY SINGLES' ALBUM**  
Shirley Bassey, UA
- 10 (9) **TWENTY GREATEST HITS** Tom Jones, Decca
- 11 (21) **RUBYCON** Tangerine Dream, Virgin
- 12 (10) **TUBULAR BELLS** Mike Oldfield, Virgin
- 13 (17) **ROLLIN'** Bay City Rollers, Bell
- 14 (11) **THE BEST YEARS OF OUR LIVES**  
Steve Harley and Cockney Rebel, EMI
- 15 (13) **CRIME OF THE CENTURY** Supertramp, A&M
- 16 (18) **ON THE LEVEL** Status Quo, Vertigo
- 17 (15) **ELTON JOHN'S GREATEST HITS** DJM
- 18 (14) **THERE'S ONE IN EVERY CROWD**  
Eric Clapton, RSO
- 19 (12) **TOMMY** Various Artists, Polydor
- 20 (19) **BLOOD ON THE TRACKS** Bob Dylan, CBS
- 21 (—) **SOULED OUT** Various Artists, K-Tel
- 22 (—) **KATY LIED** Steely Dan, ABC
- 23 (20) **SINGLES 1969-73** Carpenters, A&M
- 24 (16) **AVERAGE WHITE BAND**  
Average White Band, Atlantic
- 25 (—) **NUTHING FANCY** Lynyard Skynryd, MCA
- 26 (29) **SIMON AND GARFUNKEL'S GREATEST HITS** CBS
- 27 (26) **TELLY** Telly Savalas, MCA
- 28 (—) **THE TIME AND TIDE**  
Greenslade, Warner Bros.
- 28 (22) **JUST ANOTHER WAY TO SAY I LOVE YOU** Barry White, 20th Century
- 30 (27) **MEMORIES ARE MADE OF HITS**  
Perry Como, RCA

Two titles tied for 12th and 28th places

### MAKE SELECTION

### SOUL TEN

- 1 (1) **LOVING YOU** Minnie Ripperton, Epic
- 2 (—) **WANNA DANCE WITCHOO**  
Disco Tex and the Sexolettes
- 3 (2) **SHOTGUN SHUFFLE**  
K.C. and the Sunshine Band, Jayboy
- 4 (3) **SOUL WALKING** Whatnauts, All Platinum
- 5 (—) **LADY MARMALADE** Labelle, CBS
- 6 (5) **STOP ON BY** Rufus
- 7 (6) **WHERE IS THE LOVE** Betty Wright, RCA
- 8 (—) **BAD LUCK** Harold Melvin, Philly
- 9 (4) **TAKE GOOD CARE OF YOURSELF**  
The Three Degrees, Philly
- 10 (—) **SATIN SOUL** Love Unlimited Orchestra, Pye

### U.S. ALBUM TOP 20

- 1 (4) **CHICAGO VIII**  
Chicago, Columbia
- 2 (2) **PHYSICAL GRAFFITI** Led Zeppelin, Atlantic
- 3 (5) **THAT'S THE WAY OF THE WORLD**  
Earth, Wind and Fire, Columbia
- 4 (3) **HAVE YOU NEVER BEEN MELLOW**  
Olivia Newton-John, MCA
- 5 (4) **AN EVENING WITH JOHN DENVER**  
John Denver, RCA
- 6 (7) **CRASH LANDING** Jimi Hendrix, Warner Bros
- 7 (13) **TOMMY** Soundtrack, Polydor
- 8 (8) **YOUNG AMERICANS** David Bowie, RCA
- 9 (9) **AUTOBAHN** Kraftwerk, Vertigo
- 10 (11) **BLUE JAYS**  
Justin Hayward & John Lodge, Threshold
- 11 (14) **FUNNY LAD** Soundtrack, Arista
- 12 (12) **SONG FOR YOU** Temptations, Tamla Motown
- 13 (—) **STRAIGHT SHOOTER** Bad Company, Swan Song
- 14 (6) **FOR EARTH BELOW** Robin Trower, Chrysalis
- 15 (17) **WELCOME TO MY NIGHTMARE**  
Alice Cooper, Atlantic
- 16 (—) **BLOW BY BLOW** Jeff Beck, Epic
- 17 (19) **FEEL LIKE MAKING LOVE** Roberta Flack, Atlantic
- 18 (10) **ROCK 'N' ROLL** John Lennon, Apple
- 19 (—) **NUTHING FANCY** Lynyard Skynryd, MCA
- 20 (—) **SHEER HEART ATTACK** Queen, Elektra

# DISC NEWS

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## HERON FOR UNIVERSITIES

MIKE HERON, who has just finished a nationwide tour with the Andy Fraser band, is planning a university tour in Britain for early summer. Dates have not yet been confirmed. The university gigs will be followed by a European tour.

## News Extra

THE GREASE BAND have a single coming out May 16. Entitled *New Morning* it is an edited version of the track which is on their album "Amazing Grease" ... Carol Grimes is to come to the UK in May to promote her new single and album which are released June 27 and May 23 respectively. The album is called "Carol Grimes" and the single is called *Dynamite* ... Changes to Love tour dates—Bristol gig May 4 is cancelled and May 5 gig at Stoke is refixed for May 9 ... Bill Barclay has a new single out titled *I A'nt Gonna Drink Anymore*. It was written and produced for him by Hudson Ford ... The Flying Burrito Brothers start a British tour in the beginning of May. Dates are: Lancaster Poly (May 6), Hove Town Hall (7), London New Victoria (9), Oxford Poly (10), Birmingham Town Hall (11), Guildford Civic Hall (13), Southampton University (14), Bristol University (15), Cardiff University (17) ... Decameron, whose album "Beyond The Days" is to be released June 6, are appearing at London's Queen Elizabeth Hall on June 4. The other act on the bill is Gay and Terry Woods who have an album, "Backwoods", out at this moment ... Be Bop Deluxe tour dates as follows: Yeovil, Johnstone Hall (May 13), Salisbury City Hall (14), Penzance Winter Gardens (15), Exeter St George's Hall (16), Plymouth Guild Hall (17), Bristol Locarno (18), Scunthorpe Priory Hotel (19), Peterborough, Wirrana Hall (21), Newcastle Mayfair Ballroom (23), Leeds University (24), Croydon Greyhound Ballroom (25), Chatham Central Hall (27), Birmingham Town Hall (28), Dunstable California Ballroom (29), Hereford The Flamingo (30), Llanelli, The Glen Ballroom (31), Guildford Civic Hall (June 1), Stafford, Top Of The World (2), Cheltenham Town Hall (3), Newark, Paris Theatre (5), Bradford University (6), Liverpool Stadium (7), Chelmsford Chancellor Hall (8), Manchester Free Trades Hall (9), University Of East Anglia (11), Cleethorpes Winter Gardens (12), Reading Town Hall (13), Oxford Polytechnic (14), and London, Victoria Palace (15) ... Shirley Bassey has a new single released May 9 called *Good, Bad But Beautiful*



Carpenters.

## CARPENTERS TO TOUR

THE CARPENTERS are to tour Britain in the Autumn. The dates of the 13 gig tour are: Stockport, Davenport Theatre (November 14), Manchester, Belle Vue (15), Wakefield Theatre Club (16), Glasgow Apollo (17), Edinburgh Usher Hall (19), Southport New Theatre (20), Liverpool Empire (22), Leicester De Montfort Hall (23), Bristol Colston Hall (24), Birmingham Hippodrome (26), London Festival Hall (28), Bournemouth Winter Gardens (29), London Albert Hall (December 1). There will be two performances at each venue.

## EXTRA WHITE GIG FOR 50,000

Barry White is to play another concert during his British visit. It is scheduled for May 10 at Aston Villa Football Ground, Birmingham. The ground holds 50,000 people. This extra gig was put on because the two other venues have sold out completely.

## MCCAFFERTY SOLO ALBUM

NAZARETH'S lead singer, Dan McCafferty, is to make a solo album. He will fit in recording around the group's British tour and recording of the band album.

"I would like to record a couple of my own songs," McCafferty told Disc. "There are a lot of things I would like to do that the band couldn't do. I won't be recording rock and roll songs — I'd do them with Nazareth. I'll use a different line-up and probably sing more soulful stuff."



Linda & Paul McCartney

## FANS RIOT SWEET, QUEEN, BCRs HAVOC

FANS have caused wild scenes all over the world this week. The groups concerned are Sweet, Queen and the Bay City Rollers.

Queen arrived in Tokyo airport last week, to be met by three thousand fans. As hysteria spread, the group was smuggled away from the building in an armoured truck. The group have been forced to take over a whole floor of their hotel to keep fans away. At their first concert in Japan, fans rioted and the police had to be called in to control the crowd. Each of Queen have now been given a personal bodyguard.

In Germany, Sweet have been at the centre of a storm because they were forced to abandon a concert midway after they received a bomb threat. The threat proved to be a hoax, but fans who were bundled outside caused a riot around the theatre. In Dublin, the Bay City

Rollers are highlighted in another riot. Following close on the hysterical scenes at Manchester Granada TV studios, two weeks ago where a policeman died of a heart attack after the police van was charged by fans, the BCRs ran into more trouble. Eight people, including four

## WINGS AT KNEBWORTH FLOYD TOP FEST BILL

PAUL McCARTNEY and Wings look set for inclusion in the line-up of the Knebworth Festival on July 5. DISC understands McCartney will be second on the bill to the Pink Floyd, leaving only another three acts to be announced.

McCartney's album, titled "Venus And Mars Are All Right Tonight" is due for release in a few weeks.

Tickets for the Knebworth Festival are priced at £2.75 each

and will be on sale from May 15 at branches of Harlequin record shops and ticket agencies. Postal applications should be sent to "Knebworth", 125 Kings Road, London SW3.



Bay City Rollers

policeman, were injured at the Star Cinema in Dublin.

The trouble flared up when people in the 1000 strong crowd began to throw bottles. Police reinforcements were called to the theatre and were attacked by fans throwing smoke canisters. 15 people were

arrested.

The police drew batons and charged. 17 people were taken to hospital suffering from hysteria. Others were taken with minor injuries and over 100 were treated on the spot. The Rollers have just started their current British tour.

## FANS CAUSE BAN ON THE OSMONDS

THE OSMONDS have been banned from every major London hotel. This is because of the damage done by fans to the hotels in the past. Last year they stayed in a private house in Ascot near Rod Stewart. It is not available this year so they are looking for another house.

Anyone who has a house which could accommodate 13 people, should contact the groups British Fan Club.

A single and an album by the

## FOX ADD NEW GUITARIST

FOX's new single *Imagine Me, Imagine You*, is release on Friday (May 2).

Fox have added another guitarist to their line-up. The new man is Jim Gannon.

The decision to add an extra guitarist has been taken because producer, writer and rhythm guitarist in Fox, Kenny Young, intends concentrating more on writing and producing the band. He will still play with the band on live dates when time permits.

## IRISH OPENER

SHOWADDYWADDY kick off their upcoming British tour with two Irish dates. Tour dates are: University of Ulster, Coleraine (May 1); Queen's University, Belfast (2); Leas Cliff Hall, Folkestone (17); Odeon Hammersmith (18); Grand Theatre, Leeds (21); Watersmeet, Rickmansworth (24); Palace Theatre, Newark (30); Guildhall, Southampton (June 3); New Theatre Hull (8).

Osmonds is being released to coincide with their visit. The single, entitled *Proud One* is to be released on May 9 and the album "I'm Still Gonna Need You" will be released in the last week of May. The Osmonds arrive in London May 24.



Les Gray

## MUD'S MAY GIG IN LONDON

MUD are to appear at Lewisham Town Hall on May 22. This is their first London gig of the year and may be the last until October. They are appearing in the Town Hall twice in the same day. In the afternoon they are to give a special concert for 1,000 local school children, which was organised by the police. A second performance might be fitted in later that evening as it is their sole London gig.

## NEXT WEEK DAY OF A LIFETIME A DREAM COMES TRUE FOR JULIE SHARE HER SENSATIONAL DATE WITH DAVID

## radio and t.v. with Beverley Legge

TREMENDOUS news for lovers of Bryan Ferry or Jimmy Ruffin. You can see both these wonderful human beings making guest appearances on "Show Of The Week: Twiggs" (BBC 2, Thursday, 9 pm). Both lads will of course be introduced by Twigg.

Also on Thursday (most ITV regions) you can catch the latest edition of "Rock On With 45" which features this week Slade, Greenslade, Sharon Forester, Polly Brown and Bilbo Baggins.

Friday sees the weekly appearance of the effervescent Bob Harris in "Old Grey Whistle Test" (BBC 2, 8.10 pm). Bob will be introducing Doctor Hook and the amazing Joan Armatrading. Brace yourselves for 50 minutes of explosive television.

Bay City Roller fans need not be told that the fivesome make yet another appearance on Tuesday (ITV) in "Shang-A-Lang".

Finally a word about the stars on Radio I. This week stand by for: Jess Roden, John Golding (John Peel, Thursday), Jeff Lynne ("My Top 12," Saturday), Bridget St John, Nic Jones ("In Concert," Saturday), Alvin Stardust (Speakeasy, Sunday).

And who could say fairer than that?



## ROADSHOWS

### YES PLEASE

Leicester De Montfort Hall, Thursday

FOR a band with the cosmic overtones that Yes muster it was surprising to discover that their audience at Leicester wasn't made up of drug numbed zombies but for the most part boisterous beer swillers. The female quota ranged from Rollerites to some very glossy devotees of fifties chic — one sported a stunning bob-cut of silver hair. They proved to be a very attentive audience whose response to the concert proved to be, in the end, quite frightening.

Opening the show were special guests Gryphen, who had to perform minus a couple of guitars which had been nicked the previous day. Their music is a variant on regular folk/jig/rock, ie minstrel/rock and combines by way of instrumentation regular rock stock — electric guitars, keyboards and drums — with bassoon, crumhorns and other less familiar wind instruments.

The sound for their set was quite bad, and this in conjunction with the lack of dynamics in their albeit interesting material plus the fact that they seemed none too relaxed (only the keyboards man and the bassoonist moved around much) produced a rather lacklustre performance. But the audience was quite appreciative, though obviously waiting on the big 'uns.

They took the stage to a tape of Stravinsky, and tumult from the audience many of whom were already standing four deep at the front of the stage. Yes plunged into *Sound Chaser* from the current "Relayer" album. The sound was murky to start with, Steve Howe's guitar work was barely discernable as were Jon Anderson's vocals. By the end of the number the worst had been corrected although the vocal sound didn't clear totally till the end of the second number *Close To The Edge*.

Yes have certainly benefited from the acquisition of Patrick Moraz. His fluid technique simultaneously charges the rest of the lads with confidence and the responsibility to match his virtuosity.

It's quite remarkable that Yes

have so little by the way of sound problems considering the vast amount of electronic equipment they now feature plus the elaborate lighting. The lighting and the stage setting (designed by Roger Dean) combine with the music to produce what must be the most effective show in rock music. I've never seen more dramatic lighting colour combinations which in the context of the scenery achieved what must be the closest that any rock show's come to totally hypnotic yet unobtrusive integrated theatre.

Every number was greeted as if it were the last and at one stage quite early on Anderson had to call for the people crowding the front to sit down as their excitement meant that many further back couldn't see the group.

At many stages during the performance of material from "Relayer", Moraz displayed the dextrous funk that he contributed to the album, no longer content just to amaze with the intricacies of their complex arrangements and virtuosity as soloists. The whole group really rock these days.

After *Close To The Edge* came *Gates of Delirium* and *To Be Over*, during which the stage and the front of the audience were enveloped in smoke. After a brief exchange between Jon Anderson, Steve Howe and a noisy member of the audience, Howe led a medley featuring two solos from himself on nylon, and steel stringed acoustic guitars, solos were (as usual) blistering.

It was after this that the stage scenery really came into its own and during *You and I* the two structures that topped the rostrums upon which Moraz's keyboards and Alan White's drums were located lit up and moved to indicate the passages of the piece that the respective musicians were soloing in.

When they'd finished *You and I* and left the stage the balcony was so violently shaken by the audience's stamping feet that I envisaged one of those publicists dreams coming true and that I would soon find myself on the floor of the hall with the rubble of the balcony and the roof falling on top of me.

Needless to say the band returned for an encore — *Sweet Dream* where the lights surpassed their earlier glories; each time they changed colour,

although the five musicians didn't move from their positions, the effect was a stream of tableaux each more splendid than the last.

After playing over two hours the band left the stage and on the strength of their performance their forthcoming concert in London on May 10 looks like being one of the most memorable of the year. David Fudger



### ROADSHOWS

### SLADE

New Victoria Theatre, April 25

AT first, I thought the rumours of bad attendances at Slade gigs were true. As the first band, Bunny, came on, the theatre was half empty. Of course by the time Slade were due on the theatre was virtually full up. It's a shame that many people missed Bunny for they are one of the hottest support acts around. Linda Millington their lead singer kept everyone happy with her stamping around and hip gyrations while the rest of the band "laid down heavy riffs" of good clean rock.

Slade eventually came on to, of course, great adulation from their fans. They all jumped to their feet and the ones in the front of the theatre never left that position, much to the security men's alarm. I suppose Slade's set was good, in Slade type comparisons. I don't particularly like their rather blatant, school-girl aimed, sexual actions or comments, like "The BBC banned our new single cos it had naughty words in it. We had to re-record it for them. Tonight we're going to play it for you — with the dirty words!" They then proceeded to play the song at such great volume that any words, dirty or not, were completely unintelligible; great, shame, would like to have heard what they sang.

The fans of course adored it; the group performed most of their hits: *Goodbye To Jane*, *The Bandy Man*, *How Would You Feel, Mama We're All Crazy Now*, etc, etc, and went through a highly polished stage routine. But in my opinion the lights were the only thing that held the show together. Les Hall.

as far as live gigs are concerned. Now they are near the end of an arduous European tour and looking forward to a series of British gigs coming up soon.

Most of their act is new material now and there have been many changes in the

music since I saw them last. Of the old numbers, they have kept *Razamanaz*, *Bad Bad Boy* and *This Flight Tonight*. Other old songs are crammed into a medley near the end. I'm not sure that this was a very good idea, because the audience (and



### ROADSHOWS

### BAY CITY ROLLERS

Glasgow Apollo. Dateline: Saturday.

YOU'D had to have been deaf, dumb, blind and probably dead as well not to have known that the Rollers were due in town here in Glasgow over the weekend. At every key point in the city fans were keeping vigil just in case the band happened to pass by.

Understandably by late afternoon most of these in-trepid juveniles had homed in on the Glasgow Apollo anticipating an early arrival by the formidable fivesome. Somehow the lads managed to penetrate the massed

ranks of tartan clad youngsters in time for the start of the first show.

And so to the music. From the start, the Rollers had clearly won over their audience. Their repertoire is peppered with their hit singles and better known album tracks. Each number was an instant devastating success with the spectators.

As always most of the music was quite inaudible. Occasionally you'd hear a familiar bar or two from *Shang-A-Lang* or *Keep On Dancing* above the screams. Otherwise working out which song was being performed required telepathy

I) enjoyed the material we knew and would like to have heard more of it. I think Naz have attempted to cram too much in too soon.

Their new numbers, like *You're The Violin* and *Hair Of The Dog* (the current album's title track) are as group with such control over particularly like *Guilty*, it shows how much style they have picked up in recent months. Their finale was *Shapes*, accompanied by some nice theatrical effects.

They hung one of those old ballroom mirror balls from the ceiling to pick up the lighting, and swamped the stage with dry ice smoke. It was quite dramatic. And it should go down well when they bring it home.

Rosalind Russell.



### ROADSHOWS

### THREE DEGREES

Hammersmith Odeon April 25

What a trio the three lovely girls in the Three Degrees are!! I've rarely seen any group with such control over an audience. From the second they went on stage, they had the audience magnificently in the palm of their hands. By the end, they has us shouting for more.

Mind you, it didn't look too good early on. For the first twenty five minutes, the sound was appalling and the girls knew it, constantly hinting at the soundmen to do something about it quickly. The sound just didn't manage to fill the hall and communication with the audience was impossible. The big backing band seemed to be having as much trouble but as soon as things were put right, very little else

went wrong.

Apart from singing some beautiful songs, the three-some indulge in banter with the audience, enticing shrilling whistles from the frustrated males amongst us. At times, I thought they were going a bit overboard, like dividing the audience into three sections, each girl having one and asking us to chant our own respective pieces of a song. After five minutes, that got boring.

But everybody enjoyed the show. In addition to singing, the Three Degrees added their own dancing touches and it all contributed to what was essentially a very fast-moving show. There were songs from past albums and songs from other people's albums, all very well sung. Biggest cheer of the night went up of course for, *When Will I See You Again*, one of the great songs. They ended up doing a rousing version of Kiki Dee's *I've Got The Music In Me*.

Individually, and collectively, the Three Degrees proved on Friday night that they are miles ahead of any other female soul combination around at the moment. They've got all it takes, charm, wit and talent. They'll be around for a long time.

Harry Doherty



### ROADSHOWS

### STEELEYE SPAN

Hammersmith Odeon April 26

After a brief journey into the realms of super-showmanship, which didn't work anyway, Steeleye Span got back to doing what they do best at Hammersmith Odeon on Saturday night — enter-

or lip-reading.

What you could hear of the band's music was surprisingly well presented. On the last tour one had the feeling it was probably just as well you couldn't hear too much. However since then the Rollers have quite definitely acquired a far more polished act. Their harmonies fitted together well and there were some pleasant solo touches from Eric on guitar and Woody on clarinet.

For most songs lead vocals are handled by Les, however Eric and Alan do get an opportunity to take over the limelight on two songs. Needless to say in the course of one hour there was no let up in the volume of screams. As a result this reviewer is now somewhat hard of hearing. BEVERLEY LEGGE

taining. The idea on the last tour of doing a Mummer's Play as part of the stage show was all very fine but it only served to slow the proceedings down drastically.

Span were a different kettle of fish on Saturday. Playing new and old material, they delighted the audience with fine harmonies and musicianship. And they seemed to enjoy it themselves. Span are basically a live group, relying very much on the positive attitude of their audiences for atmosphere. They work best when they adopt tactics of out-and-out attack and it worked perfectly last week.

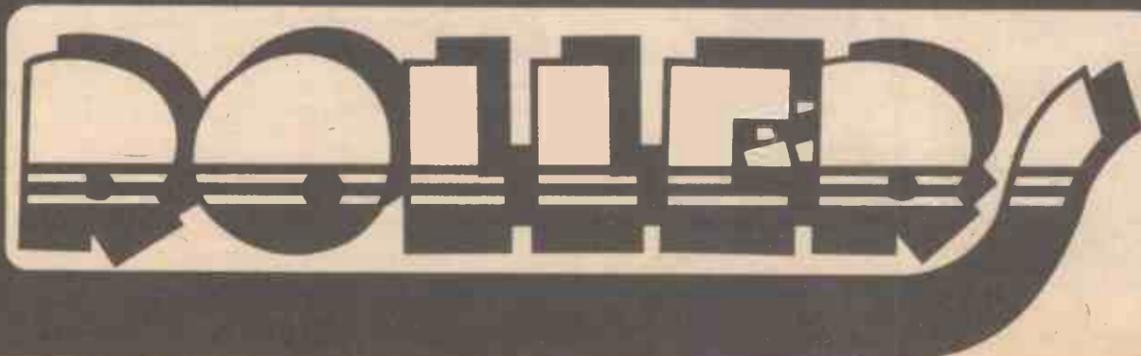
Peter Knight, on fiddle and mandolin, was in great form. So too was Robert Johnson. Johnson's guitar work was more than adequate and he played with a lot more guts than on the last tour. Rick Kemp's bass work is pretty nifty. Nigel Pegrum has made one hell of a difference on drums and Tim Hart made a worthy contribution. And, of course, jumping Maddy Prior was jumping Maddy Prior. Jumping Maddy was in good vocal form as well as in good jumping form.

Vocally, Span were outstanding. Jigs and reels also worked well. A lot of the material from "Commoner's Crown" was featured and the rocky *Lond Lankin* went down best. The night ended with some reggae span with a funky little thing called *Do The Spotted Cow*, which was 'uptight and outasight, man'.

Great to see that Span are getting back to what they are about. Messing about with weird stage concepts isn't where their talent lies. They showed that on Saturday night.

Jumping Harry Doherty

# ATRIBUTE TO THE



# 'We Love You Rollers'

## THE ROLLETES

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**EXCLUSIVE**

# LOVE CHILD BEACH BOY MIKE—THE TRANSCENDENTAL TERROR!

**As Observed By  
ROSEMARY HORIDE**

**T**HIS YEAR the United States is entering into enormous and elaborate preparations to celebrate the 200th anniversary of its independence. It's an important time for them, and the celebrations will go ahead despite the economic gloom which enshrouds most of the world.

The Beach Boys have always been a group that played light, melodic and above all happy music. Many people look back with great fondness on past eras of their music and the group are still extremely popular both in their native country and in England.

"I think the Beach Boys may be the epitome of the sort of feeling people here are trying to promote for the bicentenary year — 1975 has already been a good year for us, and we're sure that in 1976 will be a huge one. That coincides nicely with the celebrations...

"I think that popular music has an important function in these times of economic problems — it should represent a good time to people, where they can go along, listen to and get involved in the music, and forget the gloom that surrounds them. They don't want to go to really doomy shows where everyone is down — there's enough of that outside the concert. They want to have a good time... and that's what the Beach Boys are out to give them."

So in a strange sort of way the economic depression has done the Beach Boys a favour. But then, as well as being a good time band, the group have always been a typically American one, so they are well suited to being identified with a great American event.

the two countries, and they speak the same language (or almost) but apart from that it's just always an interesting place to be. What's more we've always been appreciated in England by a hard core of people, whatever



*The fearless trapper*

we did musically. It'll be good to come back and play for them again."

However he does agree that their mid '60s surfing music was the most appreciated here, as it was in many places. And at the concert although the crowd enjoyed the whole show there were still shouts for the classics from that era. I asked Mike whether he didn't sometimes get a little angry that people didn't appreciate their later music in quite the same way.

"Not at all — it's hardly painful to have a musical history. In fact in many ways it's very good for us, because it gives us a sense of perspective. And how could being lucky enough to have so many songs that people like be a bad thing? We'll always play them to the people while that's what they want."

In fact Mike is justifiably proud of the whole of the Beach Boys musical history, which he

sees as falling into specific eras, while still being part of a cohesive whole.

"There was the Surfing Era, The 'Pet Sounds' Era and so on. You can almost see the history of music encapsulated in our history — except for perhaps the psychedelic era. That passed us by without affecting us at all, except perhaps subliminally. We've always been pretty much isolated, and rather like a family, so that's what's affected us most.

"You know that period at the end of the '60s where there were so many heavy, metallic, grinding and negative groups? Well, we never went through that at all. Harmony and melody have always been more important to us. It's the feeling and softness of the music that we like.

"Of course our outlook has changed over the years. We grew up and as we started travelling we got a broader outlook on life and more common sense. We are constantly observing and then writing what we see into our songs.

"I think that there is something to be said for each of the periods — it would be impossible for me to say which I prefer, because there's an important period of my life in each one.



*The explorer*

"I can say one thing though: we are certainly enjoying the current one — it's really good now, we feel as though our careers are just beginning again."

Having said that, this must



*Mike ("Boris back from Siberia") Love sporting a rather pleasant little number.*

mark the start of another era for the Beach Boys. So how would Mike categorise this one?

"That's very hard to say yet — I can say that it's a unique era though. We are probably at the peak of our sales success, because we have something like 15-20 albums out spanning the whole of our career — and obviously we've never before had so much out. As we're doing concerts all over the country that has stimulated interest in us, and we're now appealing to a whole new generation who are getting turned on to our old music as well as the new — and they'd never heard it before.

"Naturally we're working on another album at the moment, but we're holding the release of it for a while because Capitol are putting out a compilation album called the "Spirit of America" to coincide with the celebrations. So we want to give that a good chance to sell before we put an album of new material out later on in the year."

Unfortunately that album won't be released at present in this country, so one's only source of supply will be the shops that specialise in supplying import copies. We understand that Capitol here may release it later in the year, but at the moment they're concentrating on the release of a package of two old albums 'Wild Honey' and 'Friends'.

Mike welcomes the new audiences for another reason apart from simply the extra sales of albums and concert tickets.

"They come to our concerts, hear our older material and like it, without being biased towards it for nostalgic reasons. That naturally makes us feel good.

"As you can also imagine, it's very rewarding to find that something you did 10 years ago

still holds up today with this year's music."

It's an inevitable question to ask, but I make no apologies for one doesn't get to talk to a Beach Boy every day of the week. I just had to ask Mike which songs out of that wealth of material were his personal favourites.

I have different ones for different moods and different memories. It's also more difficult to choose because of the length of our career but *Pet Sounds* was a high spot of our career. I think that *Good Vibrations* is one of the strongest and happiest songs we ever wrote. And *Smiley Smile* proved to people that we can be as way out as anyone when we want to. I suppose you could say that they are my favourites."

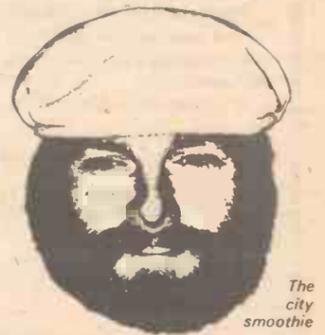
Mike wanted to dispel one of the fallacies that surrounds the myth which is the Beach Boys.

"People said that we started our bad patch — when our records weren't selling too well — when we got into transcendental meditation. But my involvement never did me any

transcendental meditation myself for years now, and all it's done is brought peace, calm and clarity to my life: and I certainly wouldn't say my songs had suffered."

The millions of people who've bought their records since then obviously don't think so either.

We in Britain will have another opportunity to judge when we see the Beach Boys here. All I can tell you is that the concert I saw gave me a feeling of happiness as well as



*The city smoothie*

the memories it brought back of the early Beach Boys material and the events with which they are associated. I think that feeling is a true reflection of how the group feel, now they're back on stage and out to prove they're as good as ever. I'll leave you with Mike Love's summary.

"I couldn't ask for anything more than to be as successful and satisfied as we all are at the moment. The same principles hold true for us now as have always done: we want to be happy and make everyone else happy too."

A little happiness would be very welcome just now to many people. If the Beach Boys succeed in their aim for only a couple of hours at Wembley, then Britain, as well as the States, will have something to thank them for.



*The eccentric inventor*

When I spoke to Mike Love he was in Santa Barbara — which is now home. That week I'd seen the Beach Boys play at a large open air concert in that town — at the university.

"That was a nice concert: it was a good day, everyone felt happy. We played to 23,000 people that day, and soon we have one for 55,000 people. In Cleveland we're doing a concert for 90,000. As you can see we're steadily pursuing the concert trail trying to reach the people. We'll be in England too, for the Elton John gig, to let our fans there see that we're still very much a live and working band."

Mike admits that the group have a special soft spot for England. "Obviously there are cultural and ethnic ties between



*Our fab surfing heroes in 1964.*



*The crazed logger*

# COUNTDOWN GUIDE TO TEACH-IN'S EURO WIN FORMULA

**B**UT FOR the Eurovision song contest the chances are we would never have heard of Teach-In in this country. Hitherto their success has been limited to their home country, Holland, where they have chalked up four smash hits in the space of 12 months.

Up to now the band have been quite content to limit their activities to the continent. But of course now all that has changed. Suddenly Teach-In are gigantic international stars with a potential following stretching from the west coast of Ireland to the eastern Mediterranean.

Life these past few weeks has been understandably hectic for this fast-rising Dutch combo. Last week however the two main members of the band John and Getty were able to take time off to talk to *Disc* via the Anglo-Dutch intercontinental telecommunication network.

First to speak with us was John. He told us about the band's touring schedule, "At the moment we are playing around everywhere. Already we are very busy here in Holland and also we have dates in Turkey, and other countries."

And how about Britain?

"I don't know. I hope we are playing in Great Britain but I don't know when. We would like to play there. We have already played on 'Top Of The Pops,' and we are pleased with that. For a Dutch group to be in the chart in Britain is very well."

As a musician John has every respect for the British candidates in the song contest.

"The Shadows, they are very nice guys and very good musicians. They have been in music longer than us. Oh yes many years. I like them. Their records they are singing we like it very much."

In view of this were Teach-In surprised to win?

"I'm sorry I do not understand."

Did Teach-In expect to win the contest?

"Oh no we didn't expect to win, but we won. We are surprised we won."

When it comes to explaining why the entry from Holland should outrank all the other songs John feels he has the explanation.

"It was a very commercial song I think. Also a very good song. It's very difficult to say

**BY BEVERLEY  
LEGG**

why we won. I don't really know why."

Whatever the explanations may be, one thing is certain, the band thoroughly enjoyed taking part in the whole affair.

"Oh yes we enjoy it very much. It was the first time for us, so it is a big sensation. You learn many new people and meet many different singers."

However it is unlikely that Teach-In will ever participate in the Eurovision song extravaganza again.

"One time win that's OK. But two times is very difficult. We must give others a chance, so we will not take part again."

Like all the Eurovision winners, Teach-In can expect to achieve pretty phenomenal sales with *Ding A Dong*. John has been keeping a close watch on their progress throughout Europe.

"Already we have a hit in Germany, Holland and England. We are also number one in Denmark. It is very difficult to say how much we sell in all Europe, but I think it can be a million or so."

While pleased with the way the contest turned out for them Teach-In appreciate that not everything about the contest is as wonderful as it might be.

"I think the political questions are not good. Turkey they have three points only, but the



Teach-In

girl was very good," explains John.

Adds Getty, the group's female vocalist: "It was a very good song, but she only got three points. At the end of the contest the Turkey girl was crying. She said, 'Why have I got three points only? I know I was good, but I got three points, only.' She came up to me and said congratulations, but I could see she was sad. She kept saying, 'Why have I got three points?'"

"I felt very sad for her. It was not good that she got three points only. Three points is not

enough. You must have 20 or 30 points before you can be pleased. But three points is too little."

One act it seems that was satisfied with their position was the Shadows. As John relates: "After the show the Shadows tell us they are very happy with second place. They are right. Second is a very good place to come."

But would Teach-In have minded coming second?

"Yes we would have been satisfied with second place."

How about third place?

"Yes third too is a good place."

Fourth?

"Fourth, fifth, sixth, these are all good places I think."

What about seventh?

"No, no I think not. Seventh, eighth, ninth, tenth, they are not so good."

And eleventh?

"Eleventh or twelfth or thirteenth these are also no good."

How about nineteenth?

"Oh, no. I never thought we would come nineteenth. I heard all the songs and I did not think

we would come last."

**'OH NO, WE  
DIDN'T EXPECT  
TO WIN'**



**SALY'S SCENE**

**H**ELLO AGAIN! Talk about the show must go on!

There I was unable to stand up, having been stricken down by some sort of flu bug, being given medicine an hour before Saturday Scene was due to start, thinking "How on earth am I going to get through the show?" The answer's simple — in this business you have to. So on jelly like legs I was propelled by two of my guests to the studio. The guest in question being 'Son of a Gun' — a band currently creating enormous interest since their record *New Faces* win and the release of their first record "*Maison de l'amour*" which is a hit in several of the regional charts but unfortunately hasn't happened, as yet, here in London. Why, I can't imagine, although the boys tell me that the BBC are reluctant to play it because of its lyrical content.

Controversial lyrics, or not, these four guys are certainly a talented bunch of musicians, and also very relaxed and easy to talk to, which was a great relief to me seeing as my head was spinning like a top! For the benefit of anyone not yet acquainted with Son of a Gun let me fill you in on their background. Basically Alan, Peter and Ollie have been together about four years (but not as Son of a Gun) and have been backing top stars up and down the country.

One night they were working a club in the North with *Brotherly Love* (viewers of my show will remember those three handsome brothers as being the very first group to appear on our Saturday Scene Pop Scene) and in the audience were David Walker (Sweet's manager) and Phil Wainman (ex-Sweet producer, but now famous for producing the *Rollers*). Both gentlemen were impressed, brought the boys to London, and after auditioning for a drummer found the fourth member — Lloyd Courteney. They then named them Son of a Gun, because, according to David, Pete walks like a cowboy! The single was then found, also they managed to secure a residency in a club in Watford, where *Lady Luck* gave them a slight helping hand by making sure that one night the producer of *New Faces* was in the audience. He invited them to audition, and when eventually they appeared they caused quite a sensation.

One notable lady to be impressed is Angie Bowie, who has been to see their act, has announced that she likes them a lot and is keen for them to appear in a film. The future looks rosy, especially when you consider what's happened to two other *New Faces* groups — namely *Showaddywaddy*, and *Sweet Sensation*!

Son of a Gun played at our first Road Show and on Saturday I thanked them for their support. I also had the opportunity to thank Mike Batt (the *Tour de Force* behind the *Wombles*) I think I've already told you just how popular the *Wombles* have proved to be at our shows, with Tomsk practically being mobbed at the last one!

With the amazing success of the *Wombles* at the moment it seems difficult to imagine a time when nobody wanted to know about them. Mike told me on Saturday that he had a hard time launching them, but with the assistance of his Mum (aren't Mums great? What I'd do without mine I don't know) who made special *Womble* costumes, and, of course his own tenacity, he eventually got them off the ground. Mike's a lovely guy, and extremely popular in the business; everyone I know is delighted for him that it's all proved to be so successful. With "*Wombling White Tie and Tails*" now on release I asked Mike if he'd ever run out of ideas for his *Wombles*, but as he pointed out: "I don't think so, after all *Wombles* can do anything humans can do".

Mike is now embarking on a solo career and shortly his first record will be released. He will obviously continue with the *Wombles*, and would like to see them captured on film.

I'm in the meantime, looking forward to seeing the *Wombles* again at our next Roadshow, which will now take place on Sunday, May 11. As it's my birthday show, everyone at London Weekend seems determined that it should all be one long surprise for me, and are refusing to tell me who's appearing, except to say that there's going to be a lot of Stardust about the place!!!

# TONY CAMILLO'S BAZUKA

A New Single on A&M Records

## "DYNAMOMITE"



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# JACKSON 5 AT THE CENTRE OF THE UNIVERSE

BEVERLY LEGGE WAS THERE



**T**HE WORLD'S largest hotel is to be found in the middle of the Nevada desert in a town called Las Vegas. Funnily enough the world's second largest hotel, the MGM Grand, is just a couple of blocks away down the road. It's here for the next couple of weeks the Jackson 5 can be found playing to hordes of middle-aged Americans.

Las Vegas is of course one of the few towns in America where gambling is legal, consequently over the years it's become virtually the casino centre of the universe. Last year more than one billion dollars was lost there in bets.

Losing money in such large quantities can be a painful experience, which is where the Jackson 5 come in. Every night they and a host of other glittering names like Paul Anka and Engelbert Humperdinck proffer cabaret-style entertainment to console the mass of (usually) unsuccessful gamblers.

Last week shortly before the Jacksons were due to go on for their nightly stint we managed to catch a few words with Michael, Marlon, Tito and Randy.

Was it our imagination or was this quartet of Jacksons looking ever so slightly bored with the Nevada casino life-style?

Michael answers: "We like playing Vegas, because the audience are so good. But, as far as the town's concerned, if you're not a gambler there's nothing much you can do".

Bearing in mind the unusually high age group the lads are playing to, the band seem to have adjusted quite well. Naturally the Las Vegas concert-goers reactions are quite different from the Jacksons' usual teenybop audience.

"Being so much older they don't scream at all. They still recognise the hits when we play them, you can tell that by the way they applaud. But if they like your act instead of screaming they give you a standing ovation at the end. To be honest we don't miss the screaming. There's not much you can do when the audience is making a lot of noise, because you can't really hear what you're playing."

Maybe they'd rather have no screams at all?

But Randy disagrees: "I like it when the fans scream because when they're really screaming it makes you want to play better".

## CANCELLATION

It's now nearly a year since the band made that sudden cancellation of their proposed European tour. Observing the Jacksons in action at the MGM Grand one soon realises just how unfortunate we in this country were to miss that tour.

Tito explains why they pulled out at the last moment: "We heard about the incident at the White City Stadium in which one of David Cassidy's fans was killed and we just felt we didn't want anything like that to happen to our fans. So we decided to wait a while, because we care about our fans."

"I'm sure if David had known

*'I don't know who promotes us over there so I can't say why we haven't been doing so well.'*

that was going to happen he would have cancelled the concerts. In the light of what happened we had no alternative but to do just that.

Despite these fears Tito believes the band will shortly return to these shores.

"At the moment we're thinking in terms of coming over at the beginning of next year. These things have to be planned well in advance so that would probably be the earliest we could come."

"What we'd like to do is just sneak in one day without anyone knowing. We wouldn't say where we'd be landing or what flight we'd be on. That way we'd avoid the danger of any fans getting hurt at the airport."

Even though the Jacksons remain one of the most outstanding talented outfits on the music scene today, it's been noticeable for some time now that their record sales have fallen badly. As far as Britain's concerned right now they could do with another hit record.

Says Tito "We've been so busy

recently working and travelling in the states we haven't had time to follow what's been happening in other countries. I always say the secret to having a big hit is good promotion. I don't know who promotes us over there so I can't say why we haven't been doing so well."

"Of course you can't compare what's happening now with the early days when we were coming out with one release after another. If you notice we haven't put out that many records of late."

But if anyone feels that's a sign the Jackson 5 are on the decline then Tito has plenty to say to refute that.

## CONCERTS

"I think our career has expanded. Three years ago we couldn't play Las Vegas, but now we play here and still sell out concerts elsewhere. Now whether we get hits or not we can still come here and work like Frank Sinatra or Elvis Presley."

These days out of the nine Jackson children three are married. That's Jackie, Jermaine and Tito. Unfortunately Jackie and Jermaine weren't present to give their verdict on married life, but Tito had this to say: "I look at it this way. Being in the Jackson 5 is a job I have to do which helps me provide for my family. The fact that I'm a musician doesn't affect my marriage at all."

Tito so far is the only parent among the three married Jacksons: "I've got one son at the moment and another child on the way expected about July. It's going to be a girl, but I haven't thought of a name for her yet. None of the others have any children, but I think Jermaine is thinking of adopting a kid."

A hasty piece of mental arithmetic reveals that there must now be three bachelor Jacksons. One wonders who is going to be the next to wed. None of the three appear to want to commit themselves. Michael says it won't be him, Randy says it can't possibly be him and Marlon says nothing.

When pressed to talk about their current girlfriends they all deny that they have any. Eventually Michael explains: "I have no girlfriends. Of course I intend to get married. Everybody does, but that's probably going to be when I'm 30."

Marlon adds: "He's too busy in his work to think of girls".

Somehow the way they answer these questions isn't too convincing. One feels their denials could just possibly be terminological inexactitudes of the truth.

However let us not dwell on

these trivial matters but turn to more important issues, like for instance their recent association with that Motown legend Stevie Wonder. Michael tells all, "We've done a couple of songs with Stevie as producer and later we intend to release a whole album with him. He's really an excellent producer. He lets you sing free."

## BACKGROUND

"We also sang in the background on one track in his current album, called *You Haven't Done Nothin*. What happened was he was going to record us that day, but one of us didn't turn up, so he said can you do some background vocals for me instead."

"He's a very interesting person to speak to. He told us a lot of things about Motown in the early days. Like for instance he told us about the rumour that he was discovered singing on a street corner and shaking his head. Of course it's not true."

Ever since the time when the Osmonds and Jacksons stayed at the same hotel while visiting Britain a lot of people have associated the two groups with each other. Both generate a huge amount of excitement among young teenage fans and of course both are family bands. But if the general public think such comparisons are valid, the Jacksons do not.

Tito points out: "I don't think people can put us in the same category as them because we do two different styles of music. We're in two different bags".

Adds Randy: "The Osmonds' music is quite different from ours, it's more rocky".

# SINGLES

REVIEWED BY  
**LON GODDARD**



## A RAINCOAT

*I Love You For Your Mind (Not Your Body)* (EMI 2289). Completely unsettling sound coupled with a mean name and cascades of arousing connotations. Picture Bryan Ferry joining Sparks and all three singing with ferrets (no relation) down their trousers. Give everybody a raincoat and turn them loose on last tube travellers through Soho and you've got the feel of this weirdly surefire flash. The track manages to contain nothing predictably successful, but more possibilities than anything this week.

## KRAFTWERK

*AUTOBAHN* (Vertigo 6360 620). The band's name may sound much like a cheese manufacturer's plaintive cry, but the sound of this synthesiser melody has all the implications of *Barbara Ann* gone *Frankenstein*. A very tuneful buzz, lightly flanked by subtle rhythm creates a Focus recollection. As an effect, it's outstanding and the proof lies in its success in America. Their third single release here, this must break through on the grounds of sheer originality and refreshment. Besides, it's about time the Germans got a musical break, nicht war?

## MARSHA HUNT



(Oh No, Not) *The Beast Day*, (Vertigo 6059121). The ex-Capitol Radio girl who

pointed a finger at Jagger a while back goes utterly African and furiously funky in a hyperactive Shirley Ellis/Miriam Makeba fashion on a track originally released in 1972. The production triumphs still, through chugging activity and crafty use of percussion implements. You won't have time to breathe.



WORST SINGLE  
OF THE WEEK

**MICH MITCHELL** *Squeeze My Little Finger* (DJM DJS 374). Timid and disgust when it comes to sacharine like this. Right mum? I mean you don't sing about it; why burden innocent listeners with garbage about squeezing your little finger? The expression brought to the countenance is not unlike squeezing a little lemon between the teeth. The pain is not unlike squeezing a little pimple from the cheek. To cap it all, Mitch's ditty relates it all in such a horridly patronising way, Ugh!

## HOT CHOCOLATE

*Disco Queen* (RAK 202). Weighty soul sounds from the Micky Most stable, rigidly designed for dance freaks on endless Friday nights. Pretty basic and very sweaty, but Chocolate will be up against the likes of Disco Tex, George McCrae and a host of others with this similarly envisioned club sound. Things have changed since their last hit — they appear to have noticed and hereby attempt to meet the enemy on his own ground. They will probably suffer.

## HAYWARD/LODGE

**JUSTIN HAYWARD** and **JOHN LODGE** *I Dreamed Last Night* (Threshold TH 19). Sparkling, lulling sounds of great beauty in the style of the Moody Blues from two members. As the title suggests, the effect is dreamy on this duet, building to a high orchestral pitch, then descending back

# PAPER DISC THE SINGLE-MINDED MUSIC

down. Probably not a hit, because the melody isn't strong enough — a problem the Moodies sometimes suffer from. But as always, the sound and production are top notch. Stick to their "Blue Jays" album.

## FREDDIE STARR



*Ape Call* (Tiffany 6121 508). An early hit by Nervous Nervous (remember *Transfusion?*) is revived by Tarzan of the TV, alias Freddie, the best thing about "Who Do You Do" and soon to leave it. Girlie backings, plunky rhythm and myriad animal grunts verging on the insane, amount to an effect record that pays slight discredit to Uncle Bert Humperdinck. Backwards, that's Kcnidrepmuh Treb Elnu. Completely disoriented, it's just like an *Ape Call*. Kreegah! Bundolo! Kill!

## DR. HOOK

*Millionaire* (Capitol CL 15817). Ray Sawyer, the guy with the eye patch in this country-funk, wierdo looney travelling asylum, interjects (along with Dennis Luccorriere) spicy comments in a message-laden but tongue-in-cheek piece of philosophy. They've switched from CBS to Capitol and apparently from Shel Silverstein songs to their own. Result: it still has class and touches of wit, but the whole concept lacks the necessary spark to stick. If they come up with another *Sylvia's Mother*, fine — but till then, check out their albums instead.

## JOHN LENNON

*Stand By Me* (Apple R 6005). Lennon guides a throbbing arrangement through the old Ben E. King hit, cradling his rasping vocals into a perfectly characteristic unit. As expected, the JL



element of protest is rife, lending itself easily to this old standard, taken from his "Rock 'N' Roll" album. Suddenly, the former antique plea becomes a contemporary demand — and a lot of technical sound improvement helps, too. In no way can this be related to the former high school classic. This version belongs solely to JL. Genius is pain.

## NAZARETH

*My White Bicycle* (Mooncrest MOON 47). A bizarre head tune first made a hit by Tomorrow and possibly to be rendered a second one by Dan McCafferty's coarse vocals and updated production merits. I always wondered what the significance of the white bicycle was, and now I have reached an educated conclusion: it has definite hook-line qualities — but it might as well be puce.

## STEVE MILLER BAND

*The Joker* (Capitol CL 15765). Beautiful number that reached the brink of success on its last release, played to the extreme by tasty radio stations. Lovely duet harmonies and a sunshine lyric, nestled in a heavy cult-figure overtone, provided all you'd think necessary for a hit record. Face it — the man who runs your local record shop is a Steve Miller nut and most of his

friends are. They just have to get together and back this wise second effort. It deserves every chance.

## TELLY SAVALAS

*You've Lost That Lovin' Feelin'* (MCA 189). Now the bald gumshoe attacks the Righteous Brothers' timeless oldie, attaching his deep throat (no relation) to the lyric. "Baby — I'd get down on my KNEES for you", he moans in earthy, sexual tones. Mums will go gooey over it, kids will crunch lollipops, but probably retain more interest in Telly's activities as the relentless cop. Rather like *Desiderata* — but wait — he's singing... a little more practise, Telly, a little more practise.

## RETTA YOUNG

(*Sending Out An*) SOS (A Platinum 6146 305). Bit like all the other sounds coming in droves from the All

Platinum label — not to say that's bad, but occasional variety might help. Retta's soft voice flows through strings and a percussive rhythm that nearly starts bubbling. I doubt if it will surface in the fast-moving flow of disco soul singles swimming for the charts, but many feet will hop to it.

## BRYAN CHALKE WITH THE MEDWAY SOUND

*The Janes, The Jeans and The Might-Have-Beens* (BBC RESL 24).

Old pal and country journalist/musician/songwriter Chalke deserves a chance, due to his unrelenting love of country music. True, he misses a number of notes and still struggles for that Kristofferson/Cash mixture, but it's the best Britain can produce. Place it alongside the real thing and it drowns — but that's a few thousand miles away, country fans — a few thousand light years away, in fact.



**FULHAM FOOTBALL TEAM** *You Lucky People* (Epic EPC 3288). Utter rubbish from a load of twerps who'd do well to keep kicking balls around. This stupid chant sure hasn't got any. Big sales in South London.

**PLAIN & FANCY** *A Little Sunshine Song* (Pye 7N 45466). Bar-B-Que number for Bunny-Hop enthusiasts.

**JOEY & DEE** *Do You Wanna Dance* (Penny Farthing PEN 876). Lovely version of old Bobby Freeman classic. Chunky, but mellow. Beats Nilsson's, and that's something. Individual girl and boy solos make a real difference. Eventual baroque section hurts it.

**BRENTON WOOD** *Gimmie Little Sign* (Midnight Hour UP 35824). Brenton's big 1967 hit re-released, shows the signs of age. Old Father Time took his toll here in terms of production. Re-recorded, maybe. But as was, no.

**MONTY MODLYN** *Down Our Way* (Decca FR 13576). The B side is *Pardon My Cheek* — they ought to beg our pardons, too. This syrup could rot teeth as well as minds. Roving reporter Monty should rove elsewhere.

**WAR** *Why Can't We Be Friends* (UA UP 35836). Interesting funk from US band that had its big day earlier. Group vocals in Black soul vein and shufflin' beat mean dance music, not mind music. Falls well short of both, though.

**DENZIL DENNIS** *Need A Little Love In My Life* (UK 95). Who are they kidding with this name? Still, who were their kidding with names like Percy Sledge and Cliff Richard? Speedy reggae with Lee Dorsey touch.

**THE CREEPIES** *Teach Me How To Rock 'N' Roll* (PEN 875). The Loch Ness Monster records and re-words Bobby Pickett's *Monster Mash*, adds drunken Frankie Valli vocal, turns fuzzy under the full moon. Slight howl.

**JOHNNY FARNHAM** *Things To Do* (EMI 2292). Tear-jerking, heart-rending ballad suitable for radios 5, 6, 7 & 8. But good voice range at least.

**SPACE** *Rocking Circus* (DJM DJS 373). Very nice Leo Sayer concept with lots of energy and pounding rhythm. Not memorable enough for the charts, but admirable record all round.

**SIMON MAY** *Put The Flags Out Johnnie Boy* (Philips 6006 450). When Johnnie comes stumbling home he won't want to greet this patriotic schmaltz — it could send him back to the front. And to think Simon wrote *Born With A Smile On My Face*, too. Tsk, tsk.

**TOMMY JAMES & THE SHONDELLS** *Crystal Blue Persuasion* (Pye 7N 25678). Buy your girl a flower, play her this record, go back to 1965.

**ROLETTES** *We Love You Rollers* (GTO GT 19). Come on, Dick — this weedy tribute to the BCRs wipes *Donny's Girl*. It's awful.

**FRANK SINATRA** *Anytime (I'll Be There)* (Reprise K 14393). Old blue eyes is really pushing the old golden throat, but older listeners will still purchase the new record. Soft, skipalong jaunt.

**MOMENT OF TRUTH** *Helplessly* (Pye 7N 25679). Shaft Nicked, soul vocal without character.

**CENTRE POINT** *Never Never* (Pye 7N 45465). Orchestral soul tune featuring flowing harmonies. Pretty, in Stylistics mood.

**LIQUID SMOKE** *Dance Dance Dance* (Pye 7N 25677). Lively disco number with ethnic accent in soul category. Reminiscent of many hit tunes, but actually a re-make of a mid-sixties song by the Casualeers. Killer pace for footwork.

**TONY JACKSON** *As If By Magic* (GTO GT 15). Lovely, soft voice in Johnny Mathis style — could manage attention on a romantic level.

**AL MARTINO** *To The Door Of The Sun* (Capitol CL 15819). Big scale ballad, slightly Latin American in part, but not *Spanish Eyes* in disguise.

**JOE SIMON** *Get Down Get Down* (Polydor 2066 551). Sharp piano beat to smart vocals by Simon. Classy dance record that sounds like Chubby Checker aided by Otis Redding's Bar-Kays. Makes the grade.

**RICHARD JON SMITH** *Live For You* (Polydor 2066 551). Another top grade soul voice with high range, but one of many. Look up *Three Dog Night's It's For You* instead.

**ELLA FITZGERALD** *Rozie* (Pablo 2018 001). Pretty, but Ella's in the albums market — and stylish, there, too.

**ZZEBRA** *Mr J.* (Polydor 2058 579). A veritable sax-shaker that would make the Average White Band pick up and listen. Clavinet/Bass combination really spits and vocals are kept bearable. Safe crossing.

**SCOTT JACOBY** *Easy My Love* (RCA 2544). Strange voice on off-beat MOR number. As if run through A. G. Bell's first telephone.

**BAIANO & OS NOVOS CAETANOS** *Vo Bate Pa Tu* (Barclay BAR 32). Jingly African sound with voice from the bottom of the well, followed by singalong lyric buried in language barrier. Lightly calypso; to some, undecipherable. But some people in the back are having a good laugh.

**BECKETT BROWN** *One Way Street* (RCA 2549). More disco sounds straight in the George McCrae bracket. When will they ALL learn? Produced by Biddu of *Kung Fu Fighting* fame.

**DWIGHT TWILLY BAND** *I'm On Fire* (AMS 1167). Great name for a new band with a harsh, but captivating sound. Good use of guitar riffs and strong harmony vocals. Raspberries have this quality and they can't seem to get off the ground — let's hope this gets pushed.



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# ALVIN'S COLUMNS



**HAVE** you heard? There's a great lack of new talent in this business at the moment — so everyone keeps telling me. Record companies, agents, managers are always bemoaning the fact . . . and so we're led to believe, they are always on the look out for new acts, new artists with recording potential to exploit, and inject a little life blood into the market. So let's face facts: the only way any industry can survive — unless they are a nationalised company — is by healthy competition.

As it is at the moment, we're treated to a constant round of the same old tried and trusted faces, not only in the record business, but on television and radio as well. And as we all know, you can soon tire of too much of a good thing. I'm not knocking the merry-go-round, there are some very, very talented people riding along with it . . . but I am a little worried about the lack of new faces in general. Sure, we're occasionally treated to the emergence of an exciting new act that bursts on to the scene in a big way, but it's an all too seldom occurrence to stimulate interest.

So we know the problem. How do we cure it? I'm a coward — I'm not going to set myself up as a saviour of the business, one reason is that I don't know the answers — suffice to say that the powers-that-be, should be on the road much more and looking for new stars in the making.

Still, one suggestion I offer . . . could be to curb the current spate of re-released singles that have been forced upon us over the last couple of years or so. You know the procedure — hits from five, six and seven years past have been re-issued and in the main, enjoyed considerable success second time around. Indeed, in some cases, they have done even better than the first time they saw the light of day. The record companies concerned must be laughing all the way to the bank, with a slight customary moan about the lack of new blood.

You've only got to look at the current chart to see what I mean — Bobby Goldsboro is doing very nicely once again, thank you, with an 'ancient' hit *Honey*.

Don't get me wrong — I'm not against companies carrying out business this way . . . great songs like *Honey* will always stand the test of time which has been proved in the past. And surely, there is a vast new record buying audience who should at least be allowed the chance of hearing these songs.

But it does seem to me to be an easy way out . . . and I can't really see just how a record company can cry 'wolf' over the great lack of talent available, when they resort to these tactics.

To start right from scratch with a new act takes time, trouble and a lot of hard slog. There are no guarantees that after all the effort has been extended, the act is going to break through to success. It's a chancy business. However, chances are pretty well assured that a hit record of the past WILL stand to make it all over again. After all, it made it at the beginning . . . why not now? So you pay the money and take the choice . . . in this case, you back a winner. And there's really nothing to lose.

It's a shame. It really does put something of a damper on originality breaking through and the sorry state of affairs comes along when hit artistes can't consolidate their success, by finding a follow-up single — and they have to wait, maybe five years, cashing in on their former success, until the record they made famous, does it all over again on re-release. New talent, in every aspect of the industry is finding the devil's own job of breaking through as it is. Still I'm sure record companies know what they are doing. But where have all the oldies gone? I only hope that we don't end up in a situation where our current Top Ten is identical to the chart of five years ago.

\*\*\*\*\*

I managed to catch the Kiki Dee Band in concert recently. Wow! They must be one of the most exciting acts to hit the British music business in a long time. A superb outfit in every way . . . and what a voice Miss Dee possesses!

It's nice to see Kiki enjoying the success she so truly deserves, she's had to wait a long, long time.

A few years back, I can remember her as one of the best session singers in the business, and when she became one of the first, if not THE first, British artist to sign for the American record label Tamla Motown, I predicted that the big breakthrough would be just around the corner. Unfortunately, it didn't happen. But you can't keep real talent down for long . . . and a change of style and attack has brought its just rewards.

Kiki Dee has made it, it's been a long time coming — but now she's up there where she belongs, she's set for an extended stay. Good on yer Kiki.

*Alvin*



## GLITTER MEN SOUND OFF

**'Our generation will look back over this whole thing and think in terms of glitter'**

**GERRY SHEPHERD** doesn't want to be the greatest guitar player in the world. He wants to be the greatest songwriter. That's not being pretentious either. As he explained:

"No, that's really what I'd like to be. You can be the greatest guitar player in the world, and never be able to write a song in your lifetime. It's just what appeals to different people's sense of creativity, and writing appeals to mine, rather than playing."

Gary recently said that he thought Gerry to be a good musician, but didn't mention the rest of the band! I asked John Springate what he thought about that:

"Very unfounded," he said, mocking seriousness. "That was a long word, wasn't it! Um, we're all good musicians."

Weren't you offended that Gary didn't include you?"

"Certainly not! I'm very flattered that he should say that," said Gerry. "It's something that I haven't had to work on, which is nice."

Gerry and John were in good humour, and unlike the last time I saw them, about six months ago, seemed quite unruffled at the prospect of being interviewed. They have come out of themselves a lot, talk easier, explain and express themselves better.

Looking back over the Glitter Bands' singles, I asked Gerry whether he thought that they were all very different from each other:

"Yes. They're different songs, written at different times, and under different circumstances. I mean, *Angel Face* was quite a basic song with that chorus. *Just For You* was similar; it was a follow-up to that one. *Let's Get Together Again* was different, it had a lot more melody in it, was brought out much more carefully. But it still had quite a hard, catchy chorus. *Goodbye My Love* was just a completely different thing altogether. That happened after John (Rossall) had left the band, and it was the first song that I'd written completely on my own. When I used to write with John, he had a very basic, melodic, hard approach, and I have a very romantic, sort of soft approach to it.

Together, the compromise was *Angel Face* and *Let's Get Together Again*. But *Goodbye*

*My Love* is my writing, and is much softer altogether.

"John's writing on his own would probably be a lot harder than even *Angel Face*. The sound is very much the same on our records. It's OUR sound. I don't think that you can do a Bluegrass number just to be different, because we wouldn't enjoy doing it for a start, and it really isn't expected of us. I think our singles have been very different."

Gerry continued to explain that people think that the Glitter Band singles are very similar, but it's not the content, it's the sound:

"The beauty of our system is to get a song which is good. I mean, we could take any song, such as *There's A Place*, *Maria*, or *Something*, and do them our way. But if we released them as singles everyone would turn round and say 'the same old thing'. It's the SOUND! The sound is the same, the production is the same. People do get a bit confused there. They don't really listen.

The kids listen. They know every word, every drum beat, guitar riff, and they know the differences. But someone who slaps our singles on the turntable out of a pile of two hundred, sits down, listens, and just writes it off, has got to be rather strange. Any good song takes a time to get to like. And if a single sells half a million copies, then that one person's opinion is null and void. It has no meaning at all. It goes in one ear and out of the other with me."

And here comes the stunner of the week from Mr John Springate:

"I think that a lot of press reporters these days are too old to appreciate anything that is done for our market. I think that there are too many reporters into their own little

pre-'69 attitudes. Anything that our generation are trying to do, they can't focus on because they've been brought up with another generation of musicians, like the Who or Zepelin. I think that's why a lot of them like to knock our music, our generation, and the past three years. But our generation will look back over this whole thing and think in terms of glitter, and think of all the concerts, and all the people who used to dress up at them."

A hoot of laughter from John flooded the room when I asked Gerry why he was the "lucky one" to write a song with Gary. His new single in fact. Gerry smiled and said:

"Ah, ME, well. That came about when I was round Gary's place a few months ago. We've always sat down and played about together (Really?), and we got this little idea for a song, which is *Love Like You And Me*. We were talking and something came up about 'it's better to have lived and loved, than never to have loved at all'. We sat there looking at each other (aaah!) and we thought it would be a nice subject to write a song about. So we started twanging about (goodness, boys!) and it was a natural thing. Mike (Leander) heard it and liked it. He came in and helped us a bit with the lyrics, and it was just one of those one-off, spur of the minute things. Gary plays one chord? No, he can play three, and he's just learned A flat!"

Does writing come easily to Gerry?

"No. I'm very fussy. I usually start with a very small passage and build it up, but I'm very choosy about what I put down. I normally have three songs going at one time. I work on all three, and put them down at the studios altogether. If I'm writing something slow, I like to have something a little bit faster to fiddle about with. From the time I get the ideas to the time it's actually finished, it can take me three months.

John Springate admits to having a fair dabble with the pen as well:

"As a writer I'm a bit of a

rusher. I've written five songs for the new album, but I tend to get a good idea, and want to get it finished as quick as possible. I also tend to write outside the band. By that, I mean my songs are more suitable for other people rather than the Glitter Band."

What satisfaction do the band get from having hit single after hit single?

"Having the hit in the first place, but to realise that we've got fans, an audience. It's an ego feeder," said John.

"It's partly ego for me too," agreed Gerry. "But that comes afterwards. Each single is an event for me. Being closely involved with the writing of them, I feel successful I suppose. Because of the structure of the music business, success comes in terms of how many pieces of plastic you sell. I don't say that that is the best way to measure it, but it's the only way we've got."

Gerry said that he never worries that the ideas will run out:

"There are millions of songs around, and millions to write. It's just finding them. Sometimes I hear something on the radio and think 'I wish I'd thought of that'. I wouldn't say we prefer to write our own songs rather than cover something that has been done before, it's just that our compositions have suited us better so far. Our first album completely contained other people's songs, and if we were doing another, and a standard song came out that well, and very different from the original, we'd put it out as a single."

Finally, do the Glitter Band associate themselves with Gary?

"That's difficult," mused Gerry. "We're together all the time, and therefore associate with each other all the time. It's like two paths running along parallel, diverting off for a little while, and coming back together again. I'd like to write some more songs with Gary. I think it's nice that we should all be involved in some way with each other's records."



# ROLLERMANIA HITS BRITAIN! SCREAMING AND FAINTING IN DUBLIN...

## Beverley Legge Reports

BESIDES playing major US venues the Rollers will be seen on America's most popular teenage music show "Wonderama," which is watched by between 10 and 20 million people throughout the country.

Speaking to Disc after watching the group's Sunday Glasgow Apollo appearance American tour promoter Sid had this to say: "My impression of this band is that they are phenomenal. For three or four years now the kids in America have been starved of this type of band. I am convinced if the Rollers just have a little bit of

Bernstein is already considering using very large venues. "I would very much like to be able to present the group in New York's Shea Stadium, which holds 65,000 people."

To get a full assessment of the Rollers chances of breaking through in the states we spoke to Les and Eric in the band and manager, Tam Paton, in



THE BAY CITY ROLLERS

# SCREAMING AND FAINTING IN GLASGOW...

success in the States they will break through.

Mr Bernstein's interest in the group must be seen as a strongly positive sign in their favour. Since 1964 he has been responsible for bringing over many major British bands that have gone on to achieve vast success in the states. These include the Beatles, the Dave Clark Five and Herman's Hermits. Should the Rollers prove to be as successful as the Beatles

between shows at Glasgow Apollo.

Lead singer, Les, had this to say: "All the lads in the band are looking forward to going to the states.

"Ever since the Rollers began it's always been their dream to play the states and be as big as the Beatles. Let's hope the dream comes true. Of course you couldn't compare us to the Beatles. We're two quite different bands, but we'd like to sell as many records as they have."

Also on the subject of America Eric adds: "It's going to be really interesting to see what type of reaction we get from US audiences. A lot depends on how our single does in the coming weeks. So far we haven't had a hit in America, but *Bye Bye Baby* could be the song to change all that.

"We're all looking forward to it tremendously. We realise it isn't going to be easy, because a lot of big British bands have been unable to repeat their suc-

dramatic new proof of just how big the band is when its current single *Bye Bye Baby* stayed at number one for six weeks, and sold 800,000 copies.

Now with the release of an equally successful album and the continuing triumph of their nationwide tour the Rollers find themselves in a totally unassailable position.

All this success has naturally brought its difficulties as Eric reveals: "we've all found that it's become impossible to carry

Les has also found himself of late becoming the victim of souvenir hunters: "So many people have taken things from our houses like front door knobs and letter box lids that we've stopped replacing them. There's almost always some fans outside our parents' homes trying to look inside.

"The other day I was watching a show on TV and I looked out the window and one girl was taking pictures of me with her camera."

Though fame does have its rewards. As Les has found to his delight.

"Since joining the Rollers I've been able to buy a £40,000 house and also a Ford Mustang. And whenever I get some spare time I like to take flying lessons. But I don't think I'll be buying an aeroplane just yet. I believe if you have money you should spend it wisely, rather than waste it."

And no one can say fairer than that.

# MORE SCREAMING AND FAINTING TO COME



LES McKEOWN

cess in the states. But let's wait and see what happens to the Rollers."

Adds manager Tam Paton: "Going to the states is really part of a dream of ours to conquer the world. Ideally we'd like to have hits everywhere and be able to tour all over the world.

"For the moment though we're concentrating on America and Europe. Between now and the end of the year the boys will be playing in Cyprus, Germany, Holland, Belgium, Sweden and Finland as well as America.

Once we've done that, and recorded the next album then we'll be ready to do some more concerts here. There's a possibility we may play a large venue like Wembley just before Christmas. Otherwise our next British concert after this tour will be in 1976."

The Rollers bid to take on the might of America is just further verification of how important the band have become in the past 18 months. Today after five gigantic hit singles and two massive hit albums the band have established themselves as quite definitely Britain's number one band.

Those who hitherto may have doubted this fact were given

on living at our old addresses, because the fans have discovered where we're living. So very shortly we're all moving to secret locations in the country. Les, Derek and Alan have each bought a house and Woody and I are going to share a farm between us, near the English border.

"What we're hoping to do is turn it into a recording studio so we can use it to cut a few demo tapes of our songs."

Adds Tam: "And I've bought myself a house with a ten foot high wall round it in a very isolated part of Scotland. In fact it's so isolated the nearest house is one and a half miles away."

Sounds rather lonely, but when you're manager of a group that has 160,000 fan club membership and receives 18,000 letters a day, who can blame you?

If you require further evidence of the problems facing today's teenage superstars, spare a thought for what Les has to say.

"It's really got to a position where everywhere we go we've got to have security protection. Even if we're just going in to a shop to buy some clothes. Though these days we don't have to buy so many clothes because we get sent a lot of stuff from clothing companies."



STUART WOOD

# ... BUT POSSIBLY NOT UNTIL 1976!

• See Page 4



DISC

HORROR SERIES

# Alice Cooper & Vincent Price

**M**USIC can make you smile, laugh, fall in love or simply feel wonderfully warm inside. That certainly used to be the case, until a couple of years ago, when along came Alice Cooper.

Overnight Mr. Cooper transformed music into something entirely different. Audiences at his concerts found themselves experiencing a whole

variety of new feelings including shock, horror and amazement.

Today Alice continues to offer this unique musical formula to concert goers. His latest album "Welcome To My Nightmare" carries on in this vein. Here we see him pictured with cinema horror merchant Vincent Price, who assisted him on his latest work.





# THE ADORABLE STEPHANIE TAKES THE CURE!

**ROSALIND  
RUSSELL**

**S**TEPHANIE De Sykes owes a lot to her name. It's her married name and it has become a kind of talisman. Until she married Mr Robert De Sykes, she was an actress and singer in a local dance band.

"An actress, but very much out of work," says Stephanie. "I had taken a shorthand and typing course, so when I wasn't acting, I could work at that. Eventually it became so that I was typing much more than I was acting! I had a couple of parts in the Brian Rix farces — I was always the one left with nothing on but a bath towel.

"Then I was with a terrible touring rep show. We were doing a George Gershwin show called 'Oh Kay'. There was this unknown actor with it — he was called David Essex!"

Stephanie worked under her maiden name for a while but didn't seem to get anywhere. Then she met Robert De Sykes — "I picked him up in a pub! I've never done that before in my life. I walked into the pub with a boyfriend and saw Robert. We both said 'hello', then realised we didn't know each other. It wasn't love at first sight, but it was a kind of instant recognition. It was very strange."

Stephanie and Robert have been married for almost five years now, and it's really only since Stephanie took his name that she has made it as a popular singer. She and her

backing group Rain had their first hit, and Stephanie got a part on the TV show, "That's Life".

Now she has another hit on her hands with *We'll Find Our Day*. Did her husband offer any criticism of her singing?

"No, he never does. I don't think it's important to him whether or not I'm good. He is a very understanding fella. I'm away so much, but he never complains. For instance — last night I was in London recording until late, and I had to start again early this morning. So I stayed in town overnight. I'm abroad nearly every month doing TV or something. He is a nine to five man in our local town; he is very stable and it works out well."

Although she is busy doing recording and sessions for other people, Stephanie has a hankering to go back to the stage.



"I couldn't choose one or the other, because I love singing and acting. In fact, I'm sorry that I don't get offered more

session work now. It's been dropping off — I think because people think I'm too big-time with a hit single! It's a shame

because I love doing sessions."

Session work is a good living and really much more economical than touring with a

**FIND OUT  
HOW A  
MEDICAL  
MAN  
CURED AN  
ACHE FOR  
STARDOM**

band.

"Really, you are only as good as your next hit, and if that is a year in coming, it makes things very tough. If you do sessions, it's something you can go on doing for years.

"I started singing because my mother pushed me into it! She told me about the local band needing a singer and so I went along and got the job. When my theatrical agent heard that I was singing, he got me onto 'Opportunity Knocks'! I came fourth and my good friend Stuart Gillies came first. It's an awful feeling, loosing on a show like that, but there is always someone who sees you, and my someone was Len Beadle. He produced Rain and is now married to one of my younger sisters."

The culmination of all this success is Stephanie's appearance on "Top of the Pops" with her new single. She missed her chance the last time round because of the strike at the BBC. Now that she had confirmation of this week's show, the afternoon would be spent in hasty shopping, trying to find something romantic to wear.

"But nothing fancy," said Stephanie. "Or I'll end up looking like a Christmas cake..."

# WIN KENNY'S PANTS! ★ FANCY THAT?! ★

**Y**OU can be the winner of a pair of original Fancy Pants and stage shirt, as worn by the boys in Kenny! And specially hand-tailored by Colin Wilde at Carnaby Cavern to fit the winner. Two runners-up will receive a stage shirt and 10 more an official Kenny T-shirt!

All you have to do is guess the number of coloured squares on Kenny's Fancy Pants, pictured in colour on the back page of this issue. Remember, it's the combined total of ALL their Fancy Pants.

Then, in 25 words or less, tell us who your favourite member of Kenny is and why! The first three prizes will be presented to the winners by their favourite member, whether it be Andy, Rick, Yan or a Chris — and each will get a signed photograph!

Each of the winners, plus the ten runners up, will receive membership of the Kenny Fan Club, too.

So better get started right now — contest entries must be post-dated before May 13. The winners will be announced in DISC.

Don't forget — it's the combined number of squares on ALL the boys' Fancy Pants you can see in the picture. So you'll have to guess how many are on the backs of the trousers.

Send your entries on a postcard to: Kenny Contest, DISC, 24/34 Meymott St, London SE1 9LU. Be sure to include your address, telephone number, measurements (waist, inseam, length) and shirt size (small, medium or large).



# BREAKING UP IS HARD TO DO—AS KIKI DISCOVERED

**B**REAKING UP a band isn't the easiest thing in the world to do, Kiki Dee has found. Kiki took the ultimate step last week after months of weighing up the pros and cons of the situation. She could only come to one decision in the end — the time had come for her to go solo again.

Kiki's band had just finished a successful tour of Britain, a tour, in fact, that saw them finally established in these isles. That, indeed, must have made the decision all the more agonising. Then there's the new single, *How Glad I Am*, which has been recently threatening to break into the charts. All matters that Kiki had to take into account.

You'll recall that Miss Dee made her impact in the world of rock with the help of none other than Elton John. Elton took her from being an ordinary, cabaret-circuit middle-of-the-road singer to being a fresh female force in rock. But Kiki was left with the job herself of producing the goods and, with the help of her fine band, she did just that.

So it came as a big surprise when Kiki announced that she was splitting her band. The band, she said, had done everything that it could and it couldn't go any further. It's hard to take in, though, that a band together for such a short time could have run out of ideas already.

"I suppose from the outside, it must look strange that the band is splitting when we've just had a couple of records that have done well. But it's a question of

which way do you go. You have to keep changing. I feel it's the right thing," said Kiki.

She still doesn't quite know what went wrong but obviously things didn't turn out the way she planned. The easiest way out of the situation was to knock it on the head and start from square one again. "It was getting a bit heavy," Kiki remarked but she couldn't put her finger on what was getting heavy. The break was intended to give her musical freedom.

"I never had many problems as regards me fronting the band. I think the band probably needed more leadership to become total. Perhaps you can't analyse things to that extent. What I'm trying to say is that if I did it again, I think I'd try to handle it in a more positive way. I was always so paranoid that the band would feel like a backing group. If I had an idea and somebody said that they weren't sure about it, I'd agree with them right away.

"At one point it was said that we shouldn't do any outside material and that we should do as much of our own as possible. That was a decision I didn't really agree with."

Now that the break has come, Kiki will be able to concentrate on both her own and other peo-

ple's songs. She plans to do that in Los Angeles in the next few months and a new album may be recorded there. She made the startling admission that the material she wrote wasn't suitable for her late band. Changes had to be made before the next album was recorded, not that she took any pleasure out of the drastic measures required.

"It was the old thing of using your gut reaction. Obviously I thought a lot about it because it affected a lot of people, including the road crew. But I had to come to a decision. I didn't feel very good when I made it. It's not easy to say: 'Well, boys, it's all over'. But I believed that it was the right thing."

Strangely enough, Elton's band split at the same time as



Kiki Dee

Kiki's. "Spring fever," she explained. "Elton has acquired the services of Kiki's drummer, Roger Pope. The big man, who has played such an influential part in her career, agreed with the split. But the decision to break up the band lay solely on the fair shoulders of Kiki herself, and she was at pains to stress that she was not driven into it by any outside force.

Could it be that the outside force she was referring to was Elton? He has had very little to do with Kiki since her early days on his Rocket label, when he produced her first album. Now contact, due to pressures of business by both parties, is confined to chance meetings at receptions and perhaps a jam at some gig.

"Obviously, he has been a help to us," Kiki added. "Most definitely, he was a good friend to have. Mind you, I got a bit fed up sometimes with people saying that they'd like to do Kiki if they got Elton. I just felt like some little girl he'd discovered in some seedy little club. When he turns up at a gig, though, it's great. He's just got a way of making you feel on top of everything."

The new solo Kiki Dee is now searching for new directions. It could be a soul trip but whatever, she's hoping that it'll be something different from what she has ever done. Something that will give her self-satisfaction.

"I feel that it would be good for me to have an open approach to the next thing I do. There are quite a few directions that I guess I could take. I'm hoping that the next album will have a strong stamp on it. The albums I've done before haven't quite made that for me. I guess it's just a developing thing.

"I still haven't sung the way I want to on record. I haven't sung with freedom. I've found that I've had that feeling on a few live gigs where I've really got it all out but never in the studio. It's probably just a question of doing the right material because obviously if I feel for a song, I'm going to sing it much better. I just feel that there's a lot of things I haven't discovered yet. The way I'm going to find them is to be on my own."



**I** AM this week, the proud recipient of a letter from the Pall and Boring Ryan fan club secretary. She would like me to explain a small item we printed about young Boring recently. Well my dear, everyone else thought the meaning was quite clear. She also would like to point out that my spelling was incorrect. She thinks that the young man's name was spelt wrongly, that it should be spelt B-A-R-R-Y. She said it, not I. By the way my sweet, explanation is NOT spelt explanation.

Auntie Beeb has surpassed herself. I can hardly bring myself to believe the piece of nonsense they have perpetrated now. BBC records have released a single titled *Rock Around the Rock*, which was recorded by a group from Gibraltar. BBC Records claim this is the hottest, most commercial piece of plastic they've ever brought out. Much to their chagrin, it has been banned by Radios 1, 2, 3 and 4. BBC goes one step further to become the laughing stock of the land. Meanwhile BBC Records are sitting watching a large investment going down the drain as the aesthetic ones wave their principals for all to see.

Now look here, you are not trying hard enough. Several weeks ago I printed a picture of a strange person partly hidden by a large amount of hair. All you had to do was guess the identity of this being, and the first right entry would win the office copy of the Telly Saliva album. Now either you really don't know who the person was, or you can't bear to be lumbered with this scintillating prize. Aw, c'mon, we don't want it either. I'll give you a clue — it is a lady who sings with a band.

And we thought the days were gone when groups smashed up hotels... Well known band, Affirmative, currently on tour, caused a scene in the Midlands last week at an after gig supper being held for them in their hotel. A certain young man called Chris Squeer spun the table around and emptied the dishes etc onto the laps of all those sitting around. A fellow group member, Alan Anaemic, has just bought an archery set and with alacrity he pinned his pillow to the headboard of the bed. I'll bet they'll be welcome the next time they visit Leicester.



So who's trying to copy superstar Reg Dwarf? Slate must be really hard up for ideas these days if they have to resort to this. Mind you, I am slightly suspicious about their reasons for not performing here for two years. Could be they are worried about audience response?



Kiki Dee

**HARRY DOHERTY**

# STAR-DATE JULIE DRESSES FOR HER BIG DAY!

**JULIE COLGRAVE**, our lucky winner of the David Essex competition, came up to London's West End on Thursday to pick out some clothes from Miss Selfridge in view of her upcoming date with David (see issue May 10). Just part of her fabulous prize!

She met dashing David Pirrie, marketing manager of Miss Selfridge, the man who organised her prize on behalf of Miss Selfridge, and then went down to the store to pick out clothes of her choice.

Two hours, and several outfits later, she made for home in Peckham, her clothes safely reserved and locked up until the day she meets and dines with David.

Here are some of the pictures of Julie on the spree at Miss Selfridge:

## NEXT WEEK: HER DATE WITH DAVID

Here's Julie in a black floral dress. The dress, in fact, that she'll be wearing to dinner with David on May 1st. All she needs is a few curls, and she'd make a perfect model!



Julie tries on the shoes to match her black dress. They've got a high wedge heel, and Julie starts flapping that she'll be taller than David Essex! She was eventually persuaded that they'd look great with the dress, and put them away with all her other goodies.



And here's the clothes she picked. She chose: a black dress, black wedge shoes, a pair of pastel green elasticated trousers, a green elasticated top in lots of different shades, a green cord jacket, and a peachy t-shirt "corn" top. As you can plainly see, she'll be David's answer to the perfect date! Read about it next week!



Julie, beaming as usual, with David Pirrie.

# MARIA MULDAUR AFTER MIDNIGHT

BY ROSEMARY HORIDE

**MARIA MULDAUR** is a quiet, retiring lady who doesn't like such trappings of success as interviews with music papers. To persuade her to talk to us I had to beard her in her den — or to be more precise her studio. It wasn't hard to find because strains of *Midnight At The Oasis* were wafting out into the dark LA night. Maria and her very new band were rehearsing for the forthcoming tour.

"This is the very first time we've ever played together, so we're just feeling each other out at the moment," she said, leaving them to "break" or jam for ten minutes while she talked to me. "I hadn't even met a couple of them before tonight, but it seems to be working out just fine."

Maria gets a new band together each time she needs one. "I suppose because I've never found one that I was totally satisfied with. The only fairly constant factor has been Earl, who has been with the last three bands. He's great, and he's worked with such people as Little Richard and Fats Domino so he certainly knows what's he's doing. I lead the band, and he keeps them in line."

She was looking a little nervous as she talked to me, and occasionally clutched at her friend who was close by, as if scared she'd disappear. Unable to believe I was really that fierce I asked what was the cause of her discomfort? "It's a nerve-racking business getting a new band together and having to rehearse. It's about now that I usually feel like going out and doing something like learning to type..."

"But it always comes together in the end." All those preparations are in aid of Maria's next American tour, timed to coincide with the release of her latest single (also just released in Britain) entitled *Gringo in Mexico*. It's the first since *Midnight* which leapt up the charts and made her name known almost overnight.

"A lot of thought has gone into this one — you have to after such success. I just couldn't imagine having a nationwide hit: after all my music is hardly what you'd call mainstream pop?"

If that isn't what one would call it, then I think the nearest I can come to describing it is a collective word for what Maria had to say about it — thoughtful music.

"I do care a lot about the songs I sing, and I like those with a little more depth than simple boy/girl relationship songs. Writers like John Lennon I admire tremendously, I really think his writing has ex-



Maria Muldaur

panded over the recent years, he's matured. 'Walls and Bridges' was a fine album — I may do one of his songs from that on my next album. I won't say which one because I don't want anyone else to steal the idea!

"We'll do the album after the tour — it will be different to the last, but it'll still sound like me. I intend to draw more on traditional songs and things like the blues. There may be a Smokey Robinson number, and I think there'll be two or three gospel songs."

"I love gospel songs — perhaps because music makes me feel religious. And after all, the voice is God's given instrument. I'm not what you'd call a truly religious person: you can say I have loose spiritual overtones. I believe in the religion of self..."

"My only criterion in choosing material for the album is to pick songs that express feelings well. I do listen to every tape that people send me (and that's an awful lot) — although 99 per cent of them are horri-

ble you carry on in the hope that one day you'll come across a really good song among them. So keep those tapes rolling in folks..."

As you can see, just getting material together is a very time-consuming job — and time is something Maria is always short of. But one day she'd like to be able to take a whole year off. What would she do with it?

"A lot of things that would be of advantage to me in my career: like having piano lessons. That's something I should have done when I was eight, but I kept putting it off. I'd also have percussion lessons, and it would be nice to just have time to jam with other musicians."

"But at this stage taking that time off is out of the question. I have to make a living, there's an album to be made, and who knows? If the single's a success I might even get to go to Britain."

So listen out for Maria's single. As *Midnight* was, it's rather unusual. And if it makes the chart we'll possibly have the chance of seeing the act Maria was so busy rehearsing.

# STATION BREAK

The first in a series of local radio station studies, beginning this week with London's...

## CAPITAL



Capital Radio Limited, Euston Tower, London NW1 3DR  
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**L**OCAL RADIO stations are a relatively recent innovation in the British media. Our experience of it in the past has been limited to the pirates, now sadly deceased. But over the last couple of years Britain has started its own network of both BBC and commercial local radio stations. Such interest has been aroused by the advent of the commercial stations that this is the first of a series designed to give you a brief resumé of each.

As our base is in London, it seems only natural to start with Capital Radio.

"This for the very first time is Capital Radio", Richard Attenborough said at 5a.m. on October 16, 1973. And those were the first words spoken on London's first ever commercial music station, which has been broadcasting 24 hours a day ever since, first on 539 metres and now on 194 on the medium wave band.

In order to get a close, inside perspective on the station, we spoke to Nicky Horne, who presents Capital's rock show, "Your Mother Wouldn't Like It".

"I remember there were tears in my eyes when I heard him say that", Nicky reminisces. That was, for the Capital staff, the start of a whole new era both in their lives and in London's radio history. It was something they'd been working towards for months.

"I think I can definitely say that it's working very successfully. We had a lot of ideas at the beginning that were before their time, and made a few mistakes. I think we were way in front of what the public was ready for at the time — but by making all those mistakes we learnt.

"There's always been a team spirit, which still prevails, and if anything is stronger than ever. There will be a new survey of listening figures in about six weeks, and I'm convinced they'll show we're ahead of Radio One in the London area.

"I don't want this to sound supercilious, but I think we'll be more successful than them because we have a more intelligent approach to broadcasting. And there's a wealth of talent working for the station ..."



Greg Edwards

thought it was going to be a "middle of the road" station — that was what all the publicity material said at the time. But Roger hustled me every day for two months to apply and in the end I sent along a tape.

"When I went along to do an audition I blew it completely. They had an actress there to do a phone call and her job was to put you off. She certainly succeeded with me, I disintegrated.



Sue Cook — "Super Saver"

"I honestly just couldn't believe it when they rang up and said they wanted me to do their free format rock show. I never thought I'd get it; I knew



Keith Ashton

some of the great people they already had under contract and was sure I just didn't have the right experience."

But despite that Nicky was added to the team, and now has almost complete choice of what goes in his show. He says that this freedom is one of the great things about Capital, and the way that the team work together is another.



Kerry Juby

"At the Beeb they each do their own show and that's about all. Here we think of ourselves as all working for Capital and the personal thing of having one's own show doesn't matter so much. I mean, I'm not constantly saying "It's twenty Nicky Horne minutes past nine" or giving myself name checks."

The freedom and the friendliness is one of the most striking things about many of Capital's programmes, and the deejays attempt to maintain a good relationship with artists too.

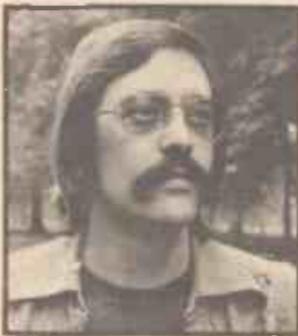
"We like them to think they can wander in here and see us any time. When Stevie Wonder came in he was here until about four in the morning messing around in the studio, and did a whole pile of jingles for us."



Kuddly Kapital Kingpin Kenny Everett

"We've been going about eighteen months now, and we've had more or less everyone that's worth having here in that time. My most recent thing was the John Lennon interview, which was quite a scoop. We've had Eric Clapton, and George Harrison — they're just two of so many."

One of the most important things about local radio is that it gives listeners a chance to hear music that would otherwise never be played on the radio.



Tommy Vance

"There's a wealth of material that falls between Radio One's pop shows and "Sounds of the Seventies", and that's where we come in. There are so many fine artists who'd never get a chance if it weren't for the local radio stations; and yet they sell lots of albums. People like the Doobies, Joe Walsh; I also like to think we've helped some of the newer bands to make it. Kokomo and Sparks are two that spring to mind."

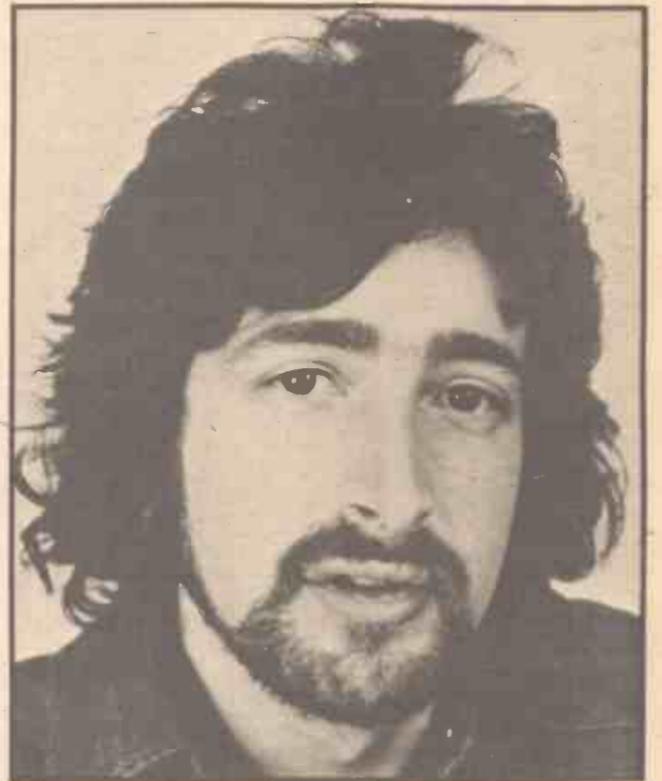
"My personal taste is Steely Dan and Pink Floyd to name



Roger Scott

but two. However I also play a lot of things I definitely don't like — Deep Purple, and Status Quo. In fact I hate most heavy metal bands, but I still play their music. I try to sound enthusiastic about everything, but you might notice an extra amount when I play the new Steely Dan album for example."

So a reasonable balance is achieved as it is in most of Capital's shows. They have provided London with an alter-



Nicky Horne

native to Radio One (for those who like modern music) which was sadly lacking before. A great many Londoners now tune in to Kenny Everett's Breakfast Show when they get up, or spend a pleasant evening listening to Nicky Horne while they relax. Whether they beat One's figures or not they provide an important and enjoyable service.



Sarah Ward

Nicky says "National radio just can't offer the same service, and I feel so sorry for the BBC local stations because they labour under so many difficulties and still do quite well. But commercial radio is so much better, and naturally we think Capital is the best."

So do a lot of Londoners.



Tony Myatt



Michael Aspel



Dave Cash



Joan Shenton

That talent includes the inimitable Kenny Everett and his one time partner Dave Cash, Michael Aspel and Roger Scott.

"Roger is the reason that I'm here. I was working at United Biscuits (!) doing a radio programme for them, and Roger was my producer. We did shows for all their factories, with a very free music format. We weren't restricted to the Top 50 or anything like that.

"When we heard about Capital I wasn't interested because I

# REALMS OF HORROR

**A**LICE COOPER, currently rampaging across the United States on a 65-city tour, took some time off to fill a 90-minute television special called "Welcome To My Nightmare". It's theme is somewhat similar to his current touring show, but the master media manipulator uses his video exposure to expand and enhance his fantasies.

"Nightmare" co-stars Vincent Price, but for the most part it's all Alice in a wide selection of scenarios, representing various segments of his nightmare. There are wild creatures dancing throughout, while Alice alternately sings and moans, but the show is not intended to be a legitimate horror experience. It is more serio-comic, with Alice sometimes parodying himself, as well as the entire horror-film genre. As Alice himself remarked: "It's not nearly as bloody as King Lear or Macbeth, and those are considered required reading in every High School in America!"

Alice's nightmare may not be bloody, but it certainly is entertaining. We see him dancing in top hat and tux alongside a chorus of skeletons. We cringe as he is lowered into a vat of burning acid by a trio of grotesque witches. We stare as he tries

to fight off an army of super-sized black widow spiders. At some points the show becomes tedious or even a bit pretentious, and there are so many close-ups of Alice that at times you think you've had enough. But there are good spots.

For *Cold Ethyl* he utilizes a Wayne Country-Rock Horror-like dancer, and later does a good imitation of Lou Reed rock 'n roll — all in the spirit of glitter-decadence one would suppose. The show is all Alice as he performs songs from his new album, as well as some old favourites like *The Ballad of Dwight Fry* (Fry played both Dracula and Frankenstein's assistant in the 30's classics). Here Alice performs in a straight jacket, and it's one of the best moments in the show — although not as tormented a performance as Paul Jones in *Privilege*.

Without doubt, the highlight

## That's a man like Alice

of "Nightmare" is when Alice sings *The Department of Youth*. Here Alice performs perfect punk-rock while fighting through the pages of "16 Magazine" and numerous press clippings. At the end he seems a bit upset when the Osmonds are voted more popular than him!!!

All in all it's nothing earth-shattering, but it's a good effort and a fun way to spend an evening. Alice fans will love it and others will probably remain unconvinced. Alice Cooper is planning to bring his new roadshow to Europe soon, so perhaps you can convince him to bring along his television show as well!

Raspberries, America's favourite (and the DISC editor's) pop-rock band have broken up! The much rumoured dissolution finally came to pass, and the band played their last gig in New Jersey on April 21. The group had one Gold Record for *Go All The Way*, and had numerous other Top 20 smashes with songs like *I Wanna Be With You*, *Let's Pretend*, and *Tonight*. Most recently the band had hit the top 20 with their superb *Overnight Sensation*, taken from the critically acclaimed "Starting Over" LP. Personality and musical differences, along with heavy financial problems, finally caused the unit to burst at the seams.

Eric Carmen, the acknowledged driving force behind the band, will be continuing as a solo performer. He will be produced by Jimmy Tenner, and is already hard at work on seven new songs. Eric foresees "no immediate change in style of direction" and plans to have the album out by the autumn. Wally Bryson, often rumoured to be leaving in the past, spent some time in a hospital for everything (depending upon who you spoke to) from appendicitis to a complete nervous breakdown. Carmen is forming a band around



Alice Cooper, plus a few buddies from the show.

drummer Mike McBride. Bryson has no concrete plans, and Scott McCarl will apparently have to fend for himself.

In a very sudden move, the New York Dolls have broken up. This decision came as quite a shock to most observers and followers of the band, as the group had just begun a tour and were gearing up for serious contract talks. The band was either loved or hated by the public at large, and hence they have the honour of being the only band to win the "Best New Group" and "Worst Group" spots in a magazine's annual rock poll! Lead singer David Jo Hansen and Sylvain Sylvain intend to stick together, form a new group, and go on

have already recruited bassist Richard Hell from New York's own Television. They intend to add another guitarist and

keyboard player to the group, and auditions drew well over 60 applicants. The final decision is being kept very hush-hush.

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Fats Domino/Ain't That A Shame  
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The Natural Four/The Devil Made Me Do It  
The Impressions/You've Been Cheatin'  
The Bakays/Soul-finger  
Fat Back Band/Niga Walk

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**RECORD CORNER (DEPT. A), 27 BEDFORD HILL BALHAM, SW12 9EX (WHOLESALE AND OVERSEAS ORDERS WELCOME)**



What a delightfully homely bunch — the now defunct New York Dolls.

himself, made up mainly of local Cleveland musicians, one of which may be Raspberries

tour as soon as possible. Guitarist Johnny Thunders has already formed a new group to be called the Heartbreakers. He has taken Dolls drummer Jerry Nolan along with him, and they

## ALAN BETROCK IN NEW YORK

With Alice Cooper breaking ground with his 90 minute special, Rod Stewart and the Faces quickly follow suit with a 90 minute "Midnight Special" film. It's a filmed concert and interview taped at London's Kilburn State Theatre in December 1974. Keith Richard is guest guitarist! Leslie West has formed a new group and will kick off a tour shortly. The band will include Corky Laing, the ex-Spooky Tooth man Mick Jones... Todd Rundgren's new single album will be over one hour long... The Hudson Brothers have switched labels again and are back on Rocket Records, with a forthcoming LP produced by Bernie Taupin... Barry Mann seems a good bet to follow his friends Neil Sedaka and Carole King back up the charts with his new album produced by Terry Melcher and Bruce Johnston... Columbia insiders perplexed at the lack of Stateside success for David Essex. They're hoping his career will take off once "Stardust" has its national release here next month... Two New York bands causing a lot of excitement are Marbles and the Ramones... Sparks' latest, *Get in the Swing* may now be delayed until September! Bay City Roller's new

American single is *Bye Bye Baby*... Chicago and the Beach Boys starting a large nationwide tour together. Two new double re-packages of Beach Boys material just issued on Capitol and Warner Brothers... Is Brian Wilson getting ready to switch to Equinox Records here in the States?... Is Island Records getting cold feet over their newest signing, Milk 'n' Cookies? New single, *Tinker Toy Tomorrow* may be rushed out soon. Is this the make or break effort for the group?... American tours for Neil Sedaka and The Hollies kick off shortly, to be followed by 10CC... There's rumours of serious problems between Phil Spector and Warners here in the States. Cher's new album, "Stars", does not include any of the Spector produced tracks as planned, and that's just the start of the problems... RCA pinning its hopes on Elliott Murphy to follow in the successful footsteps of David Bowie and Lou Reed, with his new album, "Lost Generation"... Hottest record of the week on America's Top 40 AM stations is Elton Johns *Pinball Wizard* cut from the film "Tommy". But it is not a single! They're keeping it on the album to spur sales, and the play is indeed working.



DISC



NEW ALBUMS REVIEWED

- BRILLIANT
- GOOD
- REASONABLE
- POOR

# PILOT QUICKLY GETTING OFF THE GROUND



"Second Flight" (EMI EMC 3075).

PILOT consolidate their position as one of the few outstanding pop bands in Britain with a fine album. "Second Flight", the band's second album, sees Pilot lay their musical credentials on the table just in case anyone doubted that they really do have the talent. Despite inevitable comparisons on a few tracks, it is all positively Pilot music. They are a band that can stamp class, authority and an original sound on whatever they do.

One of the most pleasant surprises on the entire album is the incredible lead guitar work of Ian Bairnson. He adds neat runs throughout that brighten up tracks no end and he is also very positive about what he is

doing, all the time, contributing strong, punchy solos. He was an invaluable addition to the band. Bairnson wasn't a member of the band on the first album, "From The Album Of The Same Name".

But one man does not make a great band. David Paton, the band's chief writer, not content with just playing basics, adds some imaginative bass and Billy Lyall, on keyboards, shows what he can do on an album. Stuart Tosh's drumming is satisfactory without being dynamic.

After that praise, I still feel that Pilot could do better. "Second Flight" is a good album for yer average pop band but Pilot are in no way "average". They are a clear cut above the rest. Vocals could be improved on a few tracks. Sometimes, I get the impression that David Paton's voice could break down at any second. In Pilot's field, vocals is a very crucial department and they might do well to look into the possibilities of testing the vocal skills of other band members. And some of the material is only average. Tracks like *Do Me Good, You're My Number One* and *Bad To Me* all have the distinctive Pilot

sound but lack something of a killer punch, either vocally or instrumentally. There are spasms of emptiness in each track.

On the other hand, there are a series of beautiful cuts, including the two singles, *January* and *Call Me Round*. I'm completely sold on the electric piano links on the latest single. Best track on the whole album, though, is *Love Is* featuring tremendous harmonies. It's what Pilot are all about — classy commercialism. The versatility of Bairnson and Lyall is captured on 55 North 3 West (which is where you will find the band's home town, Edinburgh).

Further proof of Bairnson's style can be witnessed on the medium rocker, *Heard It All Before*, with guitar working lazily behind Paton vocals. And there's a bit of fun with *Passion Piece*, Pilot's *When I'm Sixty-Four*.

"Second Flight", if justice is done, will give Pilot a much wider audience. It lets people see who they are and what they can do. But I can't help thinking that even better is to come. ●●● HD.

## KEVIN COYNE

"Matching Head and Feet" (Virgin Records V2033).

Kevin Coyne has a voice that is the current development from the line that produced Van Morrison and Joe Cocker. At times it displays the qualities characteristic of those bronchial disasters that sit next to you on a bus or tube sometimes, who erupt into an endless, watery explosion of a cough.

Coyne's voice is equally unavoidable and (to use a hackneyed phrase) if there's any justice the public will at last defeat him in his uncompromising battle for obscurity and buy "Matching Head and Feet" in vast quantities.



The band on this album are the tightest to have accompanied Kevin on record, comfortably accommodating and enhancing his vocal eccentricities

in a simple yet polished manner.

The album further confirms what a great and natural talent K.C. is. *Tulip*, *Little Lucy*, *Mrs Hooley Go Home*, *One Fine Day* and the excellent *Rock 'n' Roll Hymn* demonstrate the range of material his basic blues voice can handle, lyrically spanning the romantic, tragic and comic in musical settings varying from straightforward blues to reggae and even big production soul (*Rock 'n' Roll Hymn*).

If you don't steal or buy the album, at least sample *Rock 'n' Roll Hymn*. Kev's fab single. ●●●● DF

fast arpeggio runs at his fingertips.

"Goin' Home", also the title of one of the featured tracks, is a synthesis of some of the finest music produced by Lee with his band Ten Years After.

It spans four albums and Woodstock, which was where this stunning version of *I'm Goin' Home* was recorded. The "Undead" version of the jazz classic *Woodchopper's Ball* is also here, to remind us of, what I regard, one of the most atmospheric live albums ever recorded.

As the sampler style of the album continues, we are also given the band's first hit single, *Love Like A Man*, from "Cricklewood Green". *Hear Me Calling*, *Going To Try* and *No Title* ("Stonedhenge"), and *I Woke Up This Morning* ("Ssssh").

Definitely a beautifully put together selection of vintage Ten Years After. Some old material never dies, it just ages well. ●●●● SC

## TEN YEARS AFTER



"Goin' Home" (Chrysalis CHR 1077).

I guess we all had our own particular superstar guitar hero in the late '60s — be it Clapton, Hendrix, Beck or Alvin Lee, to name a few. They were all of varied styles and the last name in the above list was surely one of the great "technician" guitarists, with a wealth of super-

## SADISTIC MIKA BAND

"Black Ship" (Harvest SHSP 4043).

The yellow pelil stlikes again!! Rock music is an international language and the Sadistic Mikas prove just that. They sing in their native Japanese but it makes very little difference. It rocks along, language barrier or no language barrier.

Some of it makes very little sense to me. After strong introductions on a few tracks, the band's music drifts into oblivion. But there were spells of

## KEITH MOON

"Two Sides Of The Moon" (Polydor Deluxe 2442 134).

Mr Moon, the last of the '60s to indulge in the solo trip business, has done so, if you don't mind, in admirable fashion. Relying on outside sources for material, Moonie proves that he's a bit of a vocalist when he puts his heart to it.

The album has a very relaxed feel to it, probably because it wasn't exactly recorded in the greatest of haste. Everybody appears to have enjoyed themselves and amongst the multitudes who contributed were Jo Jo Gunne, Fanny, Nilsson, Ringo Starr, Rick Nelson, John Sebastian and Joe Walsh.

Moonie surrounds himself on most tracks with lush arrangements. It works magnificently on *Crazy Like Al*



*Fox*, *Don't Worry Baby* and the magnificent *One Night Stand*, the album's best track. There are also a few thumpers for good measure just to show that Moon hasn't gone completely sane.

It's an album that gets better with each listen and it was certainly a worthwhile venture by Moon. Take it seriously, stop laughing at the sleeve and you'll enjoy it too. ●●● HD

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# DISCOPE



## Taurus

OFF we go into the second week of Taurus, and at the same time into the merry month of May. It's Gary Glitter's birthday this week — and although there might be speculation about his age we're pretty sure the anniversary of his birth is the eighth of May! That puts him right in the middle of the sign of Taurus...

It's never easy to shake a Taurean out of his rut: once he's found a situation he likes he's quite happy to stay there forever — perhaps letting chances of advancement pass him by. Taureans dislike change so much that a really big one can make them ill, although the illness is more likely to be a mental than physical one, probably a nervous breakdown or something of that sort.

Taureans are very conscious of money: if they have a nightmare it is to find themselves one day totally penniless. They love the security of plenty of money and material possessions. But he's also generous with

his money to those he loves, and wants to see them in the same comfortable surroundings that he has himself. He also loves good food, drink and comfort in any form.

Apart from the ones we've already mentioned, there are one or two other problems about getting too involved with a Taurean. He tends to regard someone he loves as a personal possession to be shown off and admired by everyone: woe betide you if you want to lead an independent life for he's a very jealous person.

Prominent people (apart from Gary) born this week include Jeremy Thorpe, Bing Crosby and Henry Cooper.

## JOAN ARMATRADING



"Back To The Night" (A&M Records AMLH 68305). It's two years since the release of Joan's last album "Whatever's For Us", that time for Joan filled with a lot of dues paying and personal upheavals. The sometimes fragile performances on the first album are replaced this time with strength, confidence and even more imagination. And her voice stretches to encompass the sweetness of a Joni Mitchell and the soul of an Aretha Franklin. Having heard *Steppin' Out* and *Dry Land* performed live the new arrangements and instrumentation used on the record enhance but are faithful

to the songs' respective drive and beauty (the latter having become a personal favourite). The list of supporting musicians reveals a wealth of good taste and talent (Phil Chen, Tony Newman, John Halsey, Jean Roussel, Steve York, Andy Sommers, Bernie Holland, Pete Gage, and many more), Joan's own instrumental abilities are quite impressive, the brittle guitar work on *Get In Touch With Jesus* is quite breathtaking. As one aspiring female musician once asked, "Don't it make you feel like giving up?"

## KRAFTWERK

"Autobahn" (Phonogram/Vertigo 7149 005). If Tangerine Dream, Faust, Can, Guru Guru etc represent "Krautrock" then Kraftwerk (Powerstation) must represent 'Krautpop'. "Autobahn", currently enjoying chart success in the "good ole U.S. of A" (do I mean that?), is basically a few jolly themes very cleverly expressed and developed on synthesizers. Side 1 takes you on a ride down a motorway and on side 2 an ethereal midnight scenario gives way to the boppy *Morgenspaziertgang* which lapses into electronic bird sounds. If you find the "Krautrock" regulors a bit hard to take "Autobahn" could ease you into their music without injury.

## NEW WORLD

"Yesterday's Gone" (EMI EMC 3072). A very average album from an above average vocal trio. New World seem content now to appeal to a middle-of-the-road audience when they might have been better to try to appeal to a wider pop market. On this album, they meander through a string of fairly nice songs, songs that'll go down well in the old cabaret circuit. Everything taken into consideration, it could have been much, much better. The talent is there.

## GREENSLADE

"Time and Tide" (Warner Bros Records K56126). An album of ornate richness living up to the equally rich and ornate gatefold sleeve's surrealistic illustration. Not to my personal taste however; Greenslade's music is lost somewhere in the land populated by such giants as PFM, King Crimson, Gentle Giant, ELP and Yes. By com-

on one of Greenslade's critics: "Your pretence is there but your envy's showing its face, You dropped your guitar, the ball points taking its place." The other exceptional song is Dave Lawson's *Doldrums* on which his vocals don't strain and the overall melody evokes the grandeur usually attendant to the sea-soaked epics of Procol Harum. A must for Greenslade fans only.

## SKYBAND

"Skyband" (RCA SF8 409). Steve Kipner, Pete Beckett and Lane Caudell, the three members of this new band, manage to look like a trio of silly supersonic Geronimos with their Flash Gordon/Red Indian headgear pictured on the sleeve, but there's nothing quite as arresting on the record. It's lively, confident harmony rock and 11 uninspiring songs. There is great similarity between most of their tracks and the Raspberries' throwaways. The most powerful piece on what the attached postcard terms "a frenzied, multi-environment extravaganza" is the first one, *Bang! Ooh! You Got Me*. Speedy three-part vocals, electric violin, rubbery guitar and the inevitable thumping drums push it bang into the average bracket; you'd still have to ask who it was on the third listening... if you're bothered. Skyband will tour in May with Alex Harvey. Three points if they have the guts to wear the embarrassing headgear on stage! LG

## DES PARTON

"Snaps" (Buk Bulp 2004). Strange album this, The guy seems determined to get everything that he ever wanted to do on record down for posterity on one album. The result, after a fairly good start, is a mediocre collection. Both sides open with good tracks, *Lawman*, a well arranged number, and *Queenie*, a rocker. In between, Parton tries to tell stories in his songs, the result being a drastic overweight in lyrics. Note the line at the bottom of the sleeve — "What Sensation could be Sweeter?". No prizes for guessing what group he has written for. My advice to him is to concentrate on writing and quit the playacting.

## CLANCY



"Seriously Speaking" (Warner Bros. K56103). An Island Records Band that's moved to Warners, altered line-up and come out winning all the way for the changes. Mixed black and white personnel work smoothly under the subtle guidance of keyboards player and lead singer Dave Skinner, creating a funky soul/heavy rock hybrid that's believable, but only shines when the number has been crafted as a song, instead of a rhythm exercise. Clancy realise this with punch

## DAVID VORHAUS CYRILLE VERDEAUX

"White Noise 2 — Concerto For Synthesizer" (Virgin Records V2052) "Clearlight Symphony" (Virgin Records V2029). Disappointment floods the Fudger fibres after having enthused about the excerpts of these two albums that were previewed on the excellent "V" sampler double album, I regret that the complete works summarise to: "new instruments meet old music" giving scope for much flash (Vorhaus' synthesizer on "White Noise 2" and Steve Hillage's guitar in particular on Cyrille Verdeaux's "Clearlight"), but little innovation. Still, perhaps I expect too much. Both works do feature passages where your lugholes can lift your cranium off into dreamy landscapes but give me Tangerine Dream or Lasry-Baschet any day.

## MELANIE



"Twelve Great Performances" (ABC Records ABCL 5124). Twelve gems from Melanie — remember everyone humming *Brand New Key*, well here it is again leading us into a collection

of live and studio performances. Apart from the hits on the album *Candles In The Rain*, *Beautiful People* and *Look What They've Done To My Song Ma*, there is a superb live performance of the hymn to good old uncle Sigmund Freud in *Psychotherapy*. Melanie's magical-lilting, quavering, voice has given us love songs, joke songs, "social" songs and children's songs and this album gives us some of her finest examples of those styles. Other tracks to attract you to the album include *Ring The Living Bell*, *Leftover Wine*, *Peace Will Come* and *Bitter Bad*.

## ESPERANTO

"Last Tango" (A&M AML 68294). A crunching, strong-harmony version of *Eleanor Rigby* leads us in and the assault begins. Esperanto deliver over 7½ minutes of the Beatles classic as a chewed and reconstituted jazzy arrangement, with some soaring strings and pounding keyboards, from the hands of Bruno Libert. After that I'm ready for anything — and seem to get it. Titles of some of the other five numbers, all written by members of the band, give some idea of the attacking bits in the music — *Still Life*, *Painted Lady*, *Obsession*, *The Rape* and *Last Tango*. Overall a tasty piece of rock/jazz with some exception vocals from Roger Meaking and Kim Moore and strings from Raymond Vincent, Godfrey Salmon and Timothy Kraemer.

## ALAN PRICE

"Metropolitan Man" (Polydor 2442 133 De Luxe). Alan Price, having run through almost every aspect of popular music since 1958, has established himself in the last two years as one of Britain's most talented contemporary songwriters. He rose from the keyboard



position in the original Animals to be composer of the highly successful film score of Lindsay Anderson's "O Lucky Man" and then last year produced another solo album, "Between Today And Yesterday", from which came the hit single *Jarrow Song*. That summarisation of Price's development is particularly important when listening to "Metropolitan Man" his first album on Polydor, where it is evident that his style is still developing. Opening with a bang with *Papers*, Price's dig at the press and his confession "They may have found oil beneath the sea. Thank God for beauty that's on page three. A naked lady means more to me — more to see," the album then settles into a more relaxed, fully orchestrated offering than "Between Today And Yesterday." Price's sensitivity is as great as ever and examples on the album include the thoughtful *Fool's Gold*, *Mamma Divine* and *Too Many People*. But the lighter touches are also there. *Nobody Can* is almost oriental in its sound, *Sweet P.* is a jaunty little number (opening with the sound of a 'phone ringing, as does the next and final track of the album, *Drinker's Curse*). In this last track Price's voice really does sound as though it has been more than a little well oiled by the demon booze as he offers a sort of lament to bar closing time. I doubt if Metropolitan Man will have the same rapid impact as Price's last two albums but it certainly deserves to pick up.

# SONG DISC WORDS

Words & Music

## THE TEARS I CRIED The Glitter Band



By GERRY SHEPHARD

*It's only love girl  
You broke my heart girl  
you broke my heart and just threw it away  
Come tomorrow, I will feel a change  
I'll be happy once again.*

*Same old love story  
Please don't cry for me  
Being together just tore us apart  
I'm so sorry had to be this way  
All my love gone in one day*

*The tears I cried for you  
Are not the same  
As the tears you cry for me  
It's a different game  
The songs I sing your you  
They never end  
I'll write a million words  
My love I'll send.*

*Now it's all over  
Find a new shoulder  
Someone will give you the things that you need  
Don't forget me, think of me sometimes  
Soon the sun will start to shine*

*The tears I cried for you  
Are not the same  
As the tears you cry for me  
It's a different game  
The songs I sing your you  
They never end  
I'll write a million words  
My Love I'll send.*

*You, you are the girl that I adore  
You are what I'm living for  
You are the one who  
Can make me happy.*

*The tears I cried for you  
Are not the same  
As the tears you cry for me  
It's a different game  
The songs I sing your you  
They never end  
I'll write a million words  
My love I'll send.*

(Fade...)

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# BAD CLOTHES!



Glitter: bulgy person



Essex: tall, almost tree-like

AS AN ART student I think I am qualified to speak about styles of clothes amongst modern rock performers. In my opinion today's musician has about as much taste in choosing clothes as a Himalayan kangaroo.

These days designs are either far too effeminate or much too garishly opulent. Few singers make any allowance for their shape.

Take Gary Glitter for instance. Here we have an unnaturally bulgy person accentuating his obtrusive body form by wearing attention-getting glittery suits. He'd be far wiser to go for softer coloured tighter-fitting clothes.

On the other hand someone like David Essex would be better off wearing looser fitting trousers, which taper below the knee. This would emphasise the thinness of his legs giving him a tall almost tree-like appearance. However if he has bandy legs this may not be such a good idea.

As a general rule most male stars would be better off with slightly drab, even badly fitting, militaristic clothes which give them an unkempt masculine look. One thing is certain pink see-through off-the-shoulder chiffon numbers are out. — Eva Hancock, Bath.

What an interesting letter. What do other readers think? Is today's pop star badly dressed? Who is the worst offender? What improvements can be made in rock fashions? Should trousers taper at the knee? Does David Essex have bandy legs? BL.

## LOVELY KIKI DEE



Kiki Dee

IF NEIL CHAMBERLIAN (Disc 12-4-75) thinks that Clodagh Rodgers is lovely, sexy, talented etc, he should cast his eyes on lovely Kiki Dee who is 10 times better twice over. If he thinks Miss Rodgers is SEXY I don't know what Kiki Dee is. Probably Rachel Welch's beautiful sister. — Adrian Uden, 18 Red Mouse Lane, Bexleyheath, Kent.

## MORE POP DUOS

AFTER READING S. Haywards letter about star combinations my mind started boggling and here are but a few: We could have Lulu & Donny Osmond, David Bowie & Jimmy

Osmond, Max Bygraves & Barry White (what a combination), Rolf Harris & Elvis Presley, David Cassidy & Cilla Black, Cliff Richard & Mike Reid, Telly Savalas & Roy Wood. — Howard Parr, Surrey.

## CHILDISH FANS

I AM DISGUSTED with the childish attitudes adopted by some of your readers in the way they criticised the BCRs last week.

They must learn to appreciate the fact that we all have different tastes in music and even they at one time probably followed the gang by idolising David Cassidy and the Osmonds. — Kev Greenhow, Cumbria.

ON READING YOUR letter page this week I find yet another example of the immaturity of some so called music fans. I refer to the letter from the anonymous Bay City Rollers fan from Derbyshire (isn't it strange how often their types of letters are signed in this way, are the people concerned ashamed or something?)

Rufus are a damn fine band, not yet as popular over here as they should be, and because of this I think 45 was right to give them preference over the Bay City Rollers. — Michael Hartley, Notts.

## TALENTED RUSSELL

I FEEL I must congratulate Disc (March 29). After reading five other reviews of the rock movie "Tommy", yours is the only one I completely agree with.

"Tommy" is a brilliant and moving rock opera, and if Ken Russell can continue to bring them out like this one (with or without Townshend's help) then he must rank as one of the greatest directors ever to grace the celluloid business with his talent.

This film is a must for any rock fan — "your senses will never be the same." — Stephen Lelliott, Gwynedd.

## NOT SLADE AWAY



Noddy Holder

I WOULD JUST like to say that if Slade do fade (and I hope they don't) everyone should remember what they have achieved. They have broken records set by the Beatles, including the first group to go straight to number 1 after the Beatles.

Slade have also made a film which is hard for a group. I think Slade are brilliant, and hope they last for many happy years. — K. Hastings, Denham, Bucks.

## NAKED LADIES

I AM A GREAT fan of nude pictures of female pop stars. Unfortunately up to now I have been unable to obtain any. I believe a lot of male Disc readers would appreciate it if you could print a few from time to time. Preferably in full colour. Sam Blackledge, Bourne End, Bucks.

# BEVERLEY LEGGE'S LETTERS PAGE

## STEVIE'S BLUNDER?

STEVIE WONDER is a big headed singer who thinks he should get top billing at Wembley this year. It is Elton John's Show so Stevie has no right to be big headed. So stay in America. — GC, Scotland.

If Stevie stays in America I'm sure many people in this country will regret it. BL.

## UNCLOTHED NEIL

AM I THE only Sedaka fan who thinks NEIL himself is gorgeous. Why doesn't anyone else show it? Neil must feel quite neglected that no-one tries to tear his clothes off or touch his hands.

So how about it Sedaka lovers? How about showing some outward affection for one of the most sexy, cuddly men in the business. — Elizabeth Wildgoose, Lancs.

P.S. No, this letter was not written by his mother.

I sincerely hope not. BL.

## UP WITH RUFUS

I AGREE WITH the Rufus fan (19-4-75). Groups like Rufus should be shown on television more. The BCRs are beginning to have too much of the tele. They have their own show, what more do they want?

I must add the BCRs do make nice music but Rufus and groups like them are 10 times the better. UP WITH RUFUS. — Jane Moase, Suffolk.

## MINNIE HA HA

AFTER YEARS OF listening to empty trash on the radio and discs it looks as though we are finally getting some high quality material in the hit parade.

Now so long ago there was Syreeta Wright singing Your Kiss Is Sweet and now we have the gorgeous Minniw Riperton singing Loving You. Andy Borodin, Coventry.

## WHO LOVES MARC?



Marc Bolan

I DON'T KNOW how that person in Disc (April 5th) has the nerve to call him/her self a Marc Bolan fan. He/she can't love Marc much to say that he will have no fans left just because he won't do a few tour dates.

Whatever Marc does when he's made this film we up in Leicester will be behind him. Whether he goes solo, gets the group together or whatever. — Marc Bolan freak, Leicester.

## THANK YOU DISC

CONGRATULATIONS DISC ON providing us with so many exciting stories on all our favourite stars. Each week I read your mag from cover to cover and find it the best all-round music paper of its type. The colour posters are marvellous and J. Edward Oliver is hilarious and J. Edward Oliver is hilarious. Thanks for such a great paper. Claire Jarman, Lincoln.

## MORE NICKNAMES

HERE ARE SOME nicknames I give to rock artistes:

Bay City Rollers — Hey Gritty Wholesalers; Glitter Band — Gutter Band; Elton John — Elton Bog; Edgar Broughton — Hedgehog Bogroll; Cockney Rebel — Cockup Rubble; Queen — Queenies.

Olivia Newton John — Olivia, Newton & John; Tom Jones — Plum Bones; Faces — Faeces; Mott The Hoople — Shot the Poodle; Noddy Holder — Shoddy Holder; Jim Lea — Prim Tree; Ace — Tedium Incarnate; Chilli Willi & Red Hot Peppers — Chilli Willi & Red Hot Poopers; Argent — Sergeant; Barry White — Mr Subtlety 1975. — Chris De Burgh Park Lane, Croydon, Surrey.

## ALAN LONGMUIR

WE ARE 'Alan' fans and we read Stephanie's letter from Surrey (Disc April 5th) saying Les should go 'solo'.

I totally agree the Rollers can do without Les, 'cause Alan can sing lead better. — Love Jo and Alice.

## CHANGE PARTNERS

IN REPLY TO Stephanie Hayward's letter (Disc April 12) about superstar partnerships. For one thing, David Essex has nothing in common with Mick Jagger and as for Les McKeown and Roger Daltrey joining forces, I'll leave all comments to Who fans.

How this young lady can dare suggest that Bryan Ferry should join Lou Reed is beyond me. I think most fans of Ferry, Daltrey and Jagger will agree that each of them have more talent in their little fingers, than Essex, McKeown and Reed put together. — An ardent Roxy fan, Scotland.

# DISCOGRAM

Re-arrange the following into a top thirty song title:

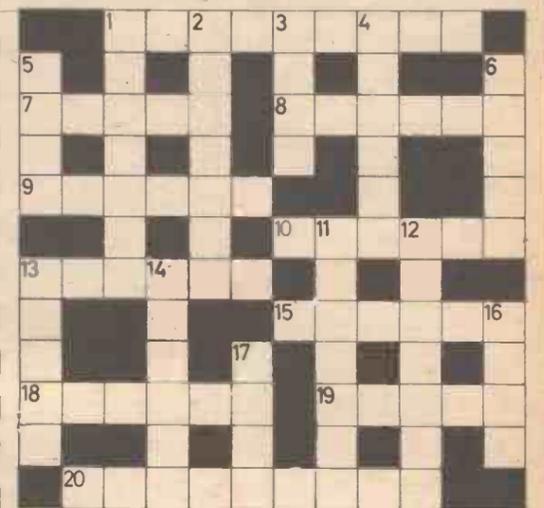
GEY METAL TRAIN

Solution to last week's puzzle  
HURT SO GOOD

# DISCWORD

Six Albums To Win!

Send your entries to Discword, 24/34 Meymott Street, London, SE1 9LU to arrive by first post Monday morning.



## CLUES ACROSS

- 1 Singer with a reputation (4,5)
- 7 Momentous young ladies? (5)
- 8 Gary losing his head? Rubbish! (6)
- 9 One of the crew forming a band (6)
- 10 How you might find Brenda Lee coming on (6)
- 13 Enid? No, it turns out to be Miss Warwicke (6)
- 15 A comment about Bolan, say (6)
- 18 Duane wants to be played like one (6)
- 19 Bachman-Turner over this? (5)
- 20 Do that, he sings (5,4)

## DOWN

- 1 Al, it's from Dean with love (7)
- 2 Mac or Katie contriving to ski shortly (7)
- 3 John needed help to make it through the night (4)
- 4 Member of a Hatfield club? (6)
- 5 The Band gave us the rock of these (4)
- 6 What to do with a Deep Purple Storm? (5)
- 11 A time of the week for Ruby (7)
- 12 Great applause from Wigan (7)
- 13 Wild dog in a Gary Shearston album (5)
- 14 Band in a converted tanker (6)
- 16 What you do with your secrets (4)
- 17 Dobie's shade (4)

## SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Ann Peebles, 8 Alvin, 9 Modern, 10 Across, 12 Beware, 13 chance, 15 Skiing, 18 Lazing, 20 Cat-ty, 21 Border Song.

DOWN: 2 Never Can, 3 Pants, 4 Boogie, 5 E.g.-E, 6 Mama, 7 Snake, 11 Hamilton, 13 Cilla, 14 Canned, 16 Kicks, 17 Gaye, 19 Zoo.

## LAST WEEK'S WINNERS

Alan F. Jacobs, West Drayton, Middlesex; Chris Davis, Northampton; P. Moore, North Yorks; Steve Day, Chingford, Essex; M. Mapp, Herts; G. Westington, Plymouth.

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# J. Edward Oliver

# "Mask a silly question"

A WIRY FORCE WITH THE LEADER SPITE, A CLOUDY BUST, AND A HEARTY "HIGH-LOW, SYLVIA!" YES, IT'S--IT'S--IT'S ANOTHER BLINKIN' EPISODE THAT DOESN'T MAKE ANY SENSE! IT'S THE SECOND PART OF OUR STORY OF THE ORIGIN OF--

**the Loan Rein-chair**

IN HOT PURSUIT OF THE NOTORIOUS BANG GANG, A DETACHMENT OF TEXAS RANGERS HAVE BEEN LED INTO AN AMBUSH--

EACH OUTLAW SEEMS TO BE CARRYING AN ICE CUBE ON A PAIR OF SCALES, BUT THEY'RE TOO FAR AWAY FOR ME TO SEE CLEARLY.

--DON'T FIRE UNTIL YOU SEE THE WEIGHTS OF THEIR ICE!

DON'T WORRY ABOUT SAVING OUR AMMUNITION-- AS SOON AS THE OUTLAWS GET WITHIN RANGE, LET 'EM HAVE IT!

THEN WHAT ARE WE GONNA SHOOT?

MAKE EVERY SHOT COUNT!

LISTEN HERE, BULLETS-- WHAT'S 2+2?

GOOD GRIEF-- THIS IS EVEN MORE DANGEROUS THAN WEARING A RUFUS FAN CLUB BADGE TO A BAY CITY ROLLERS CONCERT!

\* MONETARY MUSICIANS: FRANC SINATRA

\* ABOLISH TUESDAYS

THE RANGERS FIGHT VALIANTLY, BUT THEIR POSITION IS HOPELESS--

SIR, WE'VE BEEN DRIVEN BACK TO THIS PIECE OF MUSLIN THAT WAS WORN OVER THE FACE OF THE CAPTAIN OF THE ARK!

YES, ALL OUR EFFORTS HAVE BEEN TO NOAH VEIL!

MOMENTS LATER, THE LAST REMAINING RANGERS SLUMP TO THE GROUND, BELIEVING THEM TO BE DEAD, THE OUTLAWS RIDE OFF INTO THE SUNSET. BUT, THAT NIGHT, A SOLITARY INDIAN COMES TO EXAMINE THE BODIES--

LISTEN HERE, BODIES--

1. WHAT WAS UM DATE OF UM BATTLE OF HASTINGS?
2. WHERE DID KING JOHN SIGN UM MAGNA CARTA?
3. IN AUGUST, JIMMY SCORED 130 RUNS FOR HIS CRICKET CLUB. IN SEPTEMBER, HE SCORED 245, AND BY DECEMBER HIS MONTHLY TOTAL WAS 473. HOW COME HE WAS PLAYING CRICKET IN UM MIDDLE OF WINTER?
4. IS IT TRUE THAT WILLIAM PITT WAS KNOWN AS "THE BOTTOMLESS PITT" BECAUSE HE WAS BORN WITH UM PHYSICAL DEFORMITY?

\* MARK BOLAN

6. SWIMMING IN SHIFTS, SIX SCHOOLGIRLS MANAGED TO SWIM THE ENGLISH CHANNEL IN 8 HOURS, 40 MINUTES. HOW LONG WOULD IT HAVE TAKEN IF THEY HAD SWUM IN SWIMMING COSTUMES?

6. WELLINGTON SAID: "UM BATTLE OF WATERLOO WAS WON ON UM PLAYING FIELDS OF ETON." GUESS WHO WOULDN'T HAVE GOT O-LEVEL GEOGRAPHY?

BY UM WAY, DID ME TELL YOU THAT MY FATHER, HIM WORK IN FACTORY WHERE THEY MAKE UM JEWELLERY FOR APACHES?

YES, IT UM INJUN-EARRING FACTORY!\*

\* OLD INDIAN JOKE FROM: LORNA BROWN, MEOLE BRACE, SHREWSBURY.

FINDING NO SIGN OF LIFE, THE INDIAN POURS HIMSELF A CUP OF COFFEE. THEN, TO HIS SURPRISE, ONE OF THE BODIES BEGINS TO STIR--

YOU ALIVE! ME GLAD!

HELLO, GLAD!

CARRYING THE INJURED MAN TO A NEARBY CAVE, THE RED MAN CALLS ON ALL HIS SKILL AND KNOWLEDGE OF ANCIENT INDIAN LORE TO TREAT THE RANGER'S WOUNDS--

LISTEN HERE, WOUNDS-- ME BRING YOU THIS JELLY AND CUSTARD, AND TOMORROW ME TAKE YOU ON OUTING TO CHESSINGTON ZOO

\* BLACKFOOT SOU

GRADUALLY, THE RANGER RECOVERS HIS STRENGTH--

I--I'M STILL A LITTLE GROGGY. HOW LONG HAVE I BEEN HERE?

YOU BEEN HERE SEVEN DAYS.

HMM-- NO WONDER I FEEL WEEK!

\* SWEET CENT SATION

WAIT A MINUTE-- THERE'S SOMETHING FAMILIAR ABOUT YOU! YES, NOW I REMEMBER! YEARS AGO, WHEN WE WERE BOYS, WE USED TO PLAY TOGETHER! YOUR NAME IS TENTOES! YOU USED TO CALL ME "KEMO SABAY"!

I NEVER DID FIND OUT WHAT IT MEANT. I EXPECT IT WAS SOMETHING LIKE "FAITHFUL FRIEND", "BLOOD BROTHER" OR "HONOURED COMPANION".

BUT I MUST DO SOMETHING TO EXPRESS MY GRATITUDE FOR ALL YOUR HOSPITALITY.

I KNOW-- I'LL CLEAN OUT THE STABLES.

RANGER, WATCH OUT!! YOU ABOUT TO STEP IN PILE OF KEMO SABAY!

\* KEVIN COIN

TENTOES, WITH YOUR HELP I'LL GET EVERY ONE OF THE BANG GANG, BUT THOSE KILLERS KNOW ME BY SIGHT. FROM NOW ON, MY FACE MUST BE CONCEALED! A DISGUISE, PERHAPS-- OR A MASK!

THAT'S IT! I'LL WEAR A MASK!

\* LIRA MINELLI

SOMETIMES I THINK THAT J. EDWARD OLIVER ISN'T TAKING THIS STORY AS SERIOUSLY AS HE MIGHT.

THAT'S BETTER. NOW ALL I NEED IS A NEW NAME.

HEY, I'VE JUST REMEMBERED SOMETHING! THERE WERE TWENTY OF US IN THE PATROL. WHAT HAPPENED TO ALL THE OTHERS?

THEM DEAD.

YOU ONLY RANGER LEFT. YOU-- LONE RANGER!

WHY, THAT'S IT! OF COURSE! THE PERFECT NAME! FROM HENCEFORTH I SHALL CALL MYSELF--

"THE ONLY RANGER LEFT!"

AND SO IS BORN THE LEGENDARY TEAM OF CRIME-FIGHTERS KNOWN THROUGHOUT THE WORLD AS THE ONLY RANGER LEFT-- AND GLADYS???

AND NOW, BACK TO FRESCO-LE-RAYE AND HIS ROMANCE WITH THE LOCH NESS MONSTER--

THE TROUBLE WITH GIVING FLOWERS, POEMS OR CHOCOLATES TO A VEGETARIAN IS THAT SHE TENDS TO EAT THEM (EXCEPT FOR THE CHOCOLATES).

BUT THIS TIME I'M SURE I'VE BROUGHT HER A LASTING TOKEN OF MY AFFECTION-- SOMETHING THAT'S TOTALLY IMPOSSIBLE TO EAT!

I'VE SPENT MY £75,000 POOLS WIN\* ON THE WORLD'S LARGEST DIAMOND RING!

\* SEE DISC 15 MARCH

J. EDWARD OLIVER'S instant garbage column

**FLOP ZEN**

1. PUPPY LOVE - PETER SHELLEY
2. THERE ARE MORE QUESTIONS THAN ANSWERS - RICHARD NIXON
3. I'D LIKE TO TEACH THE WORLD TO SING - TELLY SAVALAS
4. JOIN TOGETHER - LOVE UNLIMITED
5. MAKE ME SMILE - BRYAN FERRY
6. GREEN, GREEN GRASS OF HOME - DARTMOOR PRISONERS' CHOIR
7. FINGERS AND THUMBS - HARVEY SMITH
8. FOX ON THE RUN - IAN HUNTER
9. BRIDGE OVER TROUBLED WATER - JACKIE TRENT
10. CRAZY HORSES - LESTER PIGGOTT

COMPILED BY: (1-5) NED HORSLIPS, HALLS ROAD, TILGHURST, READING; AND (6-10) DAVE, BOB AND ROBERT, USSSELBY FARM, MARKET RABEN, LINGS.

**LOONY TICKS**

ADAPTIC	ROMANTIC	TICKET
3 + 3 = 6	MATHEMATIC	CRYPTIC
OPIC	ANTIC	DOMESTIC

FROM: LORNA BROWN, THE ELMS, MILL ROAD, MEOLE BRACE, SHREWSBURY, SHROPSHIRE.

Loneliness is...

-- BEING IN THE AUDIENCE OF A MAX BYGRAVES CONCERT, AND STAYING AWAKE.

FROM: R. MASSEY (SEE ALSO BELOW)

INSPIRED BY OUR RECENT "RUSSIAN DICTIONARY", R. MASSEY, AINSDALE GARDENS, NEWCASTLE-ON-TYNE, HAS NOW COME UP WITH THE FOLLOWING--

**CONSERVATIVE DICTIONARY**

CONSTABLE: A CONSERVATIVE HORSE-HOUSE.

CONSTANCE: THE WAY A CONSERVATIVE STANDS.

CONTENT: WHAT A CONSERVATIVE CAMPS IN.

CONTRACTOR: CONSERVATIVE FARMER'S VEHICLE.

CONTACT: DIPLOMATIC CONSERVATIVE.

CONSOLE: CONSERVATIVE FISH.

CONSORT: A TYPE OF CONSERVATIVE.

CONSTRIC: A STERN CONSERVATIVE.

CONTEST: AN EXAM FOR CONSERVATIVES.

CONTOUR: A TRIP FOR CONSERVATIVES.

CHOMP!

\* MOTT THE DOUBLE

CHOMP!

\* CITY KRONERS

CHOMP!

\* COCKNEY SHEKEL

CHOMP!

YOU ALWAYS HURT THE ONE YOU LOVE.

\* NEIL SEDRACHMA

**WHACKY WINNER**

AT LAST IT CAN BE REVEALED THAT THE WINNER OF OUR MADGILNE SMITH CONTEST (SEE DISC 14 DEC.) IS: MALCOLM R. BENJAMIN, MARKET STREET, EAST HAM, LONDON E.6. (NO RELATION).

**AWFUL ALPHABET**

H is for HABERDASHER, He sells clothes by the minute. If your whisky's too strong, HABERDASHER lime in it!

252/104 B

\* MONETARY MUSICIANS FROM: LORNA BROWN, MEOLE BRACE, SHREWSBURY. \* WIN A PLASTIC WARTHOG (OR ANTEATER). SEND ALL GARBAGE TO: J. EDWARD OLIVER, DISC. 24/34 MEYMOTT STREET, LONDON SE1 9LU. OR SEND LARGE SAE TO JOIN THE FRESCO FAN CLUB.

Next week: At last! An entire episode without the word "Chomp!"

# BACK PAGE GALLERY



# KENNY