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MAY 10, 1975

10p WEEKLY

USA 50c

DISC

★ HER DATE WITH DAVID ★

ESSEX!

ATLANTIC RECORDS
What's Up Their Sleeves

'Where The Stars Are'

THE BIGGEST NIGHT OF HER LIFE

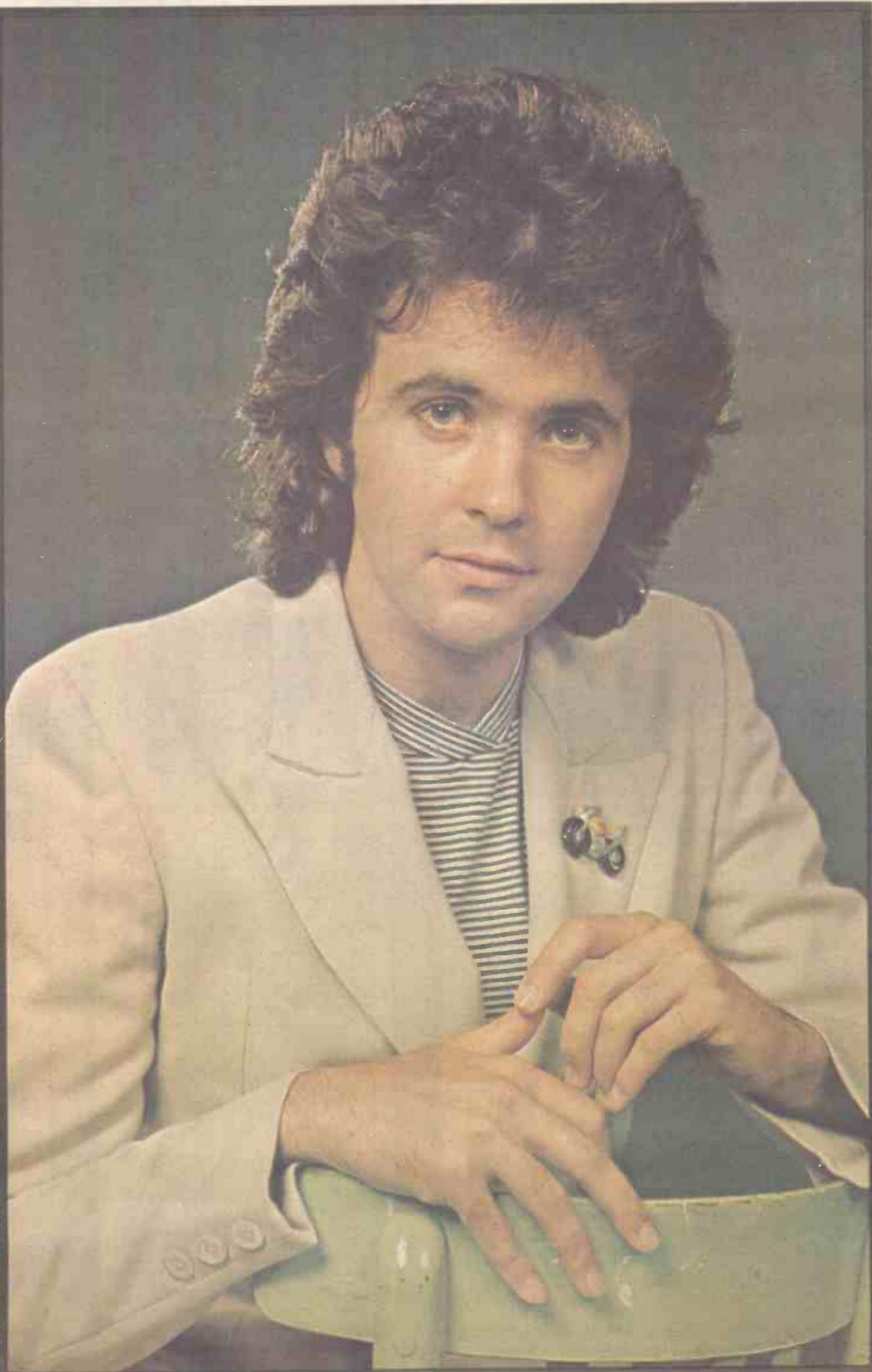


THE girl whose drawing beat over 3,000 other entries in DISC's recent 'Draw David' contest, realised her wildest dream last week. Julie Colgrave, a 16-year-old schoolgirl from Peckham, dined with David Essex at London's White Elephant Club on the river Thames.

She had been driven around London by a white Rolls Royce to receive her supplementary prizes: a mini-wardrobe from Miss Selfridge, make-up from Max Factor and hairstyling from Crimpers, and then, accompanied by her friend Christine Mann, taken to the popular nightspot for her date. It was a night she'll never forget. Read and see how DISC made a dream come true inside.

★ See Page 18

MUD ACE
NAZ YES
& PILOT!



CHARTS

THIS WEEK'S TOP SELLING RECORDS

TOP 30 SINGLES

- 1 (2) **LOVIN' YOU** Minnie Ripperton, Epic
- 2 (4) **OH BOY** Mud, RAK
- 3 (1) **HONEY** Bobby Goldsboro, UA
- 4 (9) **HURT SO GOOD** Susan Cadogan, Magnet
- 5 (3) **BYE BYE BABY** Bay City Rollers, Bell
- 6 (7) **TAKE GOOD CARE OF YOURSELF** Three Degrees, Philadelphia
- 7 (5) **THE TEARS I CRIED** Glitter Band, Bell
- 8 (8) **LIFE IS A MINESTRONE** 10cc, Mercury
- 9 (24) **LET ME TRY AGAIN** Tammy Jones, Epic
- 10 (26) **STAND BY YOUR MAN** Tammy Wynette, Epic
- 11 (6) **LOVE ME, LOVE MY DOG** Peter Shelley, Magnet
- 12 (12) **WITH LOVE AND UNDERSTANDING** Gilbert Becaud, Decca
- 13 (15) **THE NIGHT** Frankie Valli and The Four Seasons, Mowest
- 14 (23) **ONLY YESTERDAY** Carpenters, A&M
- 15 (10) **FOX ON THE RUN** Sweet, RCA
- 16 (13) **DING A DONG** Teach-In, Polydor
- 17 (—) **LOVE LIKE YOU AND ME** Gary Glitter, Bell
- 18 (11) **SWING YOUR DADDY** Jim Gilstrap, Chelsea
- 19 (27) **I WANNA DANCE WITCHOO** Disco Tex and the Sexolettes
- 20 (17) **HOLD ON TO LOVE** Peter Skellern, Decca
- 21 (20) **WE'LL FIND OUR DAY** Stephanie De Sykes, Bradleys
- 25 (16) **LADY MARMALADE** Labelle, Epic
- 26 (—) **PAPA OOH MOW MOW** Sharonettes, Black Magic
- 27 (—) **WHERE IS THE LOVE** Betty Wright, RCA
- 28 (19) **THE UGLY DUCKLING** Mike Reid, Pye
- 29 (—) **SORRY DOESN'T ALWAYS MAKE IT RIGHT** Diana Ross, Tamla Motown
- 30 (—) **THE WAY WE WERE** Gladys Knight and the Pips, Buddah

BUBBLERS

- CALL ME ROUND** Pilot, EMI
CUT THE CAKE Average White Band, Atlantic
DON'T DO IT BABY Mac and Katie Kissoon, State
HASTA LA VISTA Sylvia, Sonnet
SAVE ME Silver Convention, Magnet

SOUL TEN

- 1 (—) **S.O.S.** Retta Young, All Platinum
- 2 (1) **LOVING YOU** Minnie Ripperton, Epic
- 3 (—) **WICKI WACKI** Flatback Band, Polydor
- 4 (5) **LADY MARMALADE** Labelle, CBS
- 5 (4) **SOUL WALKING** Whatnauts, All Platinum
- 6 (7) **WHERE IS THE LOVE** Berry Wright, RCA
- 7 (—) **WANNA DANCE WITCHOO** Disco Tex and the Sexolettes
- 8 (—) **SING BABY, SING** Stylistics, Avco
- 9 (—) **DYN-O-MITE** Tony Camilla's Bazuka, A&M
- 10 (3) **SHOTGUN SHUFFLE** KC and the Sunshine Band, Jayboy

SONGWORDS

MUD OH BOY



Les Gray

By Tilghman Petty & West

*All of my love
 All of my kissin'
 You're gon' see
 what you been missin'
 Oh boy
 when you're with me
 Oh boy
 The world can see that you were meant for me.*

*All of my life
 I been waitin'
 tonight ther'll be no hesitatin'
 Oh boy
 When you're with me
 Oh boy
 The world can see that you were meant for me.*

*Oh can't you hear my poor heart callin'
 Stars appear and shadows fall
 A little bit o' lovin' makes everything right
 I'm gonna have some fun tonight.*

*All o' my love
 All o' my kissin'
 You're gon' see
 What you been missin'
 Oh boy
 When you're with me
 Oh boy
 The world can see that you were meant for me.*

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TOP 30 ALBUMS

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

TOP 30 U.S. SINGLES

- 1 (3) **JACKIE BLUE** Ozark Mountain Daredevils, A&M
- 2 (1) **HE DON'T LOVE YOU** Tony Orlando & Dawn
- 3 (4) **PHILADELPHIA FREEDOM** Elton John, MCA
- 4 (7) **SHINING STAR** Earth, Wind & Fire, Columbia
- 5 (8) **HOW LONG** Ace, Anchor
- 6 (6) **LONG TALL GLASSES** Leo Sayer, Warner Bros.
- 7 (11) **BEFORE THE NEXT TEARDROP FALLS** Freddy Fender, Dot
- 8 (9) **WALKING IN RHYTHM** Blackbyrds, Fantasy
- 9 (10) **I DON'T LIKE TO SLEEP ALONE** Paul Anka, UA
- 10 (2) **SOMEBODY DONE SOMEBODY WRONG** B. J. Thomas, ABC
- 11 (12) **IT'S A MIRACLE** Barry Manilow, Arista
- 12 (13) **ONLY YESTERDAY** Carpenters, A&M
- 13 (15) **THANK GOD, I'M A COUNTRY BOY** John Denver, RCA
- 14 (5) **CHEVVY VAN** Tammy Jones, GFC
- 15 (18) **KILLER QUEEN** Queen, Elektra
- 16 (19) **BAD TIME** Grand Funk, Capitol
- 17 (—) **SISTER GOLDEN HAIR** America, Wagner Bros
- 18 (14) **EMMA** Hot Chocolate, Big Tree
- 19 (20) **AUTOBAHN** Kraftwerk, Vertigo
- 20 (22) **YOUNG AMERICANS** David Bowie, RCA
- 21 (—) **OLD DAYS** Chicago, Columbia
- 22 (—) **WHEN WILL I BE LOVED** Linda Ronstack, Capitol
- 23 (27) **BAD LUCK, PART I** Harold Melvin and the Blue Notes, Philly
- 24 (26) **SHOE SHINE BOY** Eddie Kendricks, Tamla
- 25 (30) **LOVE WON'T LET ME WAIT** Major Harris, Atlantic
- 26 (29) **CUT THE CAKE** Average White Band, Atlantic
- 27 (28) **AMIE** Pure Prairie League, RCA
- 28 (17) **WHAT AM I GOING TO DO WITH YOU** Barry White, Twentieth Century
- 29 (—) **HI JACK** Herbie Mann, Atlantic
- 30 (—) **THE IMMIGRANT** Neil Sedaka, MCA/Rocket

TOP 30 U.S. ALBUMS

- 1 (1) **CHICAGO VIII** Chicago, Columbia
- 2 (2) **PHYSICAL GRAFFITI** Led Zeppelin, Atlantic
- 3 (3) **THAT'S THE WAY OF THE WORLD** Earth, Wind and Fire, Columbia
- 4 (4) **HAVE YOU NEVER BEEN MELLOW** Olivia Newton-John, MCA
- 5 (7) **TOMMY** Soundtrack, Polydor
- 6 (5) **AN EVENING WITH JOHN DENVER** John Denver, RCA
- 7 (13) **STRAIGHT SHOOTER** Bad Company, Swan Song
- 8 (9) **AUTOBAHN** Kraftwerk, Vertigo
- 9 (10) **BLUE JAYS** Justin Hayward & John Lodge, Threshold
- 10 (11) **FUNNY LAD** Soundtrack, Arista
- 11 (16) **BLOW BY BLOW** Jeff Beck, Epic
- 12 (12) **SONG FOR YOU** Temptations, Tamla Motown
- 13 (6) **CRASH LANDING** Jimi Hendrix, Warner Bros
- 14 (15) **WELCOME TO MY NIGHTMARE** Alice Cooper, Atlantic
- 15 (19) **NUTHING FANCY** Lynyrd Skynyrd, MCA
- 16 (8) **YOUNG AMERICANS** David Bowie, RCA
- 17 (17) **FEEL LIKE MAKING LOVE** Roberta Flack, Atlantic
- 18 (22) **HEARTS** America, Warner Bros
- 19 (14) **FOR EARTH BELOW** Robin Trower, Chrysalis
- 20 (20) **SHEER HEART ATTACK** Queen, Elektra
- 21 (25) **KATY LIED** Steely Dan, ABC
- 22 (3) **THE MYTHS AND LEGENDS OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE** Rick Wakeman, A&M
- 23 (26) **TO BE TRUE** Harold Melvin and the Blue Notes, Philly
- 24 (27) **THERE'S ONE IN EVERY CROWD** Eric Clapton, RSO
- 25 (23) **AL GREEN'S GREATEST HITS** Al Green, Hi
- 26 (24) **BLOOD ON THE TRACKS** Bob Dylan, CBS
- 27 (29) **I'LL PLAY FOR YOU** Seals & Crofts, Warner Bros
- 28 (8) **ROCK 'N' ROLL** John Lennon, Apple
- 29 (—) **FIVE-A-SIDE** Ace, Anchor
- 30 (—) **JUST ANOTHER WAY TO SAY I LOVE YOU** Barry White, Twentieth Century

DISC NEWS

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News Extra

Alan Hull's solo album "Squire" is released Friday, May 9. Guest musicians on the album include ex-Lindisfarne members Ray Jackson and Kenny Craddock. Albert Lee, Lesley Duncan and Colin Gibson are also featured on the album. A single is to be released May 16: *Dan The Plan*. It is a track from the album. Alan is to start a tour in June, one date being London, Victoria Palace, June 8. John Martyn is to start an eight-day mini-tour at Guildford, the University of Surrey (May 16). The other dates are: Dublin University (17), Belfast University (18), Belfast, Victoria Rooms (19), Birmingham Town Hall (22), London, Goldsmith College (23), Oxford Poly (24) and Croydon, Fairfield Hall (25).

Jean-Luc Ponty has left the Mahavishnu Orchestra to go solo. He will be recording on the Atlantic label and his first album, "Upon The Wings Of Music" is to be released early summer. Stackridge's tour dates for May are Tunbridge Wells, Assembly Rooms (21), Nottingham, Albert Hall (22), Edinburgh University (23), Strathclyde University (24), Liverpool, The Stadium (30), and Norwich, Theatre Royal (June 1). Seals And Crofts are in Britain to record some radio and TV shows and for some concerts. On the Glenn Campbell show for May 25 they perform two songs from their latest album "I'll Play For You". Dog Soldier have lost their founder member and drummer, Keith Hartley. The replacement for Hartley is Eric Dillon, who has played in the past with Jimi Hendrix. Phil Spector International are to release, through Polydor Ltd, an album of the American comedian Lenny Bruce. The album has never been released before. The Dubliners are to play eight dates in May/June. They are: Nottingham Playhouse, Nottingham Festival (May 21), London, Shaftesbury Theatre (25), Boreham Wood Civic Hall (26), Camberley, Civic Hall (28), Preston Guildhall (30), Redcar, Coathan Bowl (31), Hastings, White Rock Pavilion (June 1), and Stockton, Fiesta (22, for a week).

The Starry Eyed and Laughing and Kevin Coyne tour dates are as follows: Birmingham Town Hall (May 6), Lancaster University (9), Essex University (10), Chalk Farm Roundhouse, Hull, Tiffany's (13), Sheffield Poly (14), York University (16), Walsall, West Midlands College of Education (17), Leeds Poly (22), Hastings Pier (23), London, Lyceum Ballroom (29), Exeter, St Luke's College (30), Crewe College of Education (31), and Coventry, Mr Georges (June 1).

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U.S. INVASION IN AUTUMN

THE AUTUMN will see a planned US artists' invasion of Britain.

In September, Barry Manilow is coming in to do one special concert at the London Royal Albert Hall. No definite date has been set for the show, but it is unlikely he will agree to do any further dates during that visit. His single, *It's A Miracle*, was released last week.

Van Morrison is also expected in September, for a British tour of major venues.

In October, Todd Rundgren and his band are arriving for a five date British tour. Further dates will be booked for the Continent. Melanie also comes in in October for a tour, but no venues have been definitely fixed as yet.

WINGS SINGLE THIS MONTH

PAUL McCARTNEY and Wing's new album, "Venus and Mars" will be released on May 30. A single, *Listen To What The Man Said*, a track off the album, is to be released May 16.

The album was recorded in the New Orleans studios of Allen Toussant.

DOOBIES' MAN COLLAPSES

DOOBIE BROTHERS' guitarist Tom Johnson collapsed backstage after a concert in New Orleans a week ago. His condition was described as "exhaustion" and the rest of the Doobies' U.S. tour has been cancelled. Johnson was detained in hospital for a few days but is now reported to be well. The Doobies' new album, titled "Stampede", has just been released.

CLAPTON HURT



ERIC CLAPTON was slightly injured in a car accident last Wednesday. He was pinned under his Ferrari for 15 minutes while police struggled to free him. His car was involved in a collision with a lorry near Clapton's home, at Pitch Hill in Surrey.

Clapton was detained in hospital for a few days and refused to allow details of his condition to be released to anyone. Police could not say if any charges were being made.

STONES— TWO ALBUMS SOON?



A NEW Rolling Stones album is to be released in June, to coincide with the start of a world tour by the band. The album title has not yet been revealed. Disc understands that a second Stones' album may be released later in the year.

At the moment, the band is in New York rehearsing for the start of the American tour, which officially opens in Louisiana on June 3. After that, a South American tour is planned and, at the end of the year, the band visits Europe. Face Ronnie Wood will be making his debut with the Stones on the tour.

An impromptu street concert by the Stones sparked off a riot in New York last week. The band performed *Brown Sugar* on the back of a truck for ten minutes. Ten girls were treated for hysterical exhaustion. The three-month American tour is expected to net more than £6 million. In New York alone they are to perform seven shows at Madison Square Gardens to 150,000 people.

TWO TAMMYS IN BRITAIN

TAMMY WYNETTE, in the Disc charts with her single *Stand By Your Man*, arrives in Britain for her first tour at the beginning of June.

Dates set for her are: Glasgow Apollo (June 2), Liverpool Empire (3), Dublin Carlton Theatre (4), Birmingham Hippodrome (6) and Hammersmith Odeon (7).

TAMMY JONES dates for May are: Rhyl Tito's (May 12), London Victoria Palace (18), Anglesey Star Motel (20/21/22), Skegness Pier Hotel (25) and Cleethorpes (venue to be fixed) on May 26.

NAZ OPENER

NAZARETH begin their British tour on May 8 at Nottingham Albert Hall.

Other dates are: Hastings Pier Pavilion (9), Cardiff University (10), Salisbury City Hall (11), Hemel Hempstead Pavilion (12), London New Vic Theatre (13), Liverpool Empire (15), Newcastle Mayfair Ballroom (16), Hull City Hall (17) and Birmingham Town Hall (18).

BADFINGER'S HAM FOUND DEAD

AN INQUEST has been opened concerning the death of guitarist Peter Ham. Ham, who had been with Badfinger since they began, was found hanged in his garage in Surrey. He was found by his girlfriend. Ham was 27 years old.

ROLLERS' U.S. SHOW

THE BAY CITY ROLLERS may play New York's massive Shea Stadium during the summer of 1976. Disc understands that promoter Sid Bernstein has plans to put the British group on there.

If the concert takes place it will be only the third of its kind at Shea Stadium, which holds 55,000 people. The other two groups to play there were The Beatles and Grand Funk Railroad. Both concerts were sell-outs.

Part of one of the concerts on the BCR's current UK tour is to be filmed for immediate screening on US television.

MAJOR UK TOUR FOR ESSEX



DAVID ESSEX is to undertake a tour of all the major venues in Britain. The tour is planned for September and includes at least one major London venue — the Lewisham Odeon. The dates have not yet been finalised but Disc understands that Leeds Town Hall is among the venues booked. Essex is currently recording a new album which is expected to be released to coincide with the tour. Another album — a double "live" set — is planned for January release. Tracks will be taken from Essex's last tour and the next one in September.

YES FOR FAR EAST TRIP

YES leave for the Far East after their British dates. From there they go to Australia, Japan and the States. All of Yes are currently working on solo albums, but Steve Howe's album is almost completed. He will be featuring some of his material on a forthcoming "Old Grey Whistle Test" show.

EDDY, BOWIE, STEVENS DOUBLES

THREE DOUBLE albums containing back catalogue material by David Bowie, Cat Stevens and Duane Eddy are released this week by Decca. The Bowie album, titled "Images" features 21 tracks written and performed by David between 1966-7, including *Laughing Gnome* and *London Boys*. The Cat Stevens album contains 24 tracks dating from 1966-8. The Duane Eddy album titled "Legend Of Rock" features 24 of Eddy's greatest hits, including *Because They're Young* and *Rebel Rouser*. Each album costs £2.50.

ALVIN LEE SIGNS FBI

ALVIN LEE has signed the nine piece band FBI to his Space Productions Company. He is currently producing material for them in his own studio. There is enough material ready for a single and album, but no recording deal has been signed.

KOSSOFF BAND

PAUL KOSSOFF and his band Back Street Crawler begin their British tour on May 16 at Sunderland Locarno.

Other dates are: Manchester Free Trade Hall (17), Southampton Gaumont Cinema (28), Glasgow Apollo (29), Newcastle Mayfair Ballroom (30), Bristol Colston Hall (June 2), Birmingham Town Hall (3), Bradford St Georges Hall (12) and Croydon Fairfield Hall (15).

No London date has been fixed.

WHO FOR WEMBLEY

THE WHO are to play a charity gig in London this summer. It will be their only appearance in Britain this summer. The venue has not been confirmed as yet. Disc understands that Wembley's Empire Pool was considered as a possibility but it was decided that it would be too small. The Who's last appearance was at Charlton football ground last year.

NEXT WEEK

DISC'S BIG POLL ISSUE

DRAMATIC RESULTS OF THIS YEAR'S VOTING; WHO DID YOU PICK AS THE YEAR'S BEST?

DON'T MISS IT!

radio and t.v. with Beverley Legge

ONCE AGAIN the week opens up with "Rock On With 45" (most ITV regions, Thursday). This week's star guest is David Gates, who will be singing three songs on the show. Then on Friday make sure you tune into "The Old Grey Whistle Test" (BBC 2, 8.10 pm), when you can see Seals and Croft and once again, David Gates.

And then come Tuesday you may want to catch "Shang-A-Lang" (ITV, 4.25 pm). Once again the show stars the extraordinary Bay City Rollers. This week's special guest is Cliff Richard.

Finally take note of the following names coming your way on Radio 1 — John Cale, Kokomo ("John Peel", Thursday), John Entwistle ("My Top 12", Saturday), Camel, G. T. Moore and the Reggae Guitars ("In Concert", Saturday), and Hot Chocolate ("Speakeasy", Jimmy Savile).

PILOT

PROBLEMS ON TAKE-OFF ARE PILOT TRAPPED BY THE BOPPER TAG?



The Ballad of Lucy Jordan
The new album from
DR. HOOK
& The Medicine Show



Featuring:
SYLVIA'S MOTHER
The Ballad of Lucy Jordan
The Cover of the Rolling Stone
Life Ain't Easy
Carry Me, Carrie
(Freakin' At) The Freakers Ball
Roland The Roadie & Gertrude The Groupie

Available now on CBS records 80787



the music people

FIRST tours are always nail-biting affairs for the bands concerned, even if everything goes perfectly. Things haven't been going perfect for Pilot. In fact, the opposite has been the case. Not content with yer ordinary stage matters going wrong with sound etc, tour gremlins have decided to give Pilot the full treatment.

So quite apart from fuses blowing during performances, problems with lights, sound balance, monitors and a thousand other things, the coach the band hired for the duration broke down and the roadies' transport has also decided to pack itself in.

All of this, plus relatively small crowds, should have amounted to a wholly unsuccessful tour. Far from it, Pilot should definitely not be missed. Their songs take on a whole new meaning when heard on stage. Strangely enough, songs from the two albums sound much better live than they ever did on disc.

Anyway, let's go back to the bad news first. Keyboards player Billy Lyall was looking decidedly depressed in the Midland Hotel, Manchester, after the gig at the local Free Trade Hall.

From the second the gig started, you see, Billy was particularly beset by disasters. There was the grand piano which had to be forgotten because of sound hassles. Then, during the gig, three fuses blew in the amps, making it a night that he'll want to forget as quickly as possible. Then there were a few occasions when he played organ or synthesiser and absolutely nothing came out. Constant attention from roadies did little to alleviate the situation.

And there have been overall sound problems. Drummer Stuart Tosh was insisting that someone should keep guard in the mixing desk before they come on, because it was obvious that the fans or somebody had been twiddling with the controls. Monitors weren't functioning. At one gig, guitarist Ian Bairnson couldn't even hear what he was playing because

the monitor was so loud, and at other times, the band can't hear a thing from them.

Pilot seemed surprised at the reaction from the audience. Not only that but they were also a bit embarrassed, I thought, that kids were screaming and waving scarves at them. The bulk of the Manchester audience consisted of teenyboppers, which was a great shame.

REPORT FROM DISC AVIATION CORRESPONDENT HARRY DOHERTY

Despite these problems, though, Pilot were splendid live. Their material was most definitely geared for stage, especially the songs from the new album, "Second Flight". Unfortunately, the place was little more than half full and I can only feel sorry for the people who didn't bother to take the time to check the band. They missed a new exciting sound.

Apart from the music, which could not have been better, the presentation was well-above average. Slides were used to illustrate each song and it worked very well. It's a nice, though simple, idea. The band looked good on stage, especially David Paton and Ian Bairnson.

Bairnson, the most experienced member, was amazing. His playing was quite simply brilliant and it won't be long before he is acknowledged as one of our best guitarists. He has that supreme gutsy style which commands the attention of the listener. There were a few occasions when he went on incredible burning runs that left me quite breathless.

As Paton later admitted, Bairnson's performances were giving the rest of the band confidence and encouragement. Some of the things that Bairnson was doing on guitar really unnerved him.

In addition to his superlative axe skill, Bairnson, sur-

prisingly, also turned out to be something of a showman. While other more likely members of the band shied away from encouraging the fans, Bairnson was cajoling, taking the mickey and generally telling everybody to enjoy themselves.

The Manchester gig proved more than anything that Pilot are most certainly a stage act. Every number came across well with the exception of the openers, the instrumental *55 North 3 West* and *Magic*, when the mix was disastrous. By the third number, though, all looked well. Other numbers which came across best were *High Into The Sky*, from the first album, *You're My Number One*, *Heard It All Before*, *Call Me Round* and the very funky *Hold Me*. The band expanded on a few numbers and it worked well. It might have been better if they had done that on "Second Flight" because it seemed so natural.

Pilot and their management, I know, are hoping that the album will do a lot to break the ice in other areas outside teenybop. They also feel that when the momentum starts in America, and it already has, people in England will accept them on the rebound. On this tour, they are playing to a very limited audience, which is a great pity.

It's going to take something pretty sensational to give Pilot the recognition they deserve. The talent is there to play alongside any band in the world. They are even more dynamic live than on record so why not take a chance and try and get on a bill at a festival. Knebworth would be the place to do it for them. Once one crowd of professed rockers gets into the band, the job would be half done. Pilot would have nothing to fear in a situation like that. They could do it.

To finish, all I can do is urge anybody into music, be it pop or heavy rock, to check Pilot out. They won't disappoint but you will get an insight into a very, very talented and worthy band. And with something like that at stake, you really can't afford to miss them.

NUTROCK WITH YESMEN

WHAT do vegetarian rock stars do in a Holiday Inn after a hard night's voyage into the cosmos in sunny Leicester?

Well, they munch on nutburgers and, fortified with fruit juice and a pleasant German wine, assault the wits of the attendant liggers with a selection of devious, who-dunnit type riddles the solutions to which each seem to feature an obligatory midget and/or block of ice.

Don't get the wrong impression. Yes are not completely harmless and although they aren't renowned for hotel-wrecking they do enjoy their own brand of on-the-road frolics. On this occasion though their most startling achievement was to empty the cutlery from a table into the laps of two gentlemen from "The Old Grey Whistle Test" who had come to Leicester to observe the group's De Montfort Hall concert with a view to filming Yes's QPR stadium bash.

The group refrained from repeating one of the exploits they'd pulled on a previous stay at the hotel and didn't dump their British record label boss in the hotel swimming pool — which was just as well as it had been drained for cleaning.

Beneath their buoyancy the band were more than a little tired having turned in some very hard work on a tour that is rapidly restoring them to pre-"Topographic" heights.

The current show has the group on the stage for over two hours and reveals an at times hypnotic harmony between the music and stage setting and lights. The addition of Patrick Moraz on keyboards has reproduced a difference in emphasis within the band's music.

Steve Howe is greatly impressed with Patrick and said so when I talked with him after the meal in his room,

"He's not so much a musician, he's more of a virtuoso. He's certainly got a Continental influence, there's no doubt about it.

"I think at the stage we're at he's funky in the right kind of way where possibly Rick wasn't, I don't know. Patrick has become very in tune with us. Initially it was not so much that he impressed us but we felt the confidence with which he approached his instrument."

The Swiss-keyboards man operates one of the most elaborate systems of instruments on stage, having double the number of moogs, mellotrons, electric pianos and organs that a regular technoflash band would feel were essential. Indeed Yes performances involve such an elaborate combination of light, sound and mechanical technologies that a terminal state seems imminent — when the equipment will start to take over. Steve doesn't agree.

BY DAVID FUDGER

because we feel it's under control, we don't feel our equipment is too vast or even that it's grown. I'm not using any different equipment really, maybe more guitars for the different numbers that we're doing now."

How do the band keep the equipment that they already have in check?

"It's definitely down to each man with his roadie. And our roadies now are more meticulous than they've ever been."

About the time that Rick Wakeman first started to branch out from Yes with "The Six Wives Of Henry VIII" it had been announced that the other members of the band were also planning solo projects. Wakeman has since left the group and the others' solo works have yet to appear. Yes's working schedule will just about give Steve enough time to finish his solo album.

"After this tour we've got about a month to get ourselves together. I can finish the record I'm making and we'll be getting ready for the next tour which is America from June 17 to July 25 — west coast, Canada and back to the east coast.

"After that we plan on sitting back and chewing over our situation. We intend to make another album which we've already got material ready and happening for.

"We want to think a bit more long term about how much we should play and how much we should concentrate on new countries. There are five people in the group who all want to be happy. What it calls for is really good organisation and planning.

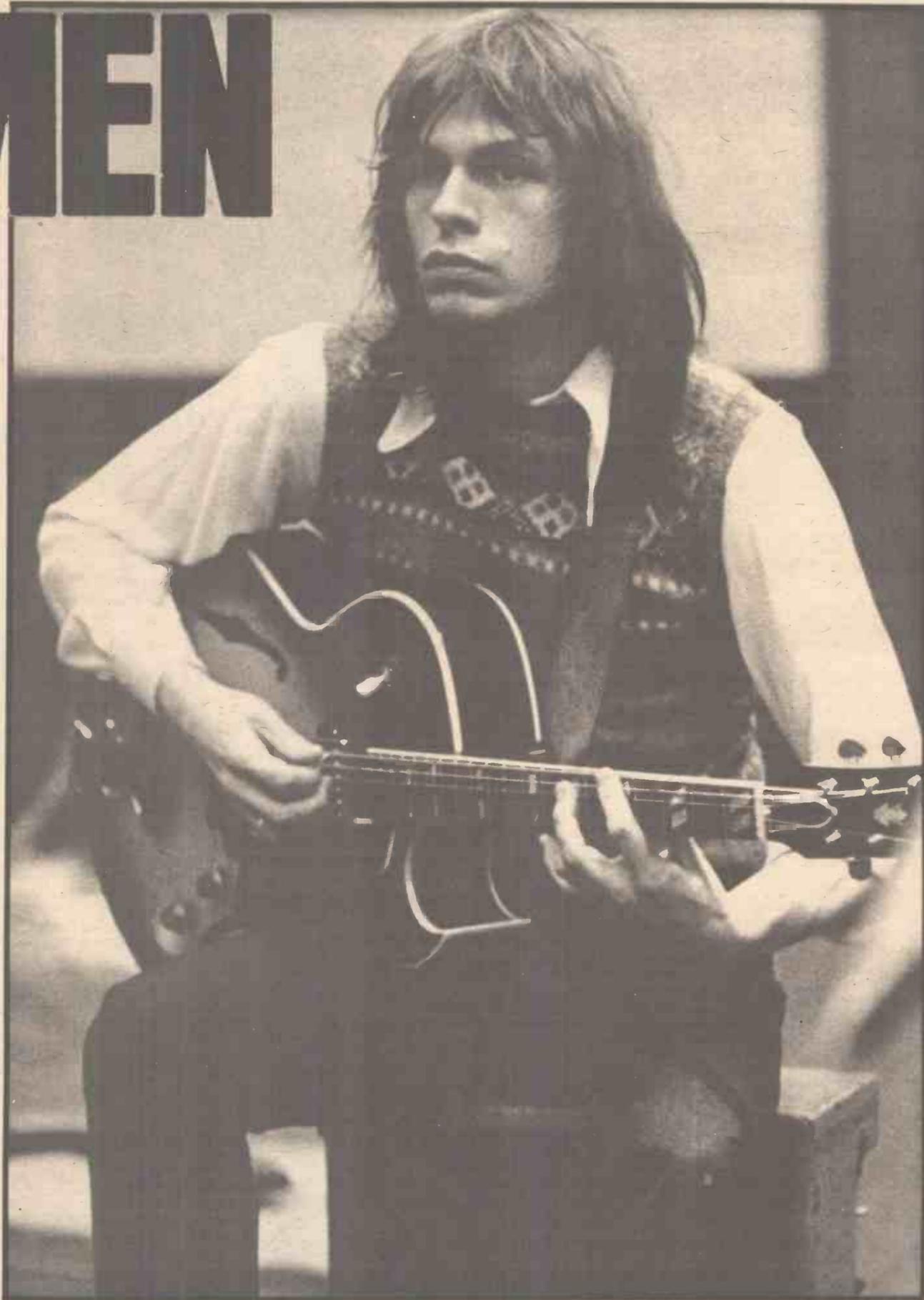
"There are always tours, every time we look ahead. There's an Australian tour coming up — that's what we plan to do early next year — Australia and the Far East. It should be quite viable.

"I can't see us finishing up as one of the groups that don't tour anymore."

In the past Steve's attitude to his music has been labelled by some as secretive. He was on this occasion quite happy to talk about his album.

"I had a lot of fun cutting it. A beautiful time. For me to have all my guitars around me it was just like one huge guitar session. It's a lot more guitar-based than what Yes are doing, it's more like a family album."

(The family referred to is Steve's collection of over 50 guitars and string instruments.)



Steve Howe in pensive mood.

"I think I just attempted to call upon musicians who are open-minded. Alan and Patrick have been a great help; they've come down and worked on ideas, Patrick especially just on the spur-of-the-moment kind of involvement and Alan's put in hours of time getting drums down for backing tracks.

"I wanted to experiment with the guitars that I have; to interpret the songs for the guitar. My music isn't MY music at all really, hopefully it's all going to come out in my guitar playing."

There followed a lengthy dis-

cussion about the changes in the nature of the performance of rock music and the current stagnation on the British music scene. Steve blamed the '70s bogie-inflation; a phenomenon that has also stricken a non-musical Yes enterprise.

"Alan and I bought a health-food shop and that was just insane. We only have one — let me just clarify that. We have a little, sweet, little shop and it's very, very hard business. I'm very sorry for shop owners because they're going through what I'm going through.

"We don't run the shop on a

Yes level. We run it as a shop on the street, it's got an account and it has to work. Basically, that's what the idea is, but it doesn't work, because the money just doesn't go round. You have your priorities and you have a £500 overdraft allowance. You try and make it happen and yet we're sitting on the edge of going extinct. Business is fantastic but we can't make ends meet.

"We can't get people to get on together. You can't say well here's a whole place just work and find your niche."

At this juncture Brian Gul-

land of Gryphon, who had been present throughout, asked Steve if he would on his next visit to the shop, bring back a bar of healthy soap for purifying the Gulland complexion.

As no money changed hands perhaps these sort of deals are the reason for the floundering shop.

Still, this sad situation is the exception to the Yes rule of unqualified financial success, which their current tour is upholding. But remember all you aspiring vegetable/rockers out there, says Yes to a nutburger — stay on top.

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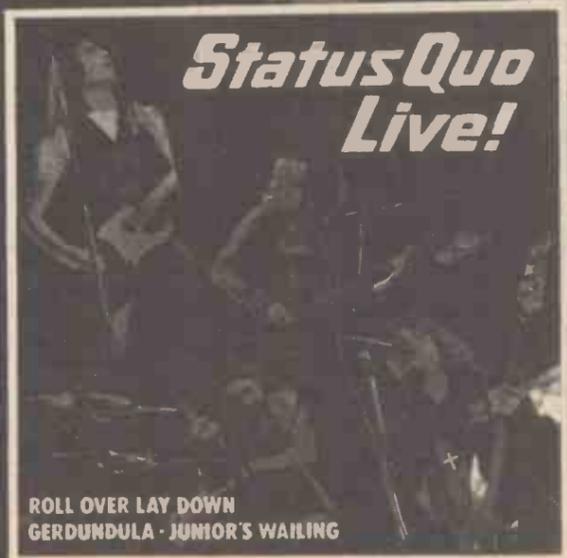


QUO

Live!

8th May	LEICESTER, De Montfort Hall
9th May	LEICESTER, De Montfort Hall
12th May	NEWCASTLE, City Hall
13th May	NEWCASTLE, City Hall
15th May	GLASGOW, Apollo
16th May	GLASGOW, Apollo
17th May	GLASGOW, Apollo

19th May	IPSWICH, Gaumont
20th May	IPSWICH, Gaumont
22nd May	SOUTHAMPTON, Gaumont
23rd May	SOUTHAMPTON, Gaumont
24th May	MANCHESTER, Kings Hall, Bell Vue
5th June	LONDON, Wembley Pool
6th June	LONDON, Wembley Pool



QUO 13

From The Makers of



New Live EP Release Featuring
ROLL OVER LAY DOWN
GERDUNDULA
JUNIOR'S WAILING



SALLY'S SCENE

HELLO again! Well, I wasn't on you screens last Saturday due to the extensive coverage given to the FA Cup Final. As football mania was so prevalent I decided to spend my time away from the studio doing some research into the football favourites of the stars.

A call to EMI revealed that Pilot were behind West Ham, The Chicken Runners had released *Heave Ho The Hammers Ho* in honour of the occasion, and Cliff Richard said "I'd like West Ham to win, but if they don't I hope Fulham do!" Well, you can't say fairer than that, can you?"

Investigating Queen's football preferences I received the reply: "Put Brian down as a 'don't know', Freddie hates football (I think I agree with him as it deprived me of my show) and we THINK Roger and John support Fulham." Incidentally, a note for Queen fans. After conquering America and Japan I understand the boys have now returned to England.

Also returning is Olivia Newton-John who will be over here for a couple of weeks at the end of May and will be making a special appearance on "Saturday Scene" (probably on the 31st). So after all my groans a couple of weeks ago about all our best talent spending too much time away, it looks like the situation is being slightly rectified.

Now that I've taken up sports reporting, let me continue to tell you the results of my investigations: the Serrt office, who also have Son of a Gun, were firmly behind Fulham and Bobby Moore. The Saturday Scene office were also behind Fulham, although we pretended not to be at all interested in any of it if seeing it meant we were off the air!

A call to Magnet Records provided me with the information that fellow Disc columnist Alvin Stardust supports Liverpool (although I realised I knew that already: why else should he introduce another colour into his usually black outfit and make that colour red?).

Another Liverpool supporter was Paul from Guys and Dolls: apparently he is fanatical in his support and is busy trying to convert the rest of the group to his way of thinking. He even dragged them all off to watch Liverpool last week: but he does have a problem in the shape of Dominic Grant whose football loyalty is directed toward Millwall, and he is as determined as Paul to convert the group to his team!

I'll let you know who wins.

Peter Shelley is a West Ham supporter, Barry Blue and Richard O'Sullivan, both incidentally play for one of the show business teams, and have the rare distinction of being the only player ever to break both legs in action supports Chelsea; Elton John's enthusiasm for Watford is no secret, and Gary Glitter can be quoted as saying: "I'm supporting the team that wins."

Allan Williams of the Rubettes is West Ham crazy and when they won the semi-final made a special phone call from Tenerife to congratulate them. Knowing this, the London Bridge office decided to invite him and West Ham's goalie, Mervyn Day, along to the programme to play table football with Fulham's goalie Peter Mellor and Fulham fan Alan Price. The result of that table match was 5-2 to Fulham. Mervyn Day, being somewhat superstitious, left our studio with a very long face, but obviously, as things turned out he need not have worried.

Deviating from football for a moment, but returning to it, I promise — last year on Saturday Scene we ran a competition; the prize of which was a trip to the States and the opportunity to meet David Cassidy.

The girl who won the competition — Elaine Bushnell — has just returned and during the week she told me how much she enjoyed meeting David, especially as she was lucky enough to go along to his recording studio where he was laying down tracks for a forthcoming album. Elaine told me that David was busy working with Bruce Johnson (Beach boys). Should be an album to look forward to.

But back to football (I can tell you not being an enthusiast, this isn't easy, but in the course of duty I shall continue — actually I can't wait for Wimbledon fortnight — for two weeks I shall not move from my television (except of course to do the show). Right — football and Mr Cassidy: On the morning of David's appearance on Saturday Scene he was asked to pose for pictures in a QPR shirt (blue and white stripes, for the uninitiated) and shorts. Due to the lack of time allowed for this session, David was whisked into my studio still in the outfit. Thinking this might somewhat confuse our viewers I asked David why he was thus attired to which he replied: "This is the Queenstown — no Queen's Park Rangers (at this point one of his roadies was prompting him) gear and I also support Tottenham, right? Then he asked the roadie "Who else do I support — keep cueing me in..." I think from this exchange we can conclude that David isn't a football fan either!

Well that's the end of my sports reporting — on football anyway. I'll be back on your screens bright and early on Saturday morning and over at Wimbledon Theatre on Sunday afternoon. Also during the week I'm going to see a preview of the film "Never Too Young To Rock" and as Mud and the Glitter Band are probably going to be there I'll do what I can to organise that press-up competition I've been writing to you about.

'THERE ARE A LOT OF DIRTY OLD MEN ABOUT'



BUT BEVERLEY LEGGE INSISTS HE AIN'T ONE OF THEM—HOWEVER THE THREE DEGREES GAVE HIM SOME HINTS.

LET'S face it life as a pop star is tough. If you're male you have to put up with all those hordes of groupies, if you're female you have to put up with throngs of dirty old men. And if you're female and there are three of you... well it just means you better be prepared for three times as many dirty old men.

That's exactly the kind of situation that faces those three devastatingly delightful ladies known as the Three Degrees. Like all singers Fayette, Sheila and Valerie attract a tremendous amount of interest from fans wherever they go. Sometimes all it amounts to are bundles of fan mail or queues of autograph hunters outside theatre doors.

But just occasionally this fan interest takes on a more unwelcome form. Fayette Pinkney explains: "There are a lot of dirty old men about. Some of them have taken to writing obscene letters to us and even finding out where we're staying and calling us up and making obscene phone calls."

And sometimes it doesn't stop there. Fayette recalls one particular incident which sticks in her mind. "It happened the last time we were in England. We

were staying in a hotel and I had a room next to a room occupied by a particularly dirty old man. That night I was just about to go to bed when I heard a rattling

'Some of them have taken to writing obscene letters to us.....'

noise. To my horror I discovered it was the handle of the door that connected the two rooms. Fortunately it was locked, but that didn't stop this man from trying to force it open."

For a few seconds it looked as though this exceptionally beautiful and talented songstress was going to fall foul of this evil old gent. But quick-thinking Fay had a solution to the problem.

"I reached for the phone and called up the hotel manager. He soon arrived on the scene and managed to restrain this man. Fortunately no further trouble occurred. But I don't mind telling you we can do without that kind of thing. For a few seconds

I was really alarmed."

All three girls are quite used to receiving countless marriage proposals from male admirers. Sometimes these come from dirty old men, sometimes from dirty young men. Fayette remembers one exceptionally young admirer, who took a fancy to Sheila.

"One day we were coming out of the Talk Of The Town when this nine-year-old kid came up to Sheila and asked her to marry him. He was so cute, he said his name was Adam. Then he introduced us to two of his friends who he told us were in love with Valerie and myself.

"Sheila was so touched by it all she didn't know what to say. In

such a big way. I always thought it would happen first in the states. But it seems to happen to most people that they have to leave their own country to make an impact."

At times this state of affairs can be quite frustrating for the girls.

"We've got used to coming over to Europe and being regarded as fairly big stars. After all we have had number one records in Belgium, Holland and Britain. Then we'd go back home and find we had to start virtually right at the beginning again."

But America's loss has been Europe's gain. Not a few people are delighted that the girls have managed to spend so much time on this side of the Atlantic. And in doing so the girls have found themselves adjusting to our quaint British habits. As Sheila confesses: "We find this a very central and very pleasant place to live. We're gradually getting used to the life style. Particularly the food. In fact we now prefer European food to American food. And also European men are very, very nice."

In case you've forgotten it was the Three Degrees hit *When Will I See You Again*, which first launched them as superstars in this country. Prior to that the girls had had a minor hit with *Year Of Decision*, but it wasn't until the number one song that they really emerged as a major act. To date *When Will I See You Again* has sold enough copies to earn them 11 gold records.

Surprisingly their follow-up release *Get Your Love Back* failed to make any headway in this country. But now with the appearance in the chart of *Take Good Care Of Yourself* the ladies are back in business again.

These are by no means all the Degrees' records. They did have one other single before *Year Of Decision*. It was called — wait for it — *Dirty Ol' Man*.

SINGLES

REVIEWED BY
LON GODDARD



AMERICAN GYPSY

Angel Eyes (BTM SBT 101). Knock-out mix on a moody effect production that shoves the bass way out front and makes way for a throaty Sly Stone manner of voice by Steve Clisby. Whispering and heavy breathing create a sexual connotation and it even manages a Red Indian suggestion in the feel. Good hook-line caps it off. Bet they had a smoky session in the studio during this one — it practically smokes on the turntable. Produced by Hans Van Hemert in Holland, the band are currently touring here with Dr Feelgood.

FANNY



Butter Boy (Casablanca CBX 508).

The girl band concept, of which Fanny were clearly the leaders, never quite broke the barriers. Unless you're Suzi Quatro, there's something scary about women bashing guitars. Fanny drill it out competently, but could you thrill to the idea? Suzi's sister Patti, a Fanny member, is in town now to argue the point.

DR. FEELGOOD

She Does It Right (UA UP 35815).

An apple a day keeps the doctor away; with a bushel of apples, you can have a heck of a time with the doctor's wife. Isn't that naughty. So is this snazzy, ripe piece of steady rock 'n' roll, fronted by the Doc's gruff, suggestive appraisal of his favourite lady. Now just take everything off and lie down here.

STYLISTICS

Sing Baby Sing (Avco 6105 036). Undoubtedly the Stylistics are the classiest of the glossy soul

entourage that has made repeatedly successful attacks on the charts since 1973. As usual, this band never spells out a straight pretty melody — those are a dime a dozen — it takes them a verse or two to bring you into that brief section designed to dent the memory. It's here again and so is the necessary hook-line and optimistic arrangement. Professionalism like this can't be touched; it's great.



WORST SINGLE
OF THE WEEK

BILL BARCLAY
I Ain't Gonna Drink Any More
(GM GMS 035).

Even the Scottish people in my house unclogged their noses at this bar room beer bash. "Ef they do this up North, et's a bet more raucous then this, enaway," they cried. And "Soonds like somebody trying to be Scottish. Gi us a break," Hudson/Ford should be shot for writing it, GM should think of a better gag.

MICHAEL JACKSON

One Day In Your Life (Tamla TMG 946).

Oh sweet dreamy Michael, you of the Jackson Twelve — the lilting, angelic ring of your soaring voice on this nostalgic ballad brings my past so easily to mind. And that's something I've been trying to forget, so thanks mate. The office girl says you're doing a Donny O. here, but she's not your fan anyway — she's Marlon's. Though you've done ever so well, better get that beat back... we only dance close every 14th single, so you won't get many plays like this.

JUDY COLLINS

Send In The Clowns (Elektra K 12177).

A first-class piece of soft music that will send you right into seventh heaven and keep you there for at least three minutes. The song is by Stephen Sondheim from the Broadway play "A Little Night Music" and it's both songwriting and singing at their best. Totally impractical for single release, but perfection in every musical respect. Velvet oboes, slight piano and sweet strings. Music for quiet moods.

PAPER DISC THE SINGLE-MINDED MUSIC

SLADE

Thanks For The Memory (Wham Bam Thank You Mam) (Polydor 2058 585).

The sub-title could be a compliment paid to a famous agency and record label, but it is most definitely the punch-line to a popular dirty joke concerning a virile rabbit. The lads latest — and very late, too, measures nowhere near their string of catchy and artistic belters gone by. The melody will stick in an unhappy way — like a cold sore you can't lose. It's raw and strained, with a lyric that speaks of apples, doctors, onions and thanks for the ball. The ball? What is this heavy breathing? Are they taxing themselves? This one must be the crunch.

THE OSMONDS

The Proud One (MGM 2006 520).

Another Bob Gaudio (Four Seasons) composition containing plenty of showbiz flair and chances for real emotional build-up as well as intimate solo leads. The lush arrangement by artful Gene Page puts polish on the whole concept, allowing the boys a degree of professional sound that could match anyone today. Since they'll be here in May, this success may add to the one real worry the Rollers have to contend with.

There may be no doubt that the Osbros lack funk, but they more than compensate with an improving ability for dreamy ballads and competent straight pop.

THE MAIN ATTRACTION

Cast Your Fate To The Wind (Alaska ALA 1002).

This week's record of the week by a long shot. A strange jazz/reggae instrumental of the old Vince Guaraldi classic that builds its already nifty pace with synthesizers and strings, reaching fine heights and shifting smartly back to chunky reggae. To supplement the possible lack of variety in the progression, they've flexed the melody and bent it into other patterns, gaining a great sense of extra feel in the tune. As close as a quality instrumental can get to making it purely on that basis. Buy it, but don't dance to it.

LINDA RONSTADT



When Will I Be Loved (Asylum CL 15820).

Cousins, aunts, fathers, mothers, let's all dig the Everly Brothers early sixties hit remade with much respect and reverence paid. Overtones overtly laden intimate this shapely maiden sees her turn for love as tardy, I could point out several hearty blokes who like 'em short and sassy, custom built on compact chassis. Wiry, small and sexy singer belting out a real humdinger. Bet she packs a deadly stinger.

EDDIE KENDRICK'S

Shoeshine Boy (Tamla TMG 947).

Top notch sound that's almost effortless in rhythmic feel — a

standard seldom reached. Practically falsetto pitch from Kendricks that really uses the steady funk of the rhythm in the best places. If the Doobies' *Listen To The Music* were a Black record, it would be near to the feel this emanates, though for entirely different reasons. Got to be a success.

TONY ORLANDO AND DAWN

He Don't Love You (Like I Love You) (Elektra K 12176)

Smooth performance of the old standard, co-written by Curtis Mayfield. Nobody doubts that Orlando can sing and took the suburban record buying public by storm with *Tie A Yellow Ribbon*. Wonder what happened as a result of the short story writer who sued everybody concerned with that record, claiming the theme was a direct steal from one of his yarns. Oh well, polished performance with chances for a hard-to-convince market.

DAVID BOWIE



The London Boys (Decca F 13579).

The David Bowie we all know and love will break out in hives when he hears this antique. Decca drag out a 1966 track featuring the under-developed kid

croaking his way through a tormented teenage lament. More like Mark Lester should be singing it while tramping through the streets of Dickensian London than the classic superstar of recent. Of great value as a collector's item, and refreshing in the current lack of new Bowie material, yet it's chances for supplementing Decca remain too obviously slim.

FOX

Imagine Me Imagine You (GTO GT 21).

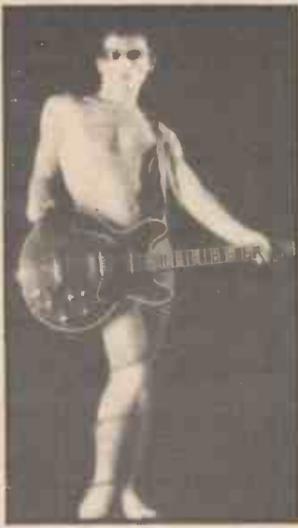
Great record with masterly character development. Noosha has an unmistakable lollypop voice that's a perfect front for their close harmony. Add peculiar guitar sounds and a clever lyric and you've got a second hit that should beat *Only You Can* with ease. The last one took about six months to break — but now you know Fox, so that should cut the time right down. Immediately put on clean socks, steal fifty pee from your big brother's drawer and hop it to the record man's.



SCOTTY *Happy Together* (Phillips 6006 447).

Mid-sixties Turtles hit revived. Should've died for good. Scotty tour with Showaddywaddy next month.

PHILIP RAINBOW *Dem Eyes* (Capitol CHS 2065).



Guess dem eyes is like dem blues — now you sees 'em, now you don't. Trinidadian steel drum backing a Western melody. You won't believe his appearance. Staggering nerve.

BLUESWEDE

Hush — I'm Alive (EMI 2284). No, this is a band, not a Swedish gentleman suffocating. Just a cute alteration in spelling and a revival of a popular tune done with finesse. Good build, strong and whistleable. But then it was in the first place, wasn't it.

GRAFFITI *Sweet Eliza* (Route RT 04).

Starts off with a unique blend of a typical ompah beat, but is much too long for interest. Pity, the idea was good and the sound is OK, but as a "singalong summer hit", you'd exhaust yourself.

SYL JOHNSON *Take Me To The River* (London HLU 10466). Much funk and depth in Lee Dorsey mould. Less defined soul rhythms have made it.

CRYSTAL GRASS *Crystal World* (Phillips 6009 633).

Decidedly *Rock Your Baby* formula with different emphasis, different instruments and nearly an instrumental. Danceable. One of these blokes was Johnny Hallday's piano player! Wow.

EVIE SANDS *You Brought The Woman Out Of Me* (CL 15818). A-slinky record with hefty but sexual vocal from a 60s star. Very

clever use of electric guitar picking in an impressive arrangement. Good record, but the title sounded like it might be a manual for delivering babies, or something even less expected.

WEST HAM UNITED CUP SQUAD *I'm Forever Blowing Bubbles* (Pye 7N 45470).

Everybody concerned deserves a Pye in the face for leaping to such a low level. Let footballers play football, record companies sign artists and keep cute ideas like this away from sportsmen. Kids could use the money more.

WINDSOR DAVIES/DON ESTELLE *Whispering Grass* (from "It Ain't Half Hot Mum") (EMI EMC 3074).

From the album of the TV show and a really remote novelty shot.

WHITE ON BLACK *All I Wanna Do* (Phillips 6006 457).

Screchy female voice irritates skin. Melody fails to cause any reaction. Rather like making a saw speak. Two married couples, Chris and Suzi and John and Marina. Sounds like a good angle for a film.

APRIL *Rollin' It Over* (Pye 7N 45462).

Fifties style rock 'n' roll with teenage nasal vocals and microscopic style. "Rollin' It Over is the sound of today, the sound that is the hits of tomorrow and totally that of the group themselves," says the handout. And now a word from the prosecution.

ALASKA *Lend A Hand* (K 16546).

A sound descended from McGuinness-Flint/Gallagher & Lyle, but falling short on tune. Mandolin gives it folk feel right away. Bright, pleasant, pass.

POLLY BROWN *You're My Number One* (GTO GT 20).

Pickettywitch Polly takes off the Black make-up and puts on a 60s Shangri-La voice to open, then it's the same, digestible tune and bouncy, if constricted vocal. Whoopee.

THE KIDS *Blue-Eyed Boy* (Atlantic K 10613).

Are these the pimply new replacement for the-Stones? Is this new Jeany Jagger? It's the Heavy Metal Kids — now just kids. Really busy and extravagantly heavy sound with gritty harmonies and a throat-killing vocal. In spite of the description, it's well worth considering.

MICKY MANCHESTER *Have You Seen Your Daughter Mrs Jones* (Rainbow RBW 2001).

Micky Manchester, who sings with a cheerful feminineswank, isn't related to Nicky Newcastle, Chester Chiswick or Lawrence of Liverpool, but sings in ancient Herman's Hermits fashion with wonderful telephone conversation in the middle, which will help you to hang up.

THE EXCITERS *Love You Baby* (20th Century).

Soul record busy getting nowhere.

LITTLE BEAVER *Let The Good Times Roll* (President PT 431).

When boat come up river, beaver slap tail; when music go down river, company slap out bad sounds.

BLACK STASH *Mighty Love Man* (Seville SEV 1004). Weak song suffering from averagitis.

CHAPTER THREE *I'll Never Be The Same* (Pye 7N 25680).

Female Black singer triumphs over ordinary composition. Backing succeeds well, but song needs more character.

SUGARLOAF/JERRY CORBETTA *Don't Call Us, We'll Call You* (Polydor 2001 584).

Ugh! Do Funky Red Indian, wait for strange message from great spirit in lyric. Message come over telephone.

PLAYGROUNDS

This Old Man (Mooncrest MOON 43).

Expertly soulied version of the nurserysong/rhymethat makes "Give a dog a bone" mean something else.

JOHN HETHERINGTON *Seventeen. You're A Star* (Neighbourhood NBH 3125).

Pleasantly contemporary comment on the state of stardom during the teens. To subdued fuzzi backing, JH narrates a picture of the demands made on the star-bound crater-faced kid. Acne is such an irritation.

THE BOONES *When The Lovelight Starts Shining Thru' His Eyes* (Mowest MW 3025).

Pat Boone's love litter sings anaemically in the sand. Painless, but hardly profound.

HARRY SCOMBE *And Yet And Yet* (Phillips 6006 454).

Beyond a feasible doubt, Harry can sing in the classic tradition, appealing to the older ages. Great chance for them to save two quid.

PRIMO DI ROMA *Aria* (Decca FR 13577).

You need a 3,000-watt amp to hear this guy dying in operatic overkill. Is that heavy breathing or a flaw?

BILLY "CRASH" CRADDOCK *Still Thinking 'Bout You* (ABC 4054).

Elvis approach to C&W style bouncer with Bill Withers type backing. Too much of a romp to rate.

VICKY LEANDROS *More Than That* (Phillips 6000 169).

Ex-Eurovision winner still sings beautifully — like many people do. The song doesn't make it.

ATLANTA RHYTHM SECTION *(Get Your) Head Out Of Your Heart* (Polydor 2066 560).

Section lacks beat.

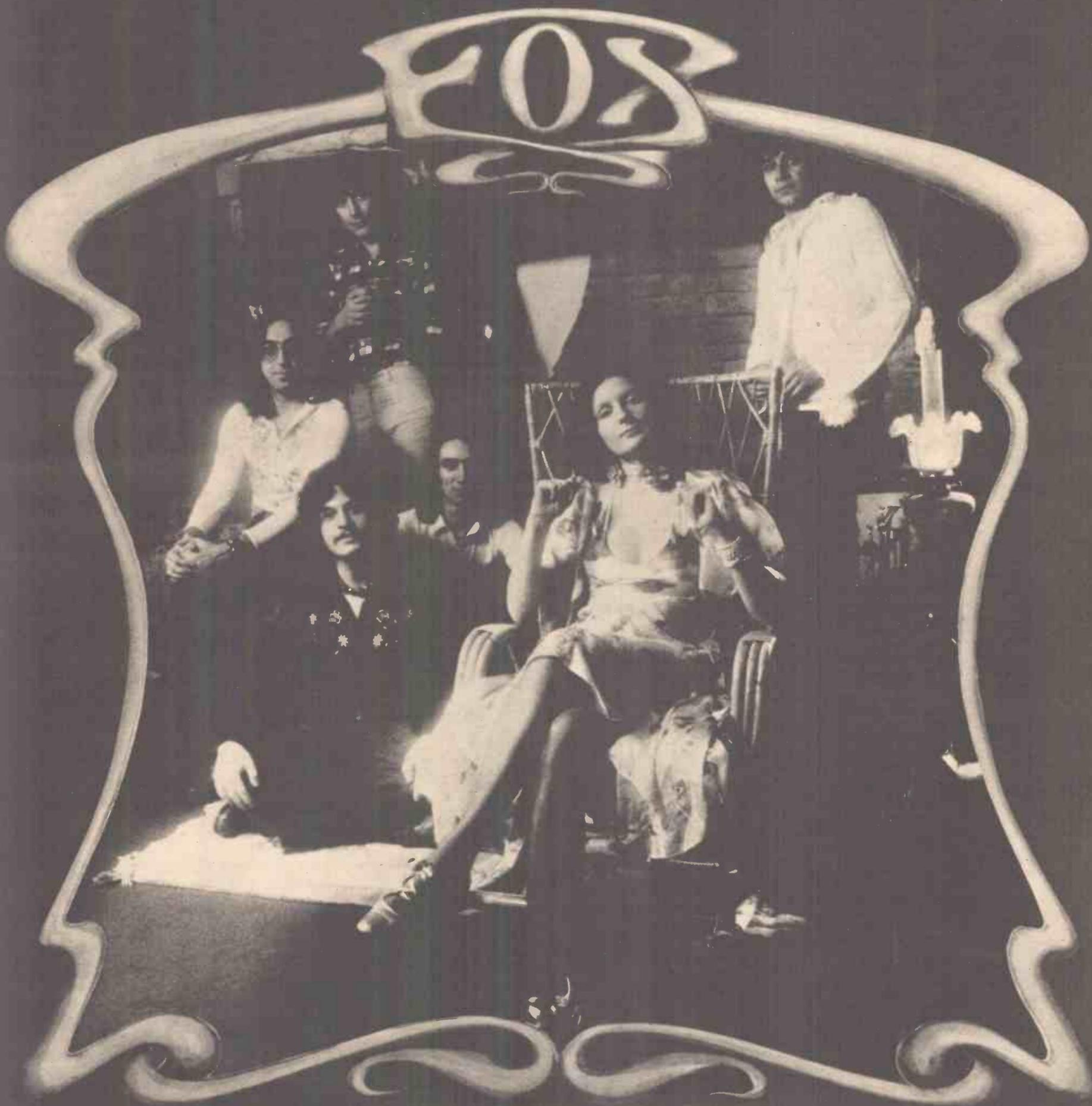
DOREEN CHANTER *Darling* (Polydor 2058 573).



Sensual soul record from a great white voice that sings Black, too. She starts with a private chat, then stretches it into a song showing what a professional singer can really do. Hollow chant from female group and cliky beat pattern, keep it moving. Champagne sex in sound may cause you to check pub hours.

FOX

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THE NIGHT OF HER LIFE

WHEN the white Rolls-Royce pulled up outside Julie Colgrave's home in Peckham, South London, last Thursday morning, it caused quite a stir. And it really hit Julie that at last the day had arrived for her date with David Essex — the prize for having drawn the best picture of him in a fabulous Disc competition.

But first, 16-year-old Julie and I paid a visit to Miss Selfridge's store in the West End to pick up the £50 worth of clothes she picked out a couple of weeks ago. She still liked her green trousers and top, but planned to wear her black dress and shoes for the big night out. Julie thought she might have to practise standing in her high wedge shoes — just in case she fell over! And then she began to worry that perhaps the shoes would make her taller than David!

With all the clothes safely packed into bags, we made our way out of the shop back to the Rolls which was to take Julie around London for the whole day, to the various appointments that were all part of the prize. The next stop was to the Max Factor salon in Savile Row.

Julie had a date there with Douglas, a consultant make-up artist. Douglas has done make-up for most of the famous models you see on the covers of glossy magazines, and also for TV personalities and stage actors. Now he was to apply his expertise to Julie's face. He took into account that Julie didn't often wear much make-up, but that today was a special occasion. And he had to remember what she would be wearing that evening, so that all the colours would compliment each other.

He worked carefully, applying the make-up so that it would last the day — and the evening as well. Julie, who usually wears only mascara and some lipstick, was astounded by the end result.

"It doesn't look like me at all," she said, staring into the mirror. "But I think it's smashing."

Douglas gave her the lipstick to take with her, so that she



Julie didn't have a lot of hair for Crimpers' Dennis to cut . . . but he certainly knew just what to do!



would be able to touch up the colour. Julie also took away a number of hints on how to get the best look for her face — and the promise of a box of Max Factor goodies to follow in the post. The product would be specially chosen by Douglas to suit Julie's skin and colouring.

When the face was complete, we boarded our Rolls again and



Julie and David toast the occasion with champagne at the White Elephant on the river.



Our winner picks up her mini-wardrobe from David Pirrie and his assistant at Miss Selfridge.

headed for the Hard Rock cafe to meet the Disc Editor for lunch. We were all pretty hungry after the morning's round of calls, so our food was more than welcome. Julie hadn't been to the Hard Rock before but was quite impressed. She had a good old American hamburger and a thick strawberry milk shake.

Lunch over, we drove to Crimpers hair salon in Hampstead, where top stylist Dennis was waiting to get to work on Julie's hair. It was fairly short anyway, but Dennis thought it could do with being cut even shorter. He created a style especially for Julie, to suit the shape of her face and started snipping away with meticulous care. It

was two hours before he achieved just the perfect cut and style.

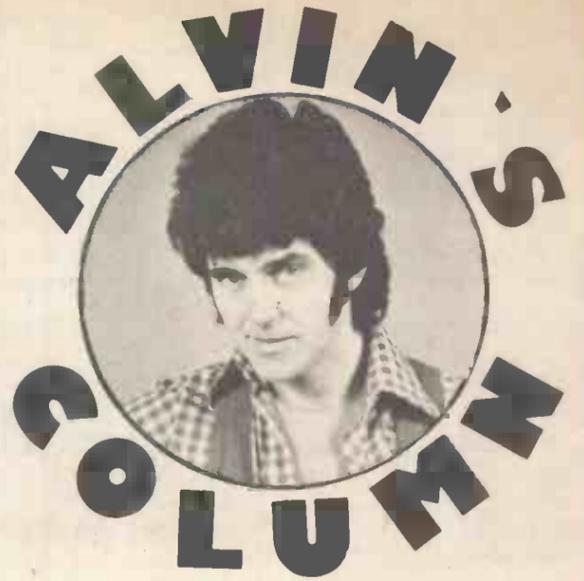
Dennis is something of a perfectionist and he didn't stop until Julie's hair was exactly right. It was cropped close into her head, and flicked back at the front to take her hair from her forehead. Julie was thrilled with her new look; and she was all set to start the final count-down to the dinner with David.

We climbed back into the Rolls and headed out for Peckham. Back at Julie's home, her friend Christine Mann, who was to accompany us for dinner, was all ready and waiting. All thoughts of her 'O' levels and GCEs she was sitting this week had disappeared. Julie unpack-



Douglas, at Max Factor, created some excellent make-up for Julie . . .

JULIE'S DATE WITH DAVID ESSEX



SATURDAY, May 3rd, marked the official ending to the 1974/75 English football season with the traditional playing of the FA Cup Final at Wembley Stadium. And the event has become a vital part of our heritage — the one day when soccer gets the full treatment, barring World Cups, of course, and enjoys the limelight and razz-matazz.

However, in recent years, football has become very much part of showbusiness, with the emphasis from a playing point of view, placed firmly on entertainment. It's got to be. Soccer is big box-office business these days, especially in the First Division, and when you think that an awful lot of people in the country see a game each weekend, it makes good sense. They have come to be entertained . . . and must be treated to the very best going.

Footballers, too, have emerged as cult figures, and idols and are vying in popularity with popsters. Indeed, the two professions are very similar in a number of ways.

The public pay an awful lot of money to see their favourite pop singer performing in concert. Nowadays, they are paying, too, to watch their favourite soccer stars in action, irrespective of whether they support the team he plays for . . . it's a case of personality drawing power. In both cases they are drawn there by a certain amount of glamour, which a popster obviously has . . . but more and more soccer stars are cultivating the image and attaining that glamorous shell.

There was a time, too, when the popsters were the pin-up boys amongst the girls, and the footballers became the heroes amongst the fellas. Not any more — today soccer stars are emerging as the number one pin-ups and fans' favourites, while the popsters for the time being at least take a back seat. And you've only got to browse through a poster shop to see what I mean. The personality tag has come to football in a big way . . . and with it, more and more female supporters have been converted to the sport, which in the long run can't be a bad thing. I can't think of another sport, in Britain at least, that has this attraction.

Footballers have also entered into our domain, and broken on to the pop scene in a big way. Over the last five years, how many soccer sides have had singles released? How many of them have been hits?

It all started basically in 1970 when the England team went off to win the World Cup in Mexico; that they only reached the Quarter Finals didn't matter. Back home, they left their supporters in no doubt as to their intentions, with the release of their own record, called *Back Home*. It reached the number one slot in the chart.

A year later, along came Arsenal with a song, written especially for the 1971 FA Cup Final — *Good Old Arsenal*. Good old Arsenal indeed, the record made the Top 20. Next it was Chelsea's turn to smash into the Hit Parade with *Blue Is The Colour* . . . and it's gone on from there. Almost every single team in the First Division has been into the recording studio at one time to express themselves on wax for posterity. Quite a few other sides from other Divisions have followed suit. We even got to the state of affairs where the supporters, too, are having their say, with the direct result that a happy band of Tottenham Hotspur fans jumped on the Hit Parade wagon in a big way with their smash single — *Nice One Cyril!* It was a nice one, too.

And, of course, with the recent FA Cup Final hogging the headlines for a few weeks now, we've seen the advent of a West Ham song — *I'm For Ever Blowing Bubbles*, and *Viva El Fulham*, which speaks for itself.

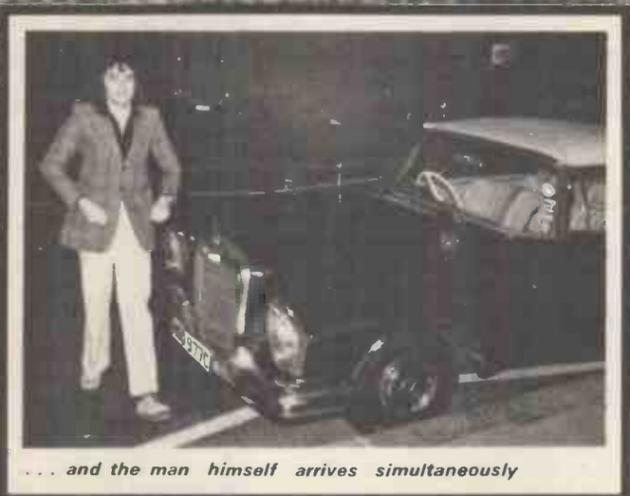
Yet it works both ways, because more and more popsters are getting tremendously involved with football . . . and it goes much deeper than the mere fact that they are avid fans.

Elton John is a working director of Fourth Division Watford and has in the past appeared in concert at the club's Vicarage Road Ground, to raise money for the team. Tom Jones did a similar thing for Newport County a few years back, and a lot more of the men from pop have added their support to the teams they love. From a pure showbusiness point of view, quite a number of entertainers hold down directors' seats on a number of soccer club boards . . . Tommy Trinder, Mike Yarwood, Eric Morecambe et al. And it's great for the game, because of the pure publicity value.

So all in all there ARE a number of similarities between the two jobs and their paths frequently cross. Still, I only hope we never reach a situation — and I'm sure I speak for my fellow popsters — whereby WE can be bought and sold on the open transfer market like our soccer counterparts. That would be just a little too much to take.



The white Rolls Royce delivers Julie to the White Elephant . . .



. . . and the man himself arrives simultaneously

ed all her Miss Selfridge clothes for her mum and Chris to see.

At 8 pm we prepared to leave for the White Elephant, on the river — a first class London restaurant. Julie and Chris were amused at all the people who stared into the white Rolls as we drove through South London.

In a piece of perfect timing, we arrived at the White Elephant just as David was driving up in his Mercedes. Everything was stopped for a few minutes as the flashbulbs popped, getting photographic proof of Julie's big night.

Julie handed David a single red rose she'd brought for him and he leaned over and planted a kiss on her cheek. Julie and

Christine had both brought their records for David to sign.

Julie was still thrilled about her meeting with David Essex the day after the big event. Friends clamoured around her all day to listen to the entire story. "I wish I had taped what happened and then I wouldn't have had to tell it so many times," she said.

"The dinner with David was really good. It was just what I expected. He was so down to earth and there were no airs or graces about him. It was as if he

had known us for ages. I was a bit scared that he wouldn't live up to the image I had of him. As it turned out, he proved to be much better than I ever imagined.

"He thought the drawing was good and admitted to me that he couldn't draw at all."

So Julie's big meeting with her idol is over. But they might meet again soon. David has invited her to come backstage when he plays in her area on his next concert tour.



. . . and she'll receive a free selection of more in the post!

ACE

PLAYING THE GAME

ACE HAVE BEEN MOVING UP THE LEAGUES OF ROCK AND HERE WE COUNT SOME OF THE PITFALLS

TWELVE months ago, Ace were content to be just one of a legion of bands playing the London pub circuit, with a few above-the-average college gigs occasionally. The meagre earnings gave the band enough money to get by, just. Ace's reputation in the pubs was formidable but no-one realised that one year later, they would be one of the hottest pieces of musical property in these isles.

How Long was the song that made the breakthrough. Before they knew it, Ace were gradually easing out of the arena which they had conquered but even when the single was a hit, they found themselves still playing on miniature stages in yer locals clearing up whatever pub dates they had promised.

Managerless and practically penniless, Ace went through the hit single motions. "Top Of The Pops", etc. And there were also the weird gigs that go along with having your first hit single, which unless you're totally inexperienced, as Ace were, most respected bands avoid at all costs. Ace learned the lesson fairly early on.

Bam King, rhythm guitarist and vocalist with the band, gave the rundown on the hit single procedure. "After we got in the charts, we were doing a few 20 gigs which we don't normally do. It was a completely different audience to what we were used to, all of them quite young.

"We got these chicks standing at the front gawking at us waiting for something to happen. You just look and wink at them and stick the old leg out now and then for good measure. When nothing happened, they waited until after *How Long* and, as far as they were concerned, that was the end of our show.

"It came to the point where we would have to have words with the agent about it and get ourselves a manager to straighten all that out because things weren't going the way we wanted them to.

"We could have got all dressed up and gone on and pissed about and done all the trip but really it's just not on. It's a waste of time for us. We'd just come off laughing. It's not us so it's not on. We just don't get the right sort of feeling across at that sort of gig. We won't do that type of gig any more. We didn't know what it was like when we decided to do them. The money was better than usual so we went along."

What actually happened was that the band was accepting these gigs because Christmas was approaching

the album, "Five-A-Side" didn't sell in the quantity deserving of the quality, the word spread quickly about this new American-sounding band.

Being in a band for the five members was no longer a hobby. Fees for gigs went up but costs of putting on same also zoomed. All the other bands the guys had been in never really worried themselves about the money. There was so little of it that it simply wasn't worth bothering. During the pub era, the money was just split between the band and whoe-

'We got these chicks standing at the front gawking at us waiting for something to happen.'

fast. They crammed a series of crummy gigs into their schedule simply to pay off whatever debt they had and to get some money together for the festive season.

As Tex Comer said: "Everybody was ringing up from Uncle John and his brother asking for gigs. Naturally, we said yes. We did all types of weird little gigs in ball-rooms and cabaret clubs."

So our heroes concentrated on the market where they felt they would receive most recognition. They didn't have to look far. Although

ver else helped out on the night. It usually worked out that they were earning about £100 per week — split eight ways, which didn't leave much and then the expenses had to come out of that. When everything was paid for, Ace, for all their gallant work, were each earning the princely sum of £5 each.

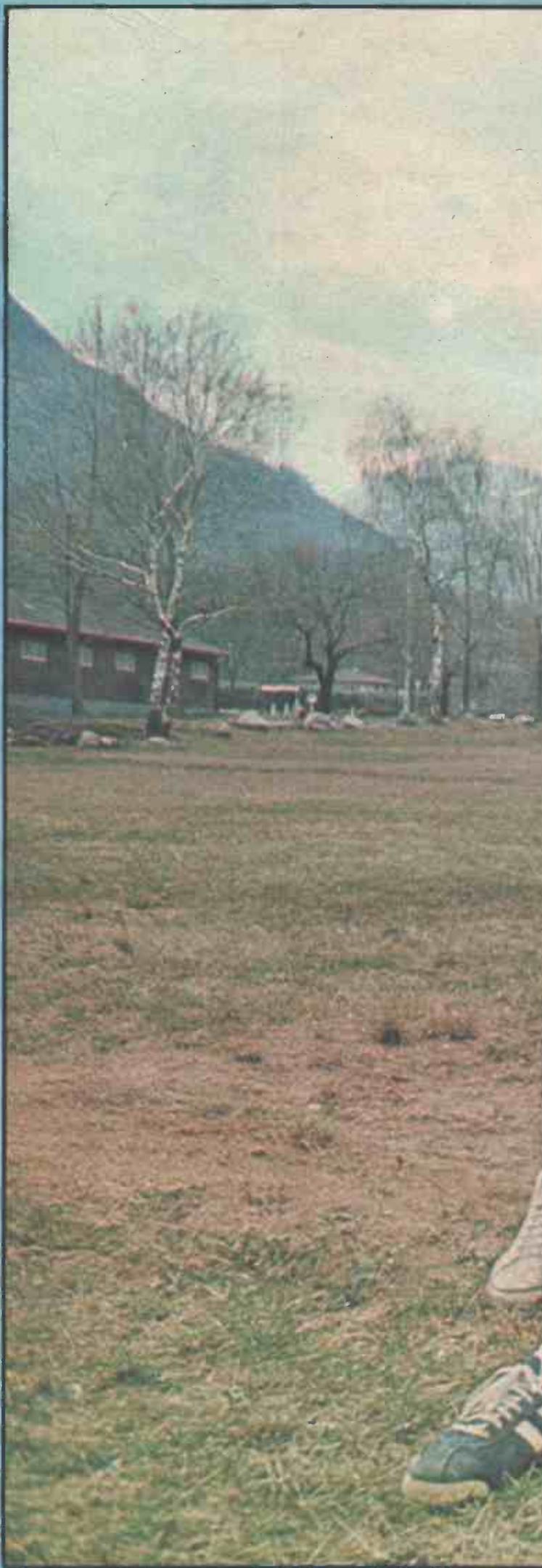
"We couldn't run the band on that any more," said Tex. "I suppose we could if we had to because we've done it before but it would be a bit alien to do that again because now we're getting into

using better equipment and things like that. We still haven't got all the gear together yet. We're building all the time but what we have compared with other bands these days is nothing. It's just a start. But that's fair enough because that's the way we want to do it."

Bam: "Our stage sound has to be good because we lack a lot in presentation so it's just as well it does sound good. But the presentation is coming together as well. We're just all a bit shy on stage. For f... sake, guys even had a go at me because

I wore a flash shirt at the gig at Victoria Palace. They thought I was condescending. They slagged me too because they thought I had me hair cut for the night. But I didn't have it cut at all. I just washed it."

Ace like to think that, despite their new-found fame, they haven't changed much, apart from taking the whole business a bit more seriously now. They feel they're a little more professional and now have to think about what they're doing before walking into anything. As Ace see it, and a good attitu-





de it is, the audience is paying more so they've got to be given more.

It means a lot to the band that people come to hear their music specifically because they like the music and not just because they're a band that has had a hit single. It means a lot that people have actually paid out money to see them after playing in pubs for next to nothing. But the band still cling on to their past. It's essential that they retain the pub atmosphere and, at the same time, get a lot more out of the songs.

"Our first major gig was at London Victoria Palace and we were top of the bill. The place was rich with velvet curtains and magnificent lighting but it still felt really cosy," Tex added. "We just strolled out of the dressing room and on there and it just felt great. It was great because we knew that everybody there was there to see us for the right reasons."

Obviously, live gigs are important then?

"Well," Tex added, "we try to have a bit of fun. We don't want to get screwed up on our music. I suppose I do get

screwed up on it sometimes but if I go to a gig, I just have a few drinks and I'm there for the night out. It's the feeling that you generate that is the main thing really, not whether you're playing note perfect or whatever. It's the feeling that you generate that bridges that gap between the band and the audience.

"That's what I've always liked about going to see a live band. It's that magnetic atmosphere you feel as soon as you walk into a gig. I like to see bands giving off an atmosphere like that. In a way,

bands like the Rollers generate that sort of atmosphere. They do it to an amazing extent but I wouldn't want to be involved in it that far. The feeling is the main thing, that sort of tingling sensation inside."

Ace aren't into worrying about having hit singles but if must come as a surprise that the latest single, *I Ain't Gonna Stand For This No More*, hasn't made the impact that *How Long* did. All they want to do is to put what the band is about into perspective and that's why the new single is so much diffe-

rent from the first. The band intentionally did a rock and roll song so that they wouldn't be categorised.

"We could have done something like *How Long* but we didn't want to make ourselves out to be just a singles' band," Tex said and Bam expanded: "People are too apt to categorise bands, especially in the press. I'm not having a go or anything like that but a lot of people read the things in the papers and it is very, very influential, probably as influential as other people's music is to us."

Tex says that audiences have to be conditioned for the music. He pointed out the peculiar position where, in America, a single was a taster for an album but here a single is a single and an album is an album. The two charts are completely separate.

How Long wasn't recorded specifically as a single. In fact, the band tried to record the number before doing the album and it just didn't work out. Then they went in and recorded a load of songs, listened to 'em and, lo and behold, chose whatitsname

for the single. A wise choice.

That first single is now doing great business in America, number eight in the charts there this week. And "Five-A-Side" is also making great strides in the albums charts Stateside. All of which could mean that Ace must consider following in the steps of the Average White Band by Concentrating on the more appreciative American audience. If that happens, Britain, once again, will be the losers.

"I've a feeling that it'll be great over there. I don't think I'll be disappointed because I've always got off on American music so it'll be good to check it all out. I suppose the obvious comparison to make with our music is American but really music is international, ain't it?" Tex remarked.

Bam was slightly more positive in his view of the States. "I don't think that there's really that much going on for Britain. It's got a bit stagnant here. I think that the Average Whites' success will probably help us. But we're very different from them both in style and musically. We don't have very much in common although they are probably more American-sounding than we are. It's not intentional that anyone sounds American."

Tex: "Well, you can talk about influences and we are influenced in an American way and so are the Average Whites. You could say they are Philadelphia and we are New Orleans."

Bam: "At the same time, I think we are very English although we are related to America and I can see that English thing coming out more and more."

Tex: "We are extremely English. You can't change that, not that you'd ever want to. It's in the music. I can see why people say we sound American because we do play that way. The Beatles always sounded a bit American but they still have that English touch. Everybody knows that it's English. When Americans hear us, they'll know that we're English. They'll suss it straight away that we're not an American band."

Ace intend learning as much as possible during their forthcoming visit to the States, where they tour with Yes and do some gigs on their own. They want to do some recording there because of the good rhythm and blues sound studios you get there. They have already talked about staying in the States but a decision has been made to wait and see what happens. But Bam stressed that music was international these days and it didn't really matter where you based yourself.

"It's the world, ain't it?" said Tex. "It's very easy now to get round it."

**HARRY
DOHERTY**

PART TWO IN THE DISC SERIES

FOR THE

SOMETHING one discovers early in any examination of Atlantic Records is the total commitment of a great many of its employees. And that is equally true of managing director Phil Carson. Phil has been with the company more than seven years now, and has officially been m.d. for the last two.

Phil's musical history includes time spent with groups like the Springfields and the Lorne Gibson trio — but he was also one of the country's youngest super-market managers at 19, and did an external marketing course while working for General Foods. He got the job running Atlantic almost by accident in the first place:

"I had gone to work for MGM just before they had a lot of trouble in the States, and a lot of people left the label in this country. That meant I was in charge, although I'd only just started there. But after a while I decided I'd had enough of what I considered the unprofessionalism of the record business, and I was going to leave. I'd got a job working for the Danish bacon people. . .

"Anyway, suddenly I was offered the Atlantic job. I said no. I'd had enough, but they insisted I should see Nesuhi Ertegun who was flying in specially. So I did, I liked him, took the job and I've been here ever since."

As a result of that, he's well qualified to judge what makes Atlantic so special — and different from the other record companies.

"Essentially Atlantic is a music company. Any one of the top people in the company could sit down and talk shop with one of our musicians: they're just as likely to know a lot about obscure blues men as they do about high finance.

"This has always been a company where people wanted to get involved: where they enjoyed going on the road with groups and having personal contact with the artists. How many other mds do you know that go out on the road with their bands? I'm not blowing my own trumpet — just demonstrating the difference.

"We have one important rule here. Every artist must have a point of personal contact with someone in the company. It doesn't matter whether that's me or one of the secretaries but there has to be someone here who's really into them so they always feel they can talk to someone. And we encourage people to pop in whenever they want to."

"Another good thing about having such a small company is that people have a better chance to get involved in all the sides of the business. So there are about half a dozen people who could go through every stage from actually making a record in the studio to seeing it pressed at the factory. In a large company there wouldn't be the opportunity for getting involved in all those things.

"Having so many musicians working for the company helps a lot with our artist relations: did you know that we even have a company group? I'm sure the fact that several of us have been professionals helps us understand and deal with the particular problems groups face."

Atlantic have always had a re-

putation as an album company, although things have changed a bit with the advent of Antic. The company has four of the world's top album acts signed to it: Led Zeppelin, Yes, ELP and last but hardly least The Rolling Stones.

"MY personal interest in them has grown with them over the years — especially Zeppelin and Yes who joined the company around the same time I did. I think I can say I'm very close to both bands, and have been all over the world with them."

As if to prove his point, Phil was just off the join Yes on their British tour. And I personally saw one of the Erteguns at Led Zeppelin's LA concert. It's obviously this involvement on both Phil's behalf and that of other key people which has kept such major groups happy with Atlantic. But don't get the idea that they're content to rest on their laurels.

"We've just completed a very successful Atlantic soul tour, and are currently getting more and more involved in disco promotion. We also have two new bands in which we have great confidence: the Kids (formerly Heavy Metal Kids) and Wally. But then of course if we didn't believe in them we'd never have signed them. . ."

Point made. And one thing we must make clear, although Atlantic has its parent company in the States, the British end is run independently on a day to day basis.

"Obviously we never lose sight of the States completely though. And we all have the utmost respect for all the people there. Of course, one part of our job is to pick up material for them. For example we got Abba's Waterlooo for Atlantic in the States."

A great many bands which initially came from Britain, like the four we mentioned and the Average White Band, are as big if not bigger in the States now.

So Atlantic in Britain is a success. Phil attributes that to involvement, total commitment, careful selection of repertoire and generally the 'right' attitude. The company has grown a lot in the time he's been with them: they now have a staff of around 20. But he's determined it won't get much bigger.

"I had this office designed so that I could stand in the middle, shout at anyone, and they could hear. If we ever get to the point where that's not possible then I'll know we're too big."

A GOOD press officer must have credibility, he must try and be honest. If somebody tried to pull a stunt of maybe 2,000 naked women walking down Oxford Street they would be laughed at. Nowadays the press is very serious — things like that wouldn't really interest them."

So speaks a press officer, a press officer who knows the business from all angles. Rod Linton has been with Atlantic records for about a year although

he has been in the business for about ten. He has fulfilled almost every role which is available in this melting pot of people: — session musician, manager, public relations man, artist, journalist and now press officer. I asked Rod if his job was made easier by all that experience?

"Well, let's say I know how the machinery works and I know how everything clicks into place. Having worked as a musician I know when something is credible or not. If you've been a musician, as have many people from Atlantic, you have more feeling for everything from the artist's point of view.

"I'm lucky working here because I dig virtually everything on the label. This is good when you are trying to get publicity for an act as you can be perfectly honest and have a lot of conviction. I am employed to get as



Rod Linton

Phil Carson

much good copy written about an artist as possible — that's my job. So, I have to be imaginative when it comes to appreciating what is the right sort of publicity and what is not.

"I like to think that I can communicate with the press in a better way than pulling stupid stunts. Journalists prefer to deal with someone that they are friendly towards and I go along with this. I know most of the people on the various papers and I would like to think that I am friends with all of them. One can say to a writer, 'Go and see such and such a band, they're really good,' and because they know that I wouldn't try to put anything over on them, they go. The only trouble is that if you want to do this job properly you have to work seven days a week and most hours of the day. I don't mind because I enjoy virtually everything I do on the label and in my job."

"One can, of course, become too involved with an act which might be a personal favourite, so you have to remember all the acts on your label and know what they are doing at a specific time. This, as you can imagine, does get rather complicated.

"Some groups do of course get priority at certain times. Immediately before record release dates is an important time when you are trying to get as much

coverage for a band as possible so that when the record comes out everybody knows about it. When a band is about to go on tour is another busy time and the two things ie. new album and a tour are closely tied. I personally prefer to say to a journalist 'rather than just listening to the album you must come and see them live'. Even that can create problems — you try getting nine different people to Glasgow to see a group, all at the same time — it's quite a job. Nevertheless I love it and wouldn't change it for anything. I must have some time on my own though, and I try to get that whenever I can. During those periods I go riding and shooting. But of course free time is very limited — that's all part of being a press officer."

VERY rarely does a pop star make the difficult transition from stage glory to record company man. Dave Dee, former star of D.D., Dozy, Beaky, Mick and Tich, made the switch and has now become totally involved in the workings of making small bands big and big bands bigger.

Dave's official task at Atlantic is as artist and repertoire manager but apart from visits to grotty clubs in search of talent, he has a host of other jobs wi-

thin the office. It's all a far cry from the man who led his band to fame with a string of hits.

He explained how he got into working with the record company. "I had always been a frustrated actor so after the band broke up, I decided that that was what I wanted to do. I tried to get over the barrier of pop singer from an established pop group wanting to become an actor with the laughs up the sleeve from people. I went into cabaret and I was earning a bloody good living, probably earning more than I was with the band. It was soul destroying. It was actually murdering me."

One of Dave's friends worked in the record company and got the impression that our former pop star was thoroughly browned off with cabaret. He suggested to Dee that he should work for a company and it developed from there. Before Dave knew it, he was working with Atlantic and hating every minute of it at first.

"In my first three months here I just didn't think I was ever going to make it. I think the reason was because I was never an inside person and I'm still not. Because of the involvement I have I'm not in all the time so I don't mind now. I've never regretted coming to work here.

"I suppose it's the same sort of thing in a different way. I still have to deal with people. I don't have the hang-ups of wishing I was on the stage instead of the other guy. I can cut that out of my mind now so I can get on

with what I've got to get on with and enjoy it. I don't have too many frustrations really."

Dave still can't escape from his past. He was pressurised into making a comeback single with the band. He enjoyed the reunion but acknowledges that the glory days are gone and won't return.

"I actually think I could do it if I had to, but I don't get that urge. I have got no doubts at all about whether I could do it. I know I could. The difference is that I don't have that killer instinct any more and to be a successful artist, you've really got to have that drive and desire. Whatever it was, I don't have it at the moment. I suppose if Perry Como can have hit records at his age, there's plenty of time for the old Dee to stick a few in there."

Dee is now into getting other people fame. He proudly tells the story of the Kids ringing him from America in the middle of the night and telling him to listen to the cheers at one of their gigs there. To him, that was like being on stage himself.

"The fact is that I saw the potential in the first place through tapes. You hear something you like. Then it comes to fruition and it's all recorded, you actually feel that you were part of it. That's how I get my excitement and thrills now and not actually being on the green myself," he said.

Dave is responsible for signing bands to his label and if they are not available for this country, he tries to pick them up for America. He also gets involved in the general business side of the company, like helping to deal with the day to day running of bands on tour. He is also responsible for the product that goes out and the standard of product. He has to approve all the test cuts and pressings that go out on Atlantic. He produces records as well. All of which keeps him very busy.

As a&r manager, people send in tapes of bands for him to listen to. "I must confess it's becoming increasingly difficult to listen to every tape that comes in. Some of the tapes I'm now asking Nina, my assistant, to listen to because I can't cope with the sheer volume of tapes, specially if you're going to listen to them properly. You have to listen because who knows, that tape could be the next thing that is going to happen in the music business.

On average, Dee goes out about three nights a week to check out aspiring stars. If he likes the tape, feels there is some potential, he is obliged to investigate. The vast percentage

RECORD



Robert Plant
& Jimmy Page
of Led Zeppelin.

of bands get no further than that stage but the effort is considered worth it if only one out of a hundred bands makes it to the top.

"It is a soul-destroying job sometimes," he admitted. "You get all excited over one number on a tape and drive to the other side of the country to see the band and it's just a bummer. You know after two or three numbers that it's a waste of time. You've driven 120 miles and you know you've wasted your time. There's nothing you can do about it."

Dave Dee's past is an obvious help in discovering new talent. Wonder if he'll ever discover a new Dave Dee, Dozy, Beaky, Mick and Tich?

GEOFF Grimes is the Promotion Manager at Atlantic records, so I asked if he could summarise what his job really involves. "Basically it is the other side of the fence from a press officer. A PO gets people to write about an act; my job is to get people to hear the music on television, radio or in discos.

"Another part of my job, an important area, is the weekly meeting with Dave Dee, who is our head of artists and repertoire. We get together and play the week's music which has come in from various sources. When we listen to these tapes we're looking for musical quality and good taste. I suppose you could say very little 'pop' is handled by Atlantic. You know that 52 per cent of record buyers buy singles and we are only really an album label. We do release singles, but Antic, which is our brother label, release more pop ones.

"For us, discos are very important. Take for example a record like *Pick Up The Pieces* which does so well in that sort of

place. When I first heard that I knew it was going to be a monster — I really believed in it. Enthusiasm like that spreads to everyone so that they all get really excited which in turn infects the sales force. They pass it on to the retailer.

"Getting in close contact with the person who is selling or playing your records is very important for Atlantic. You get to know what is being played the most and what is most popular. I personally spent three months visiting about 300 clubs and discos with our regional promotion managers, going to about eight to 15 clubs a night — just to see what they were playing. With radio it's easier because in that you know where you stand."

One thing you notice in talking to the people at Atlantic is their total commitment to the label.

"When you are getting



Dave Dee

somebody interested in a band you've first got to believe in it yourself. And you have to try to build up a rapport between yourself and the person with whom you are dealing. Being with Atlantic isn't really just another job or record company; it's a way of life and I really enjoy it. You rarely see somebody from Atlantic trying to create a sensation — it's such good music that you don't have to bother, so we prefer to be more business-like.

Nevertheless we still have a lot of point-of-sale material prepared to promote some records. T-shirts, badges, stickers, ashtrays — that sort of thing. Dave Dee and I will visit discos with it to create some sort of label identity. It's got to the stage now where as soon as a DJ gets a record from Atlantic he doesn't have to listen to it; he knows that the record is going to be good. That's what Atlantic is all about — good music.

"Antic is a good thing for Atlantic. We can use that as a vehicle for our pop acts so that Atlantic can retain its own identity. Antic has been going for about a year and has got quite a few acts now. No sort of Glitter-pop, more middle of the road, cabaret type acts. Take the Les Humphries singers for example. They are m-o-r but if they make it big they will be a sensation.

"I think the one thing you can say about Atlantic is that we are all frustrated superstars — we really are. On more festive occasions the staff have been known to jam — no records are being released though!"

SO the latest album for Led Zeppelin has come out. It's called "Physical Graffiti", it is on the band's own Swansong label, distributed

artists and their management and determining what steps will be taken. Whatever steps are eventually taken, Atlantic make sure that the band is totally involved to ensure that the proper image is put across to the public.

A plan is agreed and Dave Clipsham makes sure that it goes through, ensuring that they get the proper press space or television and radio coverage.

"We work as closely as possible with the artist. We do not work in conflict. Of course, there is always a degree of conflict sometimes because the band, naturally enough, wants the earth but things are always resolved in the end and everybody adopts a reasonable approach," said Dave.

Clipsham constantly investigates new avenues of marketing which will help sell more records. One of the most prominent examples of this in Clipsham's view was the promotion of the *Kids* earlier this year. In papers, he took out one small advertisement on each page. Each ad highlighted one member of the band and the small ads led into a full-page ad. It had an immediate impact.

"Everybody accused us of doing a lot of hype on the band but the fact was that it didn't cost very much money to do that. You make a bigger impact by doing things in a different way."

When the last Rolling Stones

album, "It's Only Rock and Roll", was released, new methods of marketing were sought. In the end, after consultation with Mick Jagger, the band, Dave Clipsham and advertising, it was decided to build the campaign around the opening line of



Dave Clipsham

the title track which said: "If I could stick my pen in my heart and spill it all over the stage." A drawing was done portraying the line and it met with tremendous response. Posters advertising the album are, apparently, selling for a quid now.

"One thing that people in this business are good at is coming up with good ideas. The difficulty is carrying them through. I'm the guy who has to carry them through."



Geoff Grimes

SEDAKA — A STAR REBORN

ALTHOUGH NEIL Sedaka had maintained his popularity in Britain over the years, his acceptance by the American public has been harder to achieve. It is just now, in 1975, that Sedaka has returned to the airwaves, and on the eve of an extensive American tour, Neil spoke about his past, present, and future. "I admit I was somewhat bitter — perhaps frustrated is a better word — about my lack of success in America," Neil told me, "and it really feels good to be finally accepted as a current performer."

Neil was still penning hits for other artists during his "retired" years, but felt lonely and unfulfilled just sitting in his apartment, singing songs to himself. "I had retired, and then I returned to performing in Britain at the Albert Hall in 1971. This is my first American tour in many years, a coast to coast run, that will last about a month. Most of the time I'll be playing 2-3,000 seaters, and I'm headlining each one." Is he apprehensive about the public's reaction to his live performance? "No, I'm not apprehensive at all. I'm really thrilled to be going on this tour, and I know by the success of *Laughter in the Rain* that I have been accepted

here, both by the AM and FM markets."

Neil revealed that he "used to feel a bit ashamed of my old hits, but now that I'm established, I feel more comfortable. I do a seven-minute medley of oldies, and the rest of my set is all recent material. In fact, in terms of my writing style, I feel myself returning a bit to my old technique. I seem to be writing simpler, more direct, 'dumb' lyrics." For the tour, Neil's road band has been gathered from the cream of US and British musicians, and he's very happy with the unit. "We have the usual guitar, bass, drums, lineup, plus two female background singers, and I play acoustic piano exclu-



sively." (It's also interesting to note that Neil's drummer is non other than Andy Steele, a '60s idol himself with Britain's Herd).

Neil may have had a dry spell, but when it rains it pours, and it now looks like Sedaka will have

four of his songs in the American top 20 simultaneously! His own *The Immigrant* is moving steadily, and there are three Sedaka cover versions right behind that. They include *Love Will Keep Us Together* (by the Captain and Tennille); a new single by la-

bel-mate Danny Gerrard; and the Carpenters soon-to-be-released version of *Solitaire*. While Neil is obviously overjoyed about his songs reaping such wide acceptance, he has just about given up writing for other performers. "I want to concentrate on my own performing now, and write for myself. Of course, I'll be more than happy to let other performers cover my songs, but I want to record them first. I have to write and record two LP's a year for Rocket, and between that and live appearances, I'll have my hands full!"

Sedaka has just completed a new album entitled *Overnight Success*, which was recorded at Clover Studios in Los Angeles. Neil loved recording in California, for as he explained, "the atmosphere is right, the musicians are great, and I can get just the sound I want." The songs are penned by Sedaka, along with writing mates Phil Cody and Howard Greenfield. He performs one selection on the album, *Bad Blood*, with Elton John, but sees their collaboration as just a one shot thing: "Elton's help has been invaluable, but I do pretty much my own thing. I have complete creative control and don't really for see any creative team-ups with anybody else at the moment."

Sedaka, whose writing career began an r'n'b tunesmith for Atlantic artists like The Clovers, Cardinals, and Clyde McPhatter, is happy about the disco-explosion on the charts. "I like it very much, and hope it lasts. It's really just another form of soul and r'n'b, and that's where a lot of my roots are." Neil also has extremely kind words for Britain, and he plans to return for a tour shortly. "This time I hope to come when it's warmer. Last time I was there in January and it was really cold. I hope to do an annual tour of 10-12 major cities, along with a TV special, and some guest spots." So the future indeed looks busy and bright for Sedaka, who plans to give the public an in-depth education in the "three r's" — writing, recording, and road-ing. This time, Neil says, he's back to stay.

John Lennon took his immigration case to the American public on a nationally televised late-night interview show. The 60-minute programme commenced by talking about Lennon's Beatle days and current musical activities. John, who wore a nicely tailored beige suit with a striped-scarf tie, seemed serious and a bit nervous at the outset. He repeated his theory that "the Beatles broke up out of sheer boredom, and boredom breeds tension. We didn't break up because of money or personal differences. We were just stale and bored musically. Now I can change musicians whenever I like!"

John loosened up somewhat as the show progressed, talking intelligently and trading one-liners with host Tom Snyder, always one anxious to talk about dope and sex, couldn't coax any sensationalism out of John. "One of the main reasons to go onstage is to get sex. Sure we had groupies, but anyone successful has the same thing —

they just don't call them groupies. And there's as much dope in the music business as any other business!"

John wants to stay in the US because, he said, "this is where it's all happening. I like it here, and I have many friends here." Lennon and his attorney then went through the government's case against him, and examined numerous details regarding Lennon's drug bust, his being declared an overstayer, and theories on why they want him to leave. John feels the case was started many years ago "by people who aren't in office anymore, and the ones that are in now, don't really want to pursue it. But now that it's started, how can they drop it? It's an embarrassing position for them, so they just keep going." Lennon has lost in court twice, and the appeal will ultimately go to a high appeals court, possibly the Supreme Court. Both Lennon and his attorney seemed confident of winning their battle (although they didn't come right out and say so), either through a legal technicality or through public pressure.

As to his music, Lennon said his favourite at the moment was disco-music. "It's great, and of course I still like reggae a lot." John said he was "most happy for Ringo's success. No one thought he'd make it on his own, and he's had more hits than anybody! I suggested *Only You* for him. A good song is a good song — it always stands."

Lennon's TV image was one of restrained determination, and it seems that he will maintain a low profile, without controversy, until a final decision comes through. As John himself remarked: "If it was up to the American public they'd either not care, or want me to stay here. It's just the bureaucracy that keeps the whole procedure going." We all wish John the best of luck, and deep inside we know that he'll eventually wind up on top, where he so rightfully belongs.

RINGO STARR appeared on television a few hours before John Lennon, on the Smothers Brothers comedy variety hour. He took part in some comedy skits, and sang a live version of the *No No Song*... Keith Richard, one of the many visiting the new late-night in-spot in New Yorks, Ashleys... Watch for Neil Young's long-awaited album, "Tonight's the Night" to bring him back strongly into the public eyes and ears... A new slew of novelty records issued here, and some look like smashes. Among the best are *The New Hollywood Argyles* doing *They're Out There*; Clive Baldwin's *Now It's Paul McCartney*, Stevie Wonder; Alice Cooper, Elton John; and Kenny Vance's ode to the '50s called *Looking for an Echo*...

The enigmatic Lou Reed has gone back to his old look, sporting dark hair, leather clothes, and playing electric guitar again. Some fans at New York's Felt Forum were overly noisy when Lou tried to do some quieter material, and Lou kept telling them to "shut up — It's my trip!" But by the end, the audience was won over, and Lou did three encores!

HARD WORDS INDEED

THERE'S been no confirmation — but there's been no loud denial of my very reliable rumour that Osmond brothers, Alan and Merrill, and their respective wives, Susanne and Mary, are *enceinte!* And the way I interpret the "silence" adds up to a very "pregnant" situation!

Statesiders are trying to figure out what it was that Linda McCartney did to her friend Blair Sabol some eight years ago, to cause Blair to blast away at Paul and Linda's party held here on the permanently docked Queen Mary (and reported earlier in this column) in very big, black print in the New York Village Voice newspaper.

Blair was the ONLY member of the press invited to the party — at Linda's insistence — and Blair's very public "blast" has got to be a real kick in the head for Linda. Admittedly, Blair was fair and saved some of her "barbed mots" for the guests. Let me quote Blair of one of her party "encounters": "I spotted what I thought was one of the baggy jersey dressed waitresses. 'Excuse me, I asked politely, 'I'd like a white wine.' 'Oh, I'm afraid you have it wrong,' she replied, 'I'm Helen Reddy.'" Blair also took on some male guests when she mentioned a "quartet of Tony Orlando look-alikes — who, in between complaints about the 'cheap McCartney booze selection', managed to say (in unison) that they were the Hudson Brothers".

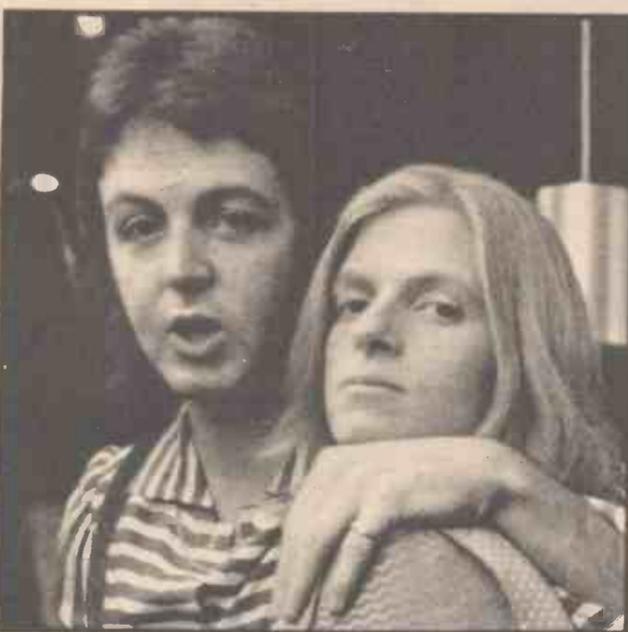
Lots of local speculation on the "uniting" of "country boy" John Denver with "city slicker" Frank Sinatra in a tandem booking at Harrah's in Tahoe, California, in August. John will take on the eight o'clock dinner show and then go beddy-by, while Frank croons tunes to the midnighters. Original idea, yes, and certainly qualifying them as the "odd couple" of the night-clubs.

Elton John played his new "Captain Fantastic and the

Brown Dirt Cowboy" album for the biggies of his record company at the Sound Factory Recording studio in Hollywood and while "treating" their ears to his music, he treated their stomachs to chilli dogs from our famous Pink's Hotdog Stand. Elton says the *Someone Saved My Life Tonight* song on the album is about the girl he almost married. Explaining: "If I'd married her, I wouldn't be here today."

There were as many super stars of the music world attending the Hollywood preview of "The Days of the Locust" film as film stars, and the sidewalk crowds let it be known who was best loved when the likes of David Bowie, Mac Davis, Elton John, Rod Stewart, Ringo Starr and Cher arrived. Actors Elliott Gould, Jack Nicholson, Don Sutherland, Jon Voight, Sally Kellerman, Richard Chamberlain, Natalie Wood, Rober Wagner, June Allyson (June Allyson????), John Cassavetes and Gena Rowland received "polite" applause — by comparison to the cheers, shrieks and pushing forward, showered on the rockers! Film is about Hollywood and the final scene in the movie shows Donald Sutherland and William Atherton being "consumed" in the heaving, jostling mass of murdering, plundering "fans" waiting outside our Grauman's Chinese Theatre on Hollywood Boulevard. Although the invitational screening was held in nearby Westwood Village theatre, I do believe some of the stars viewing the deadly ending might have wished to leave by a "secret" exit. Scary! But the movie's mostly a bore.

Velly interesting. Some. 250



Linda & Paul McCartney

members of the Tokyo Tom Jones fan club are pooling their yen and chartering a plane to Las Vegas to see Tom at Caesar's Palace next month. That's a lot of yen... just to hear someone sing!

The love affair between Londoners and Telly Savalas is mutual, as he tells anyone who will listen he'd love to settle in the peace and quiet of a country home in England — and not one for idle talk, he's made an offer

to buy a million dollar mansion in Suffolk. Telly loves the fact that his record is doing so well there almost as much as the fact his Kojak TV character's penchant for lollipops has created a shortage of that candy sweet in your shops.

Non-rumour about Black Oak Arkansas is the \$25,000 they raised for a hospital in their hometown by throwing a rock festival. More rock groups should "rock" thataway!

JEAN LEWIS IN HOLLYWOOD





ROADSHOWS

DAVID GATES

London New Victoria Theatre, Friday, May 2.

On Friday it seemed as if half the music business had turned out to pay homage to one of this decade's most talented songwriters — David Gates. And if they'd come for proof positive of his talent they certainly weren't disappointed.

The concert started with a set by a delightful young lady called Aj Webber. Her songs could loosely be described as folk but were imbued with an incorrigible ethnic humour and perception which lifted them far above the run of the mill songs in that category. Her enthusiasm was infectious and judging by her reception she won over a major part of the large audience. I seriously think her song about a lonely gnome should

be released as a single — it could become a children's classic like *The Toothbrush Song* or *The Ugly Duckling*.

To prove she could sing other people's songs she made a creditable showing with Jimmy Webb's *The Moon's A Harsh Mistress*. But it was her own material which made such a refreshing contribution to the evening. I look forward to more of her in future — and her 'surprise' keyboard / guitar player Albert Lee, who's

sadly not been seen for a long time. His magnificent *Country Boy* lives in a lot of people's memories and let's hope this heralds his comeback.

With the minimum of fuss David Gates and his band took the stage. He seemed a little nervous — as if he realised that he had a lot to live up to, and found it a daunting prospect. But they swung straight into a song to dispell those nerves.

It was one of the longest sets I've seen for a while (best part of two hours) although at the time it didn't seem so. The material ranged from those classic songs David wrote while with Bread — *Baby I'm A Want You*, *It Don't Matter To Me*, *Guitar Man* to name but three — to newer material from his two solo albums, including *Never Let Her Go* and *Clouds*.

Musically this wasn't the

perfect night. David's voice wavered occasionally, some guitar notes were missed and there were slight equipment problems. Added to that David's mild stage presence somehow belied the strength of the songs: and the stage act was fairly static.

But for some reason none of that detracted from one's enjoyment of the show. It would have been easy to overdo the whole thing, but all the arrangements were understated, and David's use of the string players can only be called tasteful. That made one's appreciation of the excellence of the material even stronger.

There was an impressive array of musicians backing David: Dean Parkes, Jim Gordon and ex-Bread colleague Larry Knechtel, with Carol Carmichael helping out on vocals and percussion. All performed well, giving David

a solid and very tight musical support.

The length of the set seems even more impressive when you think that long self indulgent numbers are hardly Mr Gates' style. Several times I thought he must have run out of songs, only to be delighted with another I'd forgotten, even better than the last. The pièce de résistance was the two final numbers, recently covered in a highly successful manner by other artists: *Everything I* most dynamic show I've ever seen, but it was undoubtedly one of the most enjoyable. It left one with a glow of pleasure and a fervent hope that the stream of David Gates talent never dries up.

It may not have been the most dynamic show I've ever seen, but it was undoubtedly one of the most enjoyable. It left one with a glow of pleasure and a fervent hope that the stream of David Gates talent never dries up.

Rosemary Horide

NAZ HIT BY DREAD BEEB PLAYLIST BOMBSHELL SHOCK

NAZARETH had just finished telling *Disc* that they were not worried about their consistent non appearance on the Radio One playlist when the bomb dropped. The news came through that their new single, *My White Bicycle*, has been left off the playlist too — despite the fact that it has been getting advance airplay and the DJs seemed to like it.

There was a stunned silence. After all, it would be a relief not to depend on a system which obviously needs some re-thinking, but when you do, you realise just how much airplay means to the success of a single.

The playlist panel turned its back on Naz some time ago — around the time they brought out *This Flight Tonight*. Before that, everything was hunky dory

— singles in the top 10 and appearances on "Top of the Pops." Then someone apparently decided that Naz were too heavy for daytime listening and the chop came. Since then, there has been a blanket of silence for Naz as far as radio goes. All attempts at breaking through have failed. Their very promising start has floundered in this country, although the Ameri-

BY ROSALIND
RUSSELL

cans are sitting up and taking notice.

They are one of the top bands on the Continent, regularly pull big crowds in Britain, but still lose out on the singles. And they don't intend to change their material to suit the Radio One formula — and that must be a big temptation to any band.

"It's stunting new bands," maintains bass player Pete Agnew. "Unless they are called Kenny and they're all 17."

And the Bay City Rollers?

"If there has to be a load of rubbish in the charts, I'd just as soon it came from Scotland. Mind you, Scotland is getting its fair share with the AWB, Pilot and Alex Harvey."

The lack of radio exposure is a serious set back for Naz as far as their singles go.

"It happens to everybody, not just us," says lead singer Dan McCafferty. "I wouldn't like these people to think they are important by talking about it."

Perhaps the British tour will help — or were they worried that it might be a case of out of sight out of mind? After all, it's been a long time since Naz toured at home.

"We're not worried about the tour but obviously everybody is a bit apprehensive about it. Nobody likes to play to rows of seats. I would say we were optimistic. We had to break from Britain for a while because the band reached a level and stayed there."

Naz have only just released an album called "Hair Of The Dog" but on their return to Britain, they will be preparing to record another. And given the time, Dan McCafferty will record a solo album.

"We wanted him to do it after 'Razamanaz,'" said guitarist Manny Charlton. "Loud 'N' Proud' was intended to be Dan's solo album but it sounded too much like the band."

"The band are right behind me in this," said Dan. "I would like to do some of other people's songs and a couple of my own. I'd like to do more soulful stuff than Naz would do."

Did Nazareth have any ambitions to outdoor concerts this year? What about Wembley?

"Sure I'd like to play Wembley," said Dan, "but only in a pair of shorts and boots!"



Dan McCafferty



ROADSHOWS

BACHMAN TURNER OVERDRIVE

Manchester Free Trade Hall
Friday, May 2

TO BE absolutely fair, the reaction to support band Thin Lizzy and Phil Lynott's snazzy stage vitality matched the eventual peak of excitement created by the Overdrive's machine-like rock 'n' roll.

Leader Randy Bachman's bassist Fred Turner, stole the spotlight at most points, looking like a tubby fron-

tiersman in his leather tasseled jacket.

Next to the incalculable size of Bachman and Turner, their guitars looked minimal, but were used with the precision that results from 10 or 15 years of rock band experience with groups like the Guess Who and Brave Belt.

They breezed in and slammed into *Down the Highway* with organised viciousness. Raw vocals from the two fused with the steady rhythm in true Creedence Clearwater style. There was very little chat, other than the mandatory "Rock 'n' roll's" and

"Yeah's", to enforce the quick pace. Clever stop-starts fooled those anxious to applaud on numbers like *Feel'n' Time*.

The BTO sound has depth as well as volume and the formula is a good one — the sound is that of five musicians produced by only four, none of whom allow the action to dwindle for a second. At times they achieved a Zeppelin sound via fuzz guitar, weighty bass and convincing pounding from Robbie Bachman's perspex Premier drum kit.

● continued P21

THE WAY SHE WAS

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HAPPY Anniversary! No, not you, but Patti Quatro. You see she's just discovered to her amazement that she's been with Fanny for a whole year. Happy birthday to you...

Actually it's been more like a marriage — and although there have been ups and downs it's turned out to be a very happy one. Especially (although there's no animosity between them) since Nicky left...

"All our minds are on the same plane now, but hers just wasn't. It was all a bit funny when she left because we'd have been quite happy to say it was mutual, although we asked her to leave. We even gave her a second chance when we did the Tuil tour but it just didn't work. Then suddenly we heard that she was telling everyone she'd left us. Anyway the truth is that we let her go at the end of the summer — around August."

That left the nucleus of Fanny free to pursue their own musical direction without any inside forces pulling in opposite ones. There will of course be a replacement, but the final decision hasn't been made yet. It's a choice which requires a great deal of careful thought. But time is running short with rehearsals and such like needed soon, so expect an immediate announcement.

In the meantime Patti is a busy lady. She'd just popped into Britain to do a quick bit of promotion for the group's new single, as well as having a short holiday.

"But I must admit I do miss working. I'm totally straight off stage — no drugs or anything like that — and playing is where I get my kicks. As

you know we're a 'get up and boogie' group — very aggressive on stage. That's something Suzi and I have in common."

The Suzi in question is of course little sister Suzi Quatro. Now she's another aggressive performer. But to look at the sisters they are totally different — even when you discount the vast difference in their height.

"I guess you could say I'm into a more womanly image than her. But it has to look sexual and raw. Sometimes I go round at home with no make-up on, but never work like that. Without it on stage I just disappear. I like to look good and provocative so that the guys and girls get off on that too, as well as the music."

Patti admits that being a woman on the road isn't all that easy. "Although it's shit when girls say they don't even have time to do things like wash their hair — you have to plan and make time. I think the worst thing is that it's hard on your social life. Where a guy has lots of groupies if he feels like it, girls don't rave around the same way. A chick can hardly go out and pick up a male groupie if she feels horny, now can she?"

Despite the drawbacks, Patti's never short of boyfriends — although her career has screwed up a lot of relationships: "All the ones who proposed wanted me to give up work. I guess they just didn't love me enough. When I do settle down to marriage it'll have to be with a guy who wants me to play and understands that I need it."

One imagines that goes for Suzi too. But where Patti knows some of her sister's feelings, she can't comment on her stage show. Why? Because she's never seen her play!

"Or not since we were together in a group many years ago. It's just crazy — wherever we go we seem to miss each other. She's seen me play once but I've never caught her show. She's in the States now, right? So where am I? In England. Surely we must get it together one day."

In fact one day Patti would love to get the whole Quatro family together on stage. After all, each one is a musician in their own right: "Wouldn't that be just great. The Quatro family jamming together... but we're all so busy with our own thing that it won't be easy. After all, Mike's got a new album out and my elder sister is in Harlow, a group I played with for a while when Fanny was resting and Jeanie was working with David Bowie on an album she's producing."

A busy family indeed. But if Patti's restless energy is anything to go by, they'll make the time one day. Don't expect them to look alike but it could sound good. And as for Fanny, watch out for that female bombshell to hit these shores again, more together than ever. One could almost say happily married... and pretty funky with it.

ROSEMARY HORIDE TALKS TO PATTI QUATRO AFTER ONE YEAR WITH FANNY



Patti Quatro and famous little sister Suzi.

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BANKRUPT! BUT NOT FORGOTTEN

ROSALIND RUSSELL HAS A TIMELY CHAT WITH DR. HOOK

DR HOOK and the Medicine Show isn't the kind of band you'd imagine would be easily embarrassed. Any group who could sing gems like *Don't Give A Dose To The One You Love Most* and *Penicillin Penny* isn't likely to be prone to coyness, or have a blush rush to the cheek. But Dr Hook's ex-record company, CBS, has probably accomplished something they never thought they'd do.

They have released an album titled "The Ballad Of Lucy Jordan". That gives no hint of what lies inside, but if you are a Dr Hook aficionado and read the sleeve, you will realise the album is nothing more than a compilation of old tracks (however skillfully put together). In short, it's a Best Of album.

"Having a greatest hits album is kind of embarrassing," said Dennis Locorriere. Dennis takes lead vocals with Ray Sawyer (that's the one with the eye patch that everyone popularly believes is Dr Hook, but he's not) and is resident clown.

"Yeah," yelled another Hook voice from the rear of the coach we were all travelling in, "I

didn't even know we were still around."

It's not that Dr Hook couldn't have a *Greatest Tracks* album, but greatest hits is taking things a bit too far. To my knowledge, they've had a single hit only with *Sylvia's Mother* (do you remember the joy of seeing them on Top of the Pops with that? A rare sight in such a straight laced show). And the new single, *Millionaire*, is showing healthy signs too. But other little jewels like *Cover Of The Rolling Stone* and *Stacey Brown Got Two* were discreetly hidden by the BBC.

I would stick my neck out and say that Dr Hook is the best comedy act I've seen. It seemed to me that their fooling around



Ray Sawyer

on-stage looked spontaneous, the first time round. But now I've seen them a few times, a pattern emerges. Do they in fact plan their stonedness?

"A lot of it is planned but it's left open for change. It's not rehearsed, oh no."

Dr Hook is building up a kind of cult following in Britain — nearly as big as the one on the Continent (and how they understand the language far less the humour there I'll never find out).

"It would be nice to be a hit in England," said Dennis, comfortably shoving his hands into the baggy pockets of his ample dungarees. "Then everybody would dress like me."

To make up for the Best Of album, there will be a brand new Dr Hook album out on Capitol records this month. It will be titled "Bankrupt" which may reflect on the cost of humping a seven man group around the world. It will include some of Shel Silverstein's material, as it features so strongly in the act, some of their own and the old Sam Cook song, *She Was Only 16*.

There were lots of other fascinating items of Dr Hook news, but somewhere in the great UK, there is a censor man that looks out for the kind of amusing filth that puts people like us behind bars. Come to that, it might put Dr Hook behind bars too.

PHIL — WEALTHY PLANTATION OWNER TURNS MAD AXEMAN



Phil as coffee planter

R. Music devotees. Not an album that leaps up and smashes you in the face, but then again, most of you are too ugly already. ●●● DF

DISC

NEW ALBUMS REVIEWED

●●● BRILLIANT
●● GOOD
● REASONABLE
● POOR

"Diamond Head" (Island Records ILPS 9315)

As we work our way through the solo albums from Roxy Music men we come to "Diamond Head" by Roxy axeman Phil Manzanera. Manzanera's playing with the group has always been basic — playing for effect rather than acclaim as a flash-fingered virtuoso. His stylistic range has developed quite significantly during his association with Roxy and although on this album his dominant role is still one of establishing moods the level of sophistication he has achieved permits him to subtly move in musical areas uncommon to Roxy Music, as well as throwing in some brain crunching solos.

The majority of the songs on the album are joint compositions — Phil sharing credits with the members of the influential little gang that includes Andy Mackay, Robert Wyatt and the omnipresent Eno.

The opening track *Frontera* was penned with Robert Wyatt who vocalises the Spanish language lyrics to a jog-along se-

mi-Latin tempo with Phil jangling Isley Brothers type chords in accompaniment. A soaring Manzanera solo breaks the number which gradually unwinds through Eno's backing vocals.

The title track is a grandly rolling instrumental named after a mountain on Hawaii where Phil spent part of his youth. Eddie Jobson and Eno contribute heavily — Jobson on electric piano and strings, Eno providing 'treatment' for the background guitar sound.

Fave track is *Big Day* a Manzanera/Eno composition which is typical bouncy Eno, and could almost be played by a brass band. The lyrics concern (the only place to go) Peru, and Eno sings longingly for its friendly climes.

The next two tracks, the instrumental *The Flex*, and *The Same Time Next Week* (co-authored with John Wetton) are a very pleasant departure from the style of Roxy Music and show how well Manzanera can handle funk/soul material as both rhythm and lead guitarist.

Nice solo on *The Flex*, Phil.

Side two opens with another Manzanera/Eno composition titled *Miss Shapiro* which features Eno singing characteristic, delightfully obscure lyrics over one of those pleasantly interminable rolling backgrounds punctuated by Manzanera's incisive, buzz-saw soloing a la Roxy.

Another Phil-penned instrumental follows titled *East of Echo* and is grandly effective on the scale of *Diamond Head* only more sombre. The following tune *LaGrima* also composed by Manzanera features Phil on eerily effective 'backwards' acoustic guitar and Andy Mackay on oboe.

The closing track *Alma* marks the record debut of Manzanera as lead vocalist and the song is very Roxy Music, right down to the deviant, monster guitar passage towards the end that descends through Paul Thompson's power drumming and John Wetton's bass.

On the whole the album is a far more memorable outing than "Eddie Riff" and a must for

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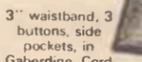
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SHRIMP DESIGNS

DOOBIE BROTHERS

"Stampede" Warner Brothers K 56094

Well, here it is. The album that Jeff "Skunk" Baxter described as "not just good, but great." I'm not sure, now I've heard it, that I'd go so far as to say that, but I would agree that it's good.

Doobies' music of any tempo I've always found easy to listen to, and this album is no exception. If anything there is a greater variety of moods and tempos than there has been on their previous albums. However the music is still deceptively smooth and simple: I say deceptively because the standard of musicianship is, as always, high.

Slat Key Soquel Rag is a very interesting instrumental with some fine guitar work—no credits, but perhaps the work of the "Skunk"?

It is almost statutory to have "guest stars" on your albums these days, and "Stampede" is no exception. For example, Maria Muldaur helps out with vocals on *I Cheat The Hangman* and there's an excellent piece of bottleneck guitar from Ry Cooder on *Rainy Day Crossroad Blues*.

In fact *I Cheat The Hangman* is one of the more unusual tracks on this album, and one I think stands out from standard Doobie material. For a brief but pleasant interlude, lend an ear to *Precis*: a charming but short guitar melody.

Not an exceptional album, but

a good one with several high points. And obviously a must for those already converted to the Doobies' brand of music. It may not be rock and roll, but it's certainly a pleasant change ●●● RH

DAN FOGELBERG



"Souvenirs" (Epic 80623)

For this, his second album, Dan Fogelberg has brought together a number of "big guns" in the sort of country music world that he is part of. His own musical versatility is complemented by the influence of Joe Walsh, who appears on all but one of the tracks, and others, including Graham Nash (harmonies), Kenny Passarelli (bass) and some ex-members of Manassas.

At times the country influence is particularly dominating, then it swings to the sort of light West Coast rock that put CSN&Y where they are.

However, the overall impression is that Dan Fogelberg might have arrived too late. A pleasant album, but the aforementioned quartet and particularly Neil Young have been there before — and done it that much better. ●●● SC.

RON BANKS AND THE DRAMATICS

"The Dramatic Jackpot" Anchor Records, ABCL 5121.

Another black five piece male vocal band from Detroit 'Motor City'. A shame really, if there wasn't a certain other group from Detroit called the Spinners, I'm sure that these boys would do well.

The name doesn't quite gel either, sounds a bit too much like something off Scarbrough pier. It really is a nice record though, well produced with smooth horns and orchestrations. They have good sweet, soul voices with the usual deep bass grunter and altos and sopranos, but they are so like every black five piece vocal job that you have ever heard.

There were two tracks in particular that I like, mainly in that

they were well executed. They were *Trying To Get Over Losing You* which is one of those all time soul classics, this one I really liked — very soulful and smooth but yet again that déjà vu feeling hits you when you play it.

Me and Mrs Jones was another one that stuck out from this melting pot of tedious, repetitively old soul numbers. Not their own composition, as with most of the others, yet a fairly spirited rendition of it. It was nice—that's all you can say, just nice. Only one point against this track were the crowd-cheers etc, which had a very synthesised feel to them — sort of Craven Cottage on tape to be used whenever you want to make it sound as if you've played some amazing live gig ●●● L.H.

THE FUTURES

"Castles In The Sky" Buddah Records BDLP 4031.

Another faceless soul album that has no redeeming points; yet is not totally dismissable. What can one say? It's just very nice sweet, cute but boring soul.

I find it difficult to say all that much about the actual record. It's not all that bad, it's just that I get fed up with all these soul albums that are churned out by following the same formula. I feel that somebody like Barry White has more to offer in the black music field than people like this. It's just recycled Detroit funk-soul and it does get rather boring.

The tracks have got rather grand and expectantly good titles, unfortunately the actual music is so mundane that the titles are just comical. *I Had A Dream* would have been a great opportunity for some kitsch Martin Luther King lyrics, but no; he just talks about his 'Grade A' woman.

Can't really recommend you to buy this album. ●●● L.H.

BILLY JOEL

BILLY JOEL "Piano Man" (CBS 80719)

I've long thought that Billy Joel has been highly underrated. Since I heard his "Cold Spring Harbour" album a couple of years ago I've had a healthy regard for his talents both as a singer and songwriter. This album has succeeded in reaffirming those feelings, and al-

ready converted a number of other people, if the amount of airplay the album's received is anything to go by.

His voice has that rare quality of being highly distinctive no matter what type of song he sings: the particular trait which stands out can best be described



as a slight melodic harshness. That is equally well suited to both up tempo numbers and ballads.

This album not only contains ten fine songs, but everything one could wish has been achieved in terms of arrangement and production of the numbers. I find it extremely difficult to single out any particular tracks, but if pushed will confess to a special fondness for the title track *Piano Man* which must stand an excellent chance of making the charts now it's been released as a single. *You're My Home* and *Only Words Can Tell You* are just two other titles which I admire, but truth to tell I like the whole album very much. For those of you who enjoy discovering "new" artists and writers I can do no more than highly recommend this fine piece of work by Billy Joel ●●●● RH

VARIOUS ARTISTES

"The Stax Story" (Stax STXH 5004)

A fine selection tracing, as the title says, the history of one of the great institutions (and I mean that in the nicest possible way) in the music industry.

Tracks here from some of the soul giants — including The Staple Singers, Rufus Thomas, Isaac Hayes, William and Judy Bell and Innez Foxx — to name the proverbial few.

The album, featuring classic examples of the artists, includes very thorough sleeve notes by some of *Disc's* neighbours, "Black Music", which describe the Stax history more fully than I could (or should) in this review. What I can say is that this is a must for all soul freaks — or indeed almost any music freak. ●●● SC

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Far be it for me to kick a man when he's down, but as I hear Eric Claphands is on the mend after his nasty accident, I don't feel so bad about this amusing little item I heard last week. A small Nip arrived from the land of Eastern Promise at the offices of Polyglot records. He bore with him a card mentioning all the artists he has dealt with while they were visiting his country. Among them was the illustrious Eric, who may be amused to know that his surname was printed *Crapton*. He should give them L.

I see there is a London firm who specialise in office cleaning going under the name of Ferret Cleaners. Well, we always did enjoy hanging out other people's dirty washing.

Lunn Poly has found herself a nice little number for the summer. She's got a job in the Frankie Howard production called "Titter Time". I wonder which part she is playing.

Can we expect stupendous things from Mr Clifford Untoward in his next album? I am informed that it will be based on Tolkien's Hobbits. Well, there's an original idea. But more is to come. Untoward is actually using the same desk to write his work on, as the great Tolkien used to write the Hobbit on. Perhaps he's hoping some of the greatness will rub off on his paper. Perhaps this a nauseating piece of publicity. And to cap it all, the desk doesn't even belong to him. It belongs to his recording manager who has promised to let Untoward have it only if his current single gets into the top 10.



Here we have the Hounslow pop musicians' society for the abolition of Concord. You see them in action, actually suffering the pain from the aircraft noise as it passes overhead. Part of the undercarriage is visible in the picture. Oh, I beg your pardon, it's only David Castoroil recording a track for his new album with some jolly chums he's found. Actually, they don't look too friendly to me.

Charlie Asnovoise is about to strike again. Last year we had to put up with several months of listening to his exceptionally boring *She*. He intends to pull off a similar coup again this year. *She* has gone by the board, to be replaced by *You*. Aren't you pleased? His press handout says: "As long as we have Charles Asnovoise who needs a Channel Tunnel?" Who indeed? We don't want to make it any easier for him to get over here.

Letter from British Overseas Trade Board to Virgin records

Dear Sirs

"It has been reported to us that the Virgin Records stand at the above event was closed down on Thursday, January 23, and was then left empty and unattended until the Market was closed on Friday evening, January 24. It was further reported that a large notice was left on the empty stand saying - "Virgin Records have gone skiing. Come and join us".

"Before proceeding further in this matter we would like to have an explanation as to why your stand was left empty and unattended. Perhaps too you would explain the notice left on your unattended stand which could be considered to be damaging to the image of a serious British exporter."

Yours faithfully,
P. M. Harris (Miss)



ROADSHOWS

An electric solo from Randy, on which he played lead guitar with a drum stick, proved he was no stranger to the possibilities of effects and stage theatrics. When we'd zipped through *New Town*, *Welcome Home*, *Not Fragile* and *You Ain't Seen Nothing Yet*, the set was suddenly over. Many expressed concern over the businesslike brevity of the show, leading appropriately into the encore, *Taking Care Of Business*.

Even the second encore didn't bring the time to adequate, and though the audience had stormed the stage and most were trucking happily, there were shouts of "We wanna see you!" and "Bachman Turner Overdraft!" ringing forth. Therefore, two main complaints marred what was obviously a very professional outfit doing a very professional act: the set was too short, and BTO tend to switch on like a machine, do the job and switch off again. Where is the feeling? Lon Goddard



ROADSHOWS

BETTY WRIGHT

THE atmosphere at Dingwalls' was good; nice and hot and funky and Miss Shoora Shoora was on top form. The stage is a wee bit too small for Betty to do all her stomping around and dancing but she used what was available to good effect. (Wish she had come into the audience). Her band opened up pumping out good sounds with a three horn line-up, drums, guitars and congas.

She did *Shoora Shoora*, which was very well received by one and all and is of course a big favourite. She only did about five songs in total but was performing for over an hour, so you can imagine how long each song was. Her latest single, *Where Is The Love?*, although not as immediate as *Shoora*, came over very well live.

In all it was an act to remember. No smooth soul stuff a la Supremes but good get down and get with it music to which everyone obliged. Betty is something big at the moment in this sort of club scene but I am sure she could come over with as much strength in a larger gig.



ROADSHOWS

HORSLIPS

Imperial College, London, May 3.

Despite the absolute minimum in publicity, Horslips still managed to pack Imperial College on Saturday night and, by the end of the gig, had a thousand confirmed addicts of their music begging for more. The conception of the band as a folk-rock outfit was well and truly buried.

Most of the crowd came for a good hooley but Horslips wanted to show that there was much more substance in the band than mere lively fiddle tunes. The material from the new album, "The Unfortunate Cup Of Tea", went down very well considering that it must have been the first time that the audience had heard it. Horslips played five of the album's tracks in a row, *If That's What You Want That's What You Get*, *Flirting In The Shadows*, *Self*

Defence, *The Snake's Farewell To The Emerald Isle* and *Everything Will Be All Right*. It might have been better if they had left the rushing *Self Defence* as a track on its own. It lost impact jammed between the other four.

While those numbers were received enthusiastically, it was high powered jigs like *King Of The Fairies* that got the crowds up and jumping. The beautifully prolonged classic *Furniture* with magnificent solos on mandolin and guitar by Charles O'Connor and Johnny Fean respectively, was in a slower mould but kept the momentum going.

Anyone who ever dared to think that Horslips were a folk outfit, with strength lying in jigs and reels, should have been at this gig. Sure, they do play some straightforward jigs but numbers like *Dearg Doom*, *Blind Man*, *More Than You Can Chew* and *Furniture* give a better idea of where the band is at, and that is out and out rock, with subtle Irish traditional influences in the background. They can be better prepared with Jethro Tull and Steeleye Span. And to push the point home, heed the encore Tull's great *Locomotive Breath*.

(There is no truth in the rumour that Horslips have planned a series of concept albums to follow "The Unfortunate Cup Of Tea". Ill informed sources said that the titles of the albums were "The Unfortunate Bag Of Chips", "The Unfortunate Tin Of Beans", and "The Unfortunate Cup Of Hot Chocolate, Drinking Chocolate"). The Unfortunate Harry Doherty.



ROADSHOWS

10cc

Fairfield Hall, Croydon May 4

This was the last date on the tour - a tour which has asserted 10cc's position as one of the leading bands in the world of rock. Sunday night saw them in the usual good form even though Graham had contracted chicken pox and had had a temperature of 101, they played as freshly as they had the first night.

Lol and Eric on taking the rise out of Graham because of his ill health. "Eaugh, you touched this bass - I don't want to play it. Oh gawd, I feel ill already." And "This is an infectious little song". Their banter was well received and of course taken in good humour by Graham who performed amazingly well considering his condition.

"Sheet Music", "10cc" and "The Original Soundtrack" were the sources of their material with all the best numbers from those albums being featured - *Silly Love*,

Rubber Bullets, *Sacroiliac*, *Wall Street Shuffle*, *Baron Samedi*, *I'm Not In Love*, *Flying Junk*, *Une Nuit à Paris*, *Donna* and on and on, every number struck you as a hit and reassuringly familiar.

All the things that can be said about 10cc live have been said already, they're so good that praise is pointless the only thing to do is to accept them as one of the most entertaining bands around. They are good on disc and they are good live - they treat the audience well, and communicate freely with them.

The band thanked everybody for coming and supporting them so well. They also thanked the road crew who worked hard on the tour (you never see anything go wrong on a 10cc gig). Also "Nice one Francis for the lights". It's a great show and now that it has gone home to have a rest we will have to be satisfied with the records and the hope that the new offering in the way of album is on its way.

I personally thank 10cc for some of the most entertaining music of the year.

Les Hall

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D

LENA JOINS SONJA?



AFTER SEEING THE letter in "Disc" (dated April 12) about exciting possible combinations of rock artistes, I thought "What a crazy idea!" and worked out some for myself.

How about Lena Zavaroni with Sonja Kristina, Steve Ego (sorry, Harley) with Freddie Mercury, Eric Faulkner with Bill Nelson or Eric Clapton with Dave Hill? And why not do the same thing with bands, eg. Kenny with Supertramp, Bay City Rollers with Led Zeppelin, Hello with Yes and Pilot with Black Oak Arkansas, or even Guys and Dolls with The Edgar Broughton Band. — Chris D. Burke, Garden of Eden, Beckenham, Kent.

Sounds like some really wonderful combinations Chris. BL

SICK GOLDSBORO

I CAN'T BELIEVE it, once again that dreadful *Honey* record by Bobby Goldsboro is back in the hit parade. The British public must be off their rockers to spend money on such a silly sick song.

There's enough misery in this world without Mr Goldsboro adding to it with his morbid music. — Mary Harding, Canterbury, Kent.

You're dead right, Mary. BL

OLD MEN OF ROCK

I'D JUST LIKE to say that I'm sick and tired of people hanging on to rock stars from the past as though they are the only people who are any good. Eric Clapton, John Lennon, Bob Dylan may all have been great musicians in their day, but their day is now over. People should realise that there's a whole lot of exciting new talent worth listening to.

It's time some of these people who keep going on about the Cream or the Beatles took a listen to Status Quo or Queen or even Steve Harley. Then they'd



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BEVERLEY LEGGE'S LETTERS PAGE

ELTON KNIGHTHOOD?



WHAT IS WRONG with the people in Britain today? Every time Elton John releases a record it goes straight to number one in America, but in Britain his home country it never does very well.

What's the matter with people here that they can go on ignoring great songs like *Philadelphia Freedom* in favour of trash like the *Bye Bye Rollers* and *Kenny*.

It's time the British stopped snubbing Elton and treated him with a bit more respect. If the Beatles could get the MBE than it's about time Elton got a knighthood. — Brenda McCarthy, Barrow in Furness.

realise what music is really about. Today's music that is. — Martin Taggersall, Newcastle-under-Lyme.

PET SOUNDS GOOD

HAVING JUST READ Lon Goddard's review of Petula Clark's new single *I Am Your Song* I feel bound to complain. Call this a review?

Mr Goddard should concentrate on the record itself, its merits or faults, rather than making personal insults about the age of the artiste. Perhaps he simply couldn't legitimately fault a beautiful record but didn't want to appear "unfashionable"?

For my money I'll take Petu-

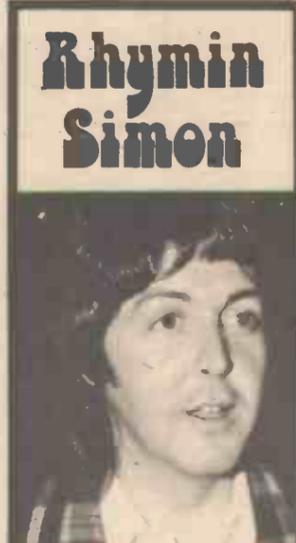


la's age, experience and voice any day, in preference to much of today's untrained, inexperienced and largely superficial music. — Mervyn Milton, Moseley, Birmingham.
Personally I prefer Gracie Fields. BL

AL GREEN'S BACK

WHAT A THRILL it was to see Al Green back in the charts again with a new song. For too long now the British record buying public has been avoiding this great singer. Let's hope this happens no more, because Al is surely one of the world's finest singers.

If you don't believe me just take a listen to *LOVE*. — Diane Gill, Bromley, London.



PAUL McCARTNEY
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My Love you make me tremble
And make my knees turn to goo
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I've watched you from a distance
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I'd listen to your music
Until I had to fall.
A bass guitar would be so happy
If it had you, to upon it play
And I'll tell you right now my lovely
You can come and play mine any day!
Terry Dauncey, Norbury, London.

FANTASTIC BOWIE

AFTER ALL THE CRITICISM there's been in the music press of late may I just take this opportunity to say through your columns what a fantastic new album David Bowie has produced.

I have always been a fan of David's and became very worried when I read the bad reviews of "Young Americans". But after a few plays of this record I soon realised how wrong I had been to trust the reviewers.

In this album David has shown himself to be the sensitive artist I always knew him to be. Every track is a miracle of sound and feeling. Especially the songs that John Lennon sings on.

Never before have I heard such beautiful music played so movingly. Well done David. I for one am proud of you. Keep up the good work. — Anne Cookson, Southend.

DON'T KNOCK JIMMY

I WISH PEOPLE would stop knocking Jimmy Osmond. He's only small boy doing the best he can. In a few years time I wonder if people will be laughing on the other side of their faces. — Sarah Cranston, Leeds.

Netherlands 12! Never mind Shadows, despite all, it is a fact that *Let Me Be The One* was the



best song out of the 19. OK, so *Ding-a-dong* was good, but only a close second. — Wendy Haig, Crumpsall.

RECORD FAULTS

Readers may remember the recent letter from Mr Paul Osborne complaining about scraping noises heard on some EMI records. This week we print a reply to that letter from EMI.

Mr Bob Mercer, director of marketing and repertoire told *Disc*: "we have very, very strict testing procedures on records before they leave EMI's factory. Any complaints received about the quality of products are looked into very closely. Mr Osborne's theory about 'stamper damage' on records has been looked into very thoroughly and proved to be quite unfounded.

However, we at EMI, are always grateful to receive criticisms or helpful advice from the public."

EURO—COMPLAINT

I THOUGHT THE Eurpovision Contest was a swindle. The Netherlands, Italy and the UK, were among the favourites to win it, and they were the ones that did do the best.

The Netherlands jury were aware that we would provide stiff opposition and gave us only three marks. Our jury gave the

Paul McCartney — airline pilot; David Bowie — male model; Noddy Holder — bricklayer; Cliff Richard — Archbishop of Canterbury

Freddie Mercury — stable lad. — Michael Gregory, Colwyn Bay.

Once again I invite readers to send in their own suggestions. BL

TOM TOPS THE LOT

IT MAKES ME laugh when I see Tom Jones back at the top again with his "Greatest Hits" album. It only goes to prove our Tom has got what it takes and you can't keep a good man down.

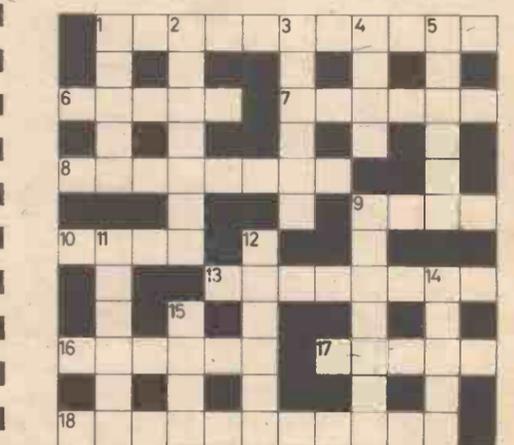
In this age of Led Zeppelins and David Bowies a good old-fashioned crooner like Tom can still do well. Thank goodness there's still some sanity in this world. — Mrs Anne Goodsell, Workington.

IMPORTANT NOTICE
During their stay in Britain the Three Degrees are hoping to find a three-bedroomed flat they can rent in London for two months. If you feel you can help why not contact their record company CBS at 01 734 8181

DISCOGRAM
Solution to last week's puzzle
LET ME TRY AGAIN

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 A name for Engelbert (11)
- 6 As faith was, or Lemon Jefferson (5)
- 7 Number of Tom Jones' greatest hits (6)
- 8 Graham's one of 10cc (8)
- 9 Hudson car? (4)
- 10 Like a Quo train (4)
- 13 They played a supporting role in the Simon and Garfunkel library (8)
- 16 Similar to those green apples (6)
- 17 How my eyes are so very fond of you (5)
- 18 American president from Chicago! (5, 6)

DOWN

- 1 Please tell him this was what I said (5)
- 2 Barry makes mum, in turn, depressed (7)
- 3 Space one from Hawkwind? (6)
- 4 Not Charlie Foxx (4)
- 5 Ivor with dandruff? (6)
- 9 The liberty of Philadelphia (7)
- 11 It goes with Jane White (6)
- 12 Plant name (6)
- 14 Bobby was endlessly audacious (5)
- 15 One to swing on? (4)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Mike Heron, 7 Girls, 8 (G) Litter, 9 Sailor, 10 Strong, 13 Dionne, 15 Re-mark, 18 Guitar, 19 Drive, 20 Barry Ryan.
DOWN: 1 Martin-O, 2 Kis-soon, 3 Holt, 4 Rotter, 5 Ages, 6 Bring, 11 Tuesday, 12 Ovation, 13 Dingo, 14 Nektar, 16 Keep, 17 Gray.

LAST WEEK'S WINNERS

Christine Edwards, N. Wales
Philip Bancroft, Derby
Leroy Andrews, London SE15
D. Luscombe, Plymouth
Lorraine Cooper, Skelton, York
Steve Gillespie, Norfolk

Editor-in-chief: RAY COLEMAN
Editor: LON GODDARD
Asst Editor: Rosemary Horide
News Editor: Rosalind Russell
Chief Sub: David Fudger
Assistant Sub: Simon Clarke



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