

DISC

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10p WEEKLY

USA 50c

Can Glitter and Cassidy change?

ROSALIND RUSSELL

GARY GLITTER, this week on the other side of the world in New Zealand, is breathing a massive sigh of relief.

His single *Doing All Right With the Boys* is riding high in the charts, wiping out all memory of his last, flopping single, *Love Like You and Me*.

Gary's effort to change his hit formula ever so slightly was rejected it seems because his fans prefer the old style Gary. Like everyone they favour the familiar.

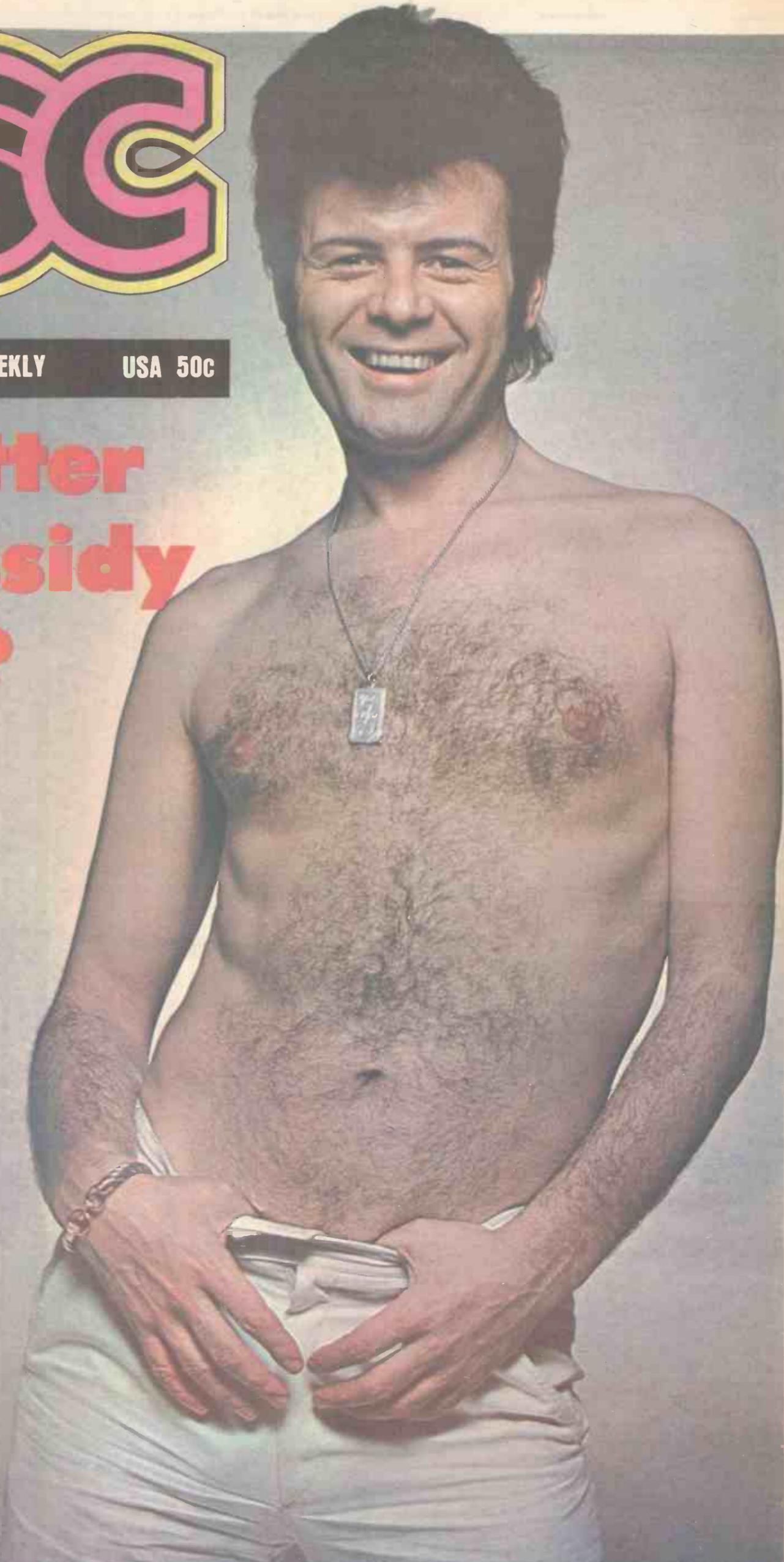
But Gary isn't the only top star currently dicing with danger by switching styles. David Cassidy is also right now attempting a metamorphosis.

His new look came as a shock to the knot of girls waiting outside the doors of David's recording company.

They expected to see the pretty all-American boy next door, star of "The Partridge Family", their hero. But he's not like that anymore.

What chance do either David or Gary really have of convincing us that they can progress -- and more important that they carry their record buying public with them?

See pages 6 and 7 for the answer.



Mud

Songwords -P2
and Poster -
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Cassidy

Full Colour
Poster -
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Stones

IN USA
Day-by-Day
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CHARTS DISC

THIS WEEK'S TOP SELLING RECORDS

TOP 30 SINGLES

- 1 (1) I'M NOT IN LOVE . . . 10CC, Mercury
- 2 (3) THE HUSTLE Van McCoy, Avco
- 3 (2) WHISPERING GRASS
Windsor Davies/Don Estelle, EMI
- 4 (8) TEARS ON MY PILLOW
Johnny Nash, CBS
- 5 (9) DOING ALL RIGHT WITH THE BOYS
Gary Glitter, Bell
- 6 (3) THREE STEPS TO HEAVEN
Showaddywaddy, Bell
- 7 (20) MISTY Ray Stevens, Janus
- 8 (6) LISTEN TO WHAT THE MAN SAID
Wings, EMI
- 9 (7) DISCO STOMP
Hamilton Bohannon, Brunswick
- 10 (17) MOONSHINE SALLY Mud, Rak
- 11 (5) THE PROUD ONE . . . Osmonds, MGM
- 12 (19) MY WHITE BICYCLE
Nazareth, Mooncrest
- 13 (10) BABY I LOVE YOU OK . . . Kenny, Rak
- 14 (11) SING, BABY, SING . . . Stylistics, Avco
- 15 (13) OH WHAT A SHAME Roy Wood, Jet
- 16 (27) HAVE YOU SEEN HER
The Chi-Lites, Brunswick
- 17 (15) MR RAFFLES (Man It Was Mean)
Steve Harley & Cockney Rebel, EMI
- 18 (25) I DON'T LOVE YOU BUT I THINK I
LIKE YOU . . . Gilbert O'Sullivan, MAM
- 19 (12) STAND BY YOUR MAN
Tammy Wynette, Epic
- 20 (14) THE WAY WE WERE
Gladys Knight and the Pips, Buddah
- 21 (29) FOE—DEE—O—DEE Rubettes, State
- 22 (18) DISCO QUEEN . . . Hot Chocolate, Rak
- 23 (16) SEND IN THE CLOWNS
Judy Collins, Elektra
- 24 (—) MAKE THE WORLD GO AWAY
Donny and Marie Osmond, MGM
- 25 (—) MAMA NEVER TOLD ME
Sisters Sledge, Atlantic
- 26 (—) SEALED WITH A KISS
Bryan Hyland, ABC
- 27 (—) EIGHTEEN WITH A BULLET
Pete Wingfield, Island
- 27 (26) BLACK PUDDING BERTHA
The Goodies, Bradleys
- 29 (28) TAKE ME IN YOUR ARMS
Doobie Brothers, Warner Bros
- 29 (30) SENDING OUT AN SOS
Retta Young, All Platinum

Two titles tied for 27th and 29th places.

TOP 30 U.S. SINGLES

- 1 (1) LOVE WILL KEEP US TOGETHER
The Captain and Tennille, A&M
- 2 (6) LISTEN TO WHAT THE MAN SAID Wings, Apple
- 3 (2) WILD FIRE Michael Murphy, Atlantic
- 4 (7) THE HUSTLE Van McCoy, Avco
- 5 (3) LOVE WON'T LET ME WAIT Major Harris, Atlantic
- 6 (9) MAGIC Pilot, EMI
- 7 (5) I'M NOT LISA Jessie Coulter, Capitol
- 8 (13) PLEASE MR PLEASE . . . Olivia Newton-John, MCA
- 9 (4) WHEN WILL I BE LOVED . . . Linda Ronstadt, Capitol
- 10 (18) ONE OF THESE NIGHTS . . . Eagles, Asylum
- 11 (12) THE WAY WE WERE . . . Gladys Knight, Buddah
- 12 (14) HOW LONG Ace, Anchor
- 13 (15) ROCKING CHAIR Gwen McCrae, Cat
- 14 (16) I'M NOT IN LOVE 10cc, Mercury
- 15 (22) JIVE TALKING Bee Gees, Polydor
- 16 (17) HEY YOU Bachman Turner Overdrive, Mercury
- 17 (19) MISTY Ray Stevens, Chess/Janus
- 18 (21) MIDNIGHT BLUE Melissa Manchester, Arista
- 19 (26) WHY CAN'T WE BE FRIENDS War, United Artists
- 20 (10) ONLY WOMAN Alice Cooper, Atlantic
- 21 (8) THANK GOD, I'M A COUNTRY BOY
John Denver, RCA
- 22 (11) TAKE ME IN YOUR ARMS
Doobie Brothers, Warner Bros
- 23 (20) SISTER GOLDEN HAIR . . . America, Warner Bros
- 24 (—) DYNAMITE Bazuka, A&M
- 25 (—) RHINESTONE COWBOY . . . Glen Campbell, Capitol
- 26 (—) ROCKFORD FILES Mike Post, MGM
- 27 (28) SPIRIT OF THE BOOGIE
Kool & The Gang, De-Lite
- 28 (24) GET DOWN, GET DOWN
Joe Simon, Spring/Polydor
- 29 (23) CUT THE CAKE Average White Band, Atlantic
- 30 (29) LAST FAREWELL Roger Whittaker, RCA

SONGWORDS

MUD



MOONSHINE SALLY

*Sweet little Moonshine Sally,
I got your picture on my wall,
You live in Tukalo Valley,
Beside the fire waterfall,
And every night I hear you call
From beneath the waterfall, uh, huh,
(In the light of the magic moon I hear you call)*

Chorus:
Hey, hey, hey I wanna take you
Don't wanna make you
Live with me in Tukalo Valley,
Hey, hey, hey hear me calling
Magic's falling all around Moonshine Sally,
Moonshine Sally, from Tukalo Valley.

*They talk of voices in the valley,
They say the evil moon is high,
They say they'll hear no more of Sally,
When the magic waterfall runs dry,
So every night I hear you call
From beneath the waterfall, uh, huh,
(In the light of the magic moon I hear you call)*

Chorus:
Repeat 1st verse:
Chorus
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SOUL TEN

- 1 (3) 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rimshot, All Platinum
- 2 (2) SUMMER OF '42
Biddu Orchestra, Epic
- 3 (1) THE HUSTLE Van McCoy, Avco
- 4 (4) DISCO STOMP
Hamilton Bohannon, Brunswick
- 5 (5) HAVE YOU SEEN HER
Chi-Lites, Brunswick
- 6 (9) MAMMA NEVER TOLD ME
Sisters Sledge, Atlantic
- 7 (—) DOLLY MY LOVE
Moments, All Platinum
- 8 (—) SNEAKIN' UP BEHIND
Breaker Bros, Arista
- 9 (6) SHINING STAR
Earth, Wind & Fire, CBS
- 10 (—) YOU'RE EVERYTHING I NEED
Major Lance, Pye

Charts supplied by Sound Unlimited, Brighton

TOP 30 ALBUMS

- 1 (1) CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY
Elton John, DJM
- 2 (5) VENUS AND MARS Wings, EMI
- 3 (4) THE ORIGINAL SOUNDTRACK
10CC, Mercury
- 4 (2) THE BEST OF THE STYLISTICS Avco
- 5 (3) ONCE UPON A STAR
Bay City Rollers, Bell
- 6 (6) BEST OF TAMMY WYNETTE . . . Epic
- 7 (19) HORIZON Carpenters, A&M
- 8 (7) AUTOBAHN Kraftwerk, Vertigo
- 9 (10) JUDITH Judy Collins, Elektra
- 10 (11) TUBULAR BELLS Mike Oldfield, Virgin
- 12 (12) 24 CARAT PURPLE
Deep Purple, Purple
- 12 (13) THE GREATEST HITS OF 10CC
10CC, UK
- 14 (9) TAKE GOOD CARE OF YOURSELF
Three Degrees, Philadelphia
- 15 (15) ROLLIN' Bay City Rollers, Bell
- 16 (30) PHYSICAL GRAFFITI
Led Zeppelin, Swan Song
- 17 (21) STAMPEDE
Doobie Bros, Warner Bros
- 18 (17) ELTON JOHN'S GREATEST HITS
DJM
- 19 (—) RETURN TO FANTASY
Uriah Heep, Bronze
- 20 (—) RISING FOR THE MOON
Fairport Convention, Island
- 21 (18) I FEEL A SONG
Gladys Knight and the Pips, Buddah
- 22 (25) I'M STILL GONNA NEED YOU
The Osmonds, MGM
- 23 (—) THE BEST OF OL' BLUE EYES
Frank Sinatra, Reprise
- 24 (—) WARRIOR ON THE EDGE OF TIME
Hawkwind, UA
- 25 (19) TWENTY GREATEST HITS
Tom Jones, Decca
- 26 (14) FOX Fox, GTO
- 27 (16) HQ Roy Harper, Harvest
- 27 (—) SNOWFLAKES ARE DANCING
Tomita, Red Seal
- 29 (24) RUBYCON Tangerine Dream, Virgin
- 30 (—) STAND BY YOUR MAN Tammy Wynette, Epic
- 30 (—) MADE IN THE SHADE
Rolling Stones, Rolling Stone

Two titles tied for 12th, 27th and 30th places.

TOP 30 U.S. ALBUMS

- 1 (1) CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY Elton John, MCA
- 2 (2) VENUS AND MARS Wings, Apple
- 3 (4) THAT'S THE WAY OF THE WORLD
Earth, Wind and Fire, Columbia
- 4 (3) STAMPEDE Doobie Brothers, Warner Bros
- 5 (5) FOUR WHEEL DRIVE
Bachman Turner Overdrive, Mercury
- 6 (6) TOMMY Soundtrack, Polydor
- 7 (8) CHICAGO VIII Chicago, Columbia
- 8 (17) ONE OF THESE NIGHTS Eagles, Elektra/Asylum
- 9 (7) WELCOME TO MY NIGHTMARE
Alice Cooper, Atlantic
- 10 (11) FANDANGO ZZ Top, London
- 11 (10) SPIRIT OF AMERICA Beach Boys, Capitol
- 12 (13) SURVIVAL O'Jays, Columbia
- 13 (15) PLAYING POSSOM Carly Simon, Elektra
- 13 (15) DISCO BABIES Van McCoy, AVCO
- 14 (18) THE HEAT IS ON Isley Bros, T-Neck
- 15 (16) MR MAGIC Grover Washington Jr., Kudu Records
- 16 (19) METAMORPHOSIS Rolling Stones, ABKCO
- 17 (23) HORIZON The Carpenters A&M
- 18 (25) MADE IN THE SHADE
Rolling Stones, Rolling Stones
- 19 (20) GORILLA James Taylor, Warner Bros
- 20 (28) CUT THE CAKE Average White Band Atlantic
- 21 (—) LOVE WILL KEEP US TOGETHER
The Captain and Tennille A&M
- 22 (26) DIAMONDS AND RUST Joan Baez A&M
- 23 (21) BLUE SKY NIGHT THUNDER
Michael Murphy, Epic
- 24 (22) JUDITH Judy Collins, Elektra
- 25 (12) STRAIGHT SHOOTER Bad Company, Swan Song
- 26 (29) ADVENTURES IN PARADISE
Minnie Riperton, Epic
- 27 (9) HEARTS America, Warner Bros
- 28 (14) TOYS IN THE ATTIC Aerosmith, Columbia
- 29 (24) HE DON'T LOVE YOU Dawn, Bell
- 30 (—) BEFORE THE NEXT TEARDROP FALLS
Freddie Fender, ABC/DOT

DISC NEWS

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ALICE IN STITCHES

ALICE COOPER has been injured in a fall from a stage in Canada.

While he was performing onstage in Toronto last week, Alice Cooper was struck by a falling stage prop and was knocked into the audience.

He went back onstage after 15

minutes, but later he was treated in hospital for six cracked ribs and had 12 stitches put in his head. Alice was detained for a couple of days but has since continued his tour.

He is due into Britain within a few weeks to finalise plans for his forthcoming UK tour.

News Extra

COUNTRY GAZETTE are back in Britain for a few dates beginning at Chelmsford Chancery Hall on July 20. Other dates are: London Dingwalls (22/23/24), Cambridge Folk Festival (26/27), Pembroke Castle (August 2) and Portsmouth Centre Hotel (3)... **Budgie** have their autumn tour dates set. They are: Manchester Free Trade Hall (Sept 10), Preston Guildhall (11), Stoke Victoria Hall (12), Cardiff, venue to be set (17), Cheltenham, venue to be decided (18), Birmingham Town Hall (19), Liverpool Stadium (20), St Albans City Hall (26) and Cromer Links Pavilion (27)... **Lyn Paul** is to headline two special concerts at Southport's New Theatre on Sunday July 7. She has just started a five week tour with **Frankie Howerd** in a revue called "Titter Time". Her current single, *It Oughta Sell A Million*, is a specially recorded version of the current Coca Cola commercial.

Nutz have a new album released on A&M this week. Their forthcoming dates are: Huddersfield Ivanhoe's (July 15), Sutton In Ashfield Golden Diamond (18), Coventry Mr Georges (20), Farnborough Recreation Hall (23), London Marquee (24), Marlow Crown Hotel (25), Dagenham Roundhouse (26), and Harlow Tithe Farm House (27)... **Manfred Mann's Earthband** has a new single

out on July 18th titled *Spirits In The Night*. Their July dates include Swansea Top Rank (9) and Southend Kursaal (19).

Alan Price is to appear in a show at Southampton Gaumont Theatre on July 20 in aid of the Entertainment Artists Benevolent Fund. His current single is titled *Papers*... **Sweet** have a new single released this week titled *Action!* The group will spend July recording material for a new album to be released in late summer...

Jerry Lewis is to appear at Usk Helmaen International in Monmouthshire for six days beginning July 14... **Leo Kottke** is to headline at the Cambridge Folk Festival on July 26/27. He will also play at the London Victoria Palace Theatre on August 3 with **Stephan Grossman**.

Fox are currently working on a new album which is due for autumn release. It will coincide with their British tour in October... **Showaddywaddy**, whose new album "Step Two" is out this week have July dates. They are: Shrewsbury Tiffanys (July 6), Gt Yarmouth Tiffanys (14), Malvern Three Counties Showground (25), Southport Pop Festival (26), Derby Baileys (29-31)... **Carl Douglas** has a new single titled *Love Peace And Happiness*, released on July 11... **Mungo Jerry** dates for July include: Boreham Wood Civic Hall (5), Wolverhampton RAF Cosford (10), Worcester City Football Club (12), Plymouth Tiffs In Town (30), Newquay Blue Lagoon (31).

STATES SUCCESS GRABS WHITES - IOM CONCERT OFF

THE AVERAGE WHITE BAND have pulled out of the projected concert on the Isle of Man.

The official reason given for the cancellation is that the group would prefer to consolidate their position in the States, where they have heavy touring commitments, than to play in Britain at the moment.

Their album, "Cut The Cake" has gone into the US charts at number 23.

A spokesman for the group told DISC that the group would, instead, undertake a full British tour early in the New Year. He added that the group were sorry to disappoint their fans for the moment.

A single is due out from AWB in the next few weeks, but no title has yet been decided on.



WHAT'S BREWING NOW CLEMPSON?

CLEM CLEMPSON and **Greg Ridley**, both ex-Humble Pie, have joined with drummer **Cozy Powell** to form a band called **Strange Brew**.

This news comes after months of speculation about Humble Pie's future and Clempson's non-involvement with **Deep Purple**.

A spokesman for the band said, "Since Humble Pie broke up, Clem and Greg have spent the last few months considering their future."

"After considerable searching they got together with Cozy Powell, really to try out a few things, and the band clicked instantly."

"The decision to proceed obviated the possibility of Clem joining **Deep Purple**, a move that he had been considering."

The band are currently rehearsing new material and hope to record an album in August. This ties in with a tour which is planned for autumn.

PROCOL FOR PALLADIUM

PROCOL HARUM will appear at the **London Palladium** on **Sunday, 10 August** in a special solo concert. During the show, they will feature material from their new album, "Procol's Ninth" which will be released on **August 1st**.

The album was recorded at the **Who's** London studios and was produced by **Leiber/Stoller**.

Tickets for the concert go on sale on July 7 and prices are between 75p and £1.75.

It is expected that Procol will do more dates in Europe during the late summer. This may include more British appearances, but as yet none have been set.

WAILERS TOUR

BOB MARLEY and the **Wailers** arrive in Britain on **July 16** to play four dates.

They will appear on two days at the **London Lyceum** July 17 and 18. The other concerts are at **Birmingham Odeon** (July 19) and **Manchester Hard Rock** (20). All the shows begin at 7.30 pm.

Tickets for the London shows are available from the Lyceum box office of London Theatre Bookings; at Birmingham from the Odeon box office only; at Manchester, from the box office, or **Hime & Addison**, St James Square, Manchester and **One Stop Records**, Picadilly, Manchester. All available from July 5.

The Wailers' line up for the British dates will be: **Bob Marley** (guitar, vocals), **Aston Bar-**



rett (bass), **Carlton Barrett** (drums), **Alvin Patterson** (congas), **Al Anderson** (lead guitar), **Tyrone Downey** (keyboards) and **I Three** (female backing vocals).

ROLLERS MAKE BEST GUESTS?

GLADYS KNIGHT is to appear on US TV with the **Bay City Rollers** later this year when the band tour the States. The band will be guests on her new TV series. Meanwhile Gladys has a new single out titled *Best Thing That Ever Happened To Me*. The song is taken from Gladys' "Imagination" album.



DOES MAMA KNOW?

SISTERS SLEDGE arrived in Britain last week to appear on TV and to make some personal appearances. Their current single *Mama Never Told Me*, is in the top 30 this week. It is hoped that Sister Sledge will come back to Britain in late August for some shows.

radio and t.v. with Beverley Legge

Geordie, **Rubettes**, **New World**, **Lynsey De Paul** and **Glyn Dale** are this week's guests on "Rock On With 45" (ITV most regions Thursday). On Saturday "Old Grey Whistle Test" (BBC 2, 11.15 pm) there's a chance to see film of the recent Atlantic soul package tour. Guests include **Sisters Sledge**, **Ben E. King** and **Detroit Spinners**. And of course on Tuesday tune into "Shang-A-Lang" (ITV) and catch the **Rollers** with guests **Russell Harty** and **Lynsey De Paul**.

Meanwhile over on Radio 1 the list of stars appearing in the next seven days reads as follows. **Caravan**, **Jess Roden** (John Peel, Thursday), **Maddy Prior**, ("My Top 12," Saturday), **Pete Drummond** and **Nutz** ("In Concert," Saturday), **Leiber and Stoller** ("Insight," Sunday), and **Isotope** and **Bob Sergeant** ("Top Gear," Monday).

Finally those of you interested in forming a pop group should make a special date with "Getting It Together" (Radio 3, Thursday, 6.30 pm), the series that tells you how to run a rock band. This week's episode entitled "Sign Here Please" looks at how bands get signed up by agents. **Freddie Mercury** of **Queen** will be on hand to give some useful tips.



ROADSHOWS

HUDDERSFIELD FESTIVAL

Huddersfield Town Pop '75 Festival, Saturday June 29.

The massive crowds and attendant profit evident at Elton John's Wembley concert and at the Watford Football Club gig last year have no doubt seduced a few football club directors into dabbling in similar presentations. It was to assist their club funds.

This would seem to be the reason that Huddersfield Town Football Club held the "Town Pop '75" one-day festival featuring Mud, Sweet Sensation, Stackridge, Mac and Katie Kissoon, Geordie and the Stuart Atkins Orchestra.

The choice of a line-up that didn't really contain at least one big crowd pulling name turned what could have been a very successful innovation for the North of England into a financial disaster, leaving the Huddersfield Town directors and local catering contractors with a loss of something around £10,000.

The weather for the event was fine, if not as warm as of late, and considerable sums of money had been spent in the preparation of the 40,000 capacity. At the height of the concert however, estimated Maurice Bland, one of the club's directors, the crowd never exceeded a pitiful two thousand. The weak bill, essentially suited to the smaller audiences of clubs and theatre, obviously couldn't attract the numbers required to fill the ground.

The sound throughout the event was excellent with the exception of Emperor Rosko who disco'd between acts; he chose to use his own sound equipment and was sadly lacking in power and was distorted.

All the bands worked hard to put on a good show. The first act, the Stuart Atkins Orchestra, was a very bizarre choice for an open air venue. The 17-piece orchestra played "big band" treatments of recent pop material to a lethargic audience. The Mud and Sweet Sensation fans found this fresh air excerpt from "Come Dancing" inappropriate and a more than a little uncomfortable.

Geordie, the second band out, were one of the two acts on the bill who were just right for festival-type gatherings. However, their punchy act would have been better slotted later in the day. Faced with an audience entrenched in indifference following the previous act, Geordie played a determined set — mainly of basic riff-rock, interspersed with characteristic coarse humour from vocalist Brian Johnson which was delivered with an exaggerated Newcastle accent.

When Geordie finished their set, the applause was brief. A gent appeared on stage, urging the audience to call back the group for an encore, a task which initially seemed embarrassingly fruitless. Not I think through any fault of the band.

Concerts are rare occurrences for this kind of largely local audience and so have if they don't have the repertoire of rock concert mannerisms. Even so, it must

have been a disappointment for the band. It did mean though that everybody else was spared some of the usual rock concert excesses.

After Geordie's three-number encore and another thirty minutes of Rosko, Mac and Katie Kissoon, the third act on the bill, took over. They achieved a comfortable rapport with the audience, performing with the cheerful confidence of seasoned artists.

The Kissoons scored particularly well with their hits *Sugar Candy Kisses* and *Don't Do It Baby*.

Their set improved audience response which continued at the higher level for the rest of the concert. Stackridge, who followed Mac and Katie, are, along with Geordie, a band that were quite at home with the nature of the gathering. Playing their distinctly crazy brand of gentle rock, they won over an audience of predominately pop fans. With songs like *The Galloping Gaucho* and *Who's That Up There With Bill Sykes*, they had a sizeable mob of their devotees in silly clothes and hats bouncing up and down and idiot dancing at the front of the stage.

The group's material accommodates both meaty r'n'r and dreamy songs in the style of Caravan — tasteful, unobtrusive and tight. On a bill with more rock acts they would have been an essential part of the mix, building up to the top of the bill. As it was they were an isolated, skilled, and subtle highpoint of the afternoon.

Sweet Sensation were on-stage next, and performed a very energetic and ambitious high powered black imitation US funk. Drawing on the Jackson Five, the Ohio Players and the Temptations for inspiration, they boogied and strutted in formation throwing in the occasional acrobatic headoverheels. The best was Marcel King doing his Michael Jackson sing-and-dance-alike.

They opened their set very strongly with *Walking In Music* and *Purely By Coincidence*, and an entertaining "meet the band" number which highlighted their stunning bass player.

The group's singing wasn't always harmonious — often more easily recognisable as shouting — but the lads' popularity in nearby Manchester must have wafted over, for they were the first act to get all the audience on to their feet. They even raised screams from the front of the stage.

The hour break between the end of Sweet Sensation's set and the beginning of Mud's was a tricky slot for Rosko to handle, but he coped admirably. As the chill of the approaching night crept over the ground, Rosko kept the fans occupied with his live-wire show and competitions.

It was a slightly depleted audience however that stood huddled round the front of the stage awaiting the introduction of Mud which was delivered by a recorded message from the group's alter

ego Jeremy. This was followed by *Land Of Hope And Glory* and spotlights sweeping the semi-dark stage. The famous Mud stage show was revealed for the last time and it worked like a clock. Following *Dyna Might* which was preceded and closed by the traditional ear shattering explosions the band crammed a staggering 18 numbers into their 60-minute set.

Mud's manager was later to explain that the group will not be using the act that they have developed over the last two years again and for anyone that has seen them it's hard to imagine how they can easily improve on it. It is a well-paced embodiment of all that is Mud — glittering stage set, glittering stage outfits and their polished parodies of Elvis and '50s rock styles carefully laced with their single hits.

It was fully dark shortly after their set started and the use of stage lighting gave Mud a great advantage of all the preceding acts in that the audience in the area immediately in front of the stage was illuminated by red floodlights creating an intimate pool including the group.

The band's emulation of other artists' styles is quite immaculate, they only fell down on the old Small Faces' hit *Sha La La La Lee*. The group's piece de resistance for me is *The Secrets That You Keep* combining a humorously bearable parody of Elvis with a catchy unpretentious melody. Rob Davis' efforts on *Born To Be Wild* however are just short of tragic and his nickname amongst the band of "Segovia" must certainly embarrass him.

Still, all told the band were worthy of top billing and at the end of their final encore

after *The Cat Crept In* smoke bombs were detonated thunderously, high on two of the ground's floodlight towers and Mud were gone.

As the hard bitten security guards stood vigil by the stage entrance, the fresh fruit vendor was assessing the value of a truckload of unsold apples, oranges and peaches, and the St John Ambulance staff were attending the last of 15 fainting cases, I slunk off, discreetly avoiding a very sullen bunch of Huddersfield Town Football Club directors. Hopefully the costly mistakes of this festival can be absorbed to the advantage of all those involved in what is still an embryonic area of rock and roll entertainment.

David Fudger

BILLY COBHAM

London Hammersmith Odeon June 23.

The big hoarding outside the Odeon proclaimed, "The Drummer's Drummer — Billy Cobham". How right they were. Here we had not only the drummer's drummer, but music for the musician's musician. If you think that preceding statement was complicated enough you should have heard the gig. I think you have to be the proud possessor of a random selection brain to totally accept the music that Cobham was playing. Acceptance isn't really enough, although it will do, did all those "soul brothers" whooping and clapping at every drum break and skim of the skins, really enjoy the show? I know that when I talked to some other people who had been to the gig they were as confused about it as I was.

It is very true that the guy is technically brilliant — but

even here I sometimes wonder if my mind is being duped into thinking that somebody who has a large drum kit and can hit every drum in one roll, is technically good, or just athletically adept. Surely the brief of a drummer is to supply a steady, good foundation that the rest of the band can work round and amplify. Should a musician who has an instrument that is almost lacking in different notes be the focus of a group and have them playing and titillating his banging of skins? I per-

sonally don't think so, but for me this was what Cobham did on that night.

Even though the uninitiated weren't all that enamoured by the performance, all the fans looked as though they loved it. That is probably what is important, he undoubtedly has enough fans here and in the States to keep going for quite a while. If he hopes to swell their ranks I feel he has got to back off a few stages and get into a style that is less taxing on the brain and more pleasing on the ear. Les Hall.

LITTLE RICHARD

Lewisham Odeon

What a tragedy to see such a legendary rock 'n' roller reduced to a nervy, apologetic wreck in the space of 40 minutes. What went wrong? Well frankly so many things it's hard to know where to begin. First of all Little Richard was late. Very late. His band only appeared after the audience had indulged in several minutes of slow-handclapping: When Richard himself turned up they momentarily forgot about their boredom and gave him a superstar's welcome.

But the concert-goers good spirits swiftly dispersed when the artist seated himself at the piano and started to sing. It was immediately obvious that something was very wrong with the sound balance, with Richard's keyboard playing and vocals being virtually drowned by his backing band.

At the end of the number the audience registered their disapproval, in no uncertain terms. Half of them booed, while the other half yelled out comments like "too much drums," and "more piano."

Ever anxious to please, the ageing rock hero ordered his sound engineers to adjust the balance in accordance with the audience's instructions. When Richard eventually lurched into his second number it appeared that the sound engineer had done exactly the reverse. Now instead of the previous muffled vocals there were no vocals at all. We were treated to two minutes of Little Richard silently mouthing some unidentified rock opus.

So it went on. One mistake after another, with the star becoming more and more hysterical. At one point he informed us that he'd been singing for 26 years and there was nothing wrong with his voice, it was all the fault of the microphones. Whatever the cause of the trouble, it was never put right. Richard pounded through a few more classics, like *Tutti Frutti* and *Long Tall Sally* and then left the stage in despair, leaving an auditorium of thoroughly disillusioned Teds and assorted rock 'n' roll freaks.

BEVERLEY LEGGE



WHAT DID GOD TELL NAPOLEON?

ASK RUFUS

BEVERLEY LEGGE GETS SOME
FUNNY ANSWERS WHEN HE ASKS
RUFUS HOW THEY WILL FOLLOW
PLAYING WITH ELTON AND
THE STONES

IT'S FOUR DAYS after that monstrous Wembley gig. We're in Rufus's London hotel, attempting to get some words of sanity out of them, but the band seem unduly restless. With too many press interviews to do and too many to play they're beginning to feel the strain.

Rather than answer questions the band prefer to exchange outrageously bad jokes with each other. One particular favourite of theirs is a maddening perpetual motion joke which goes something like this:

1ST MAN: Pete and Repeat were sitting on a wall. Pete fell off. Who was left?

2ND MAN: Repeat.

1ST MAN: Pete and repeat were sitting on a wall. Pete fell off. Who was left?

2ND MAN: I said Repeat.

1ST MAN: Pete and Repeat were sitting on a wall . . . and so it goes on and on ad infinitum.

And if that one didn't impress you how about the following gem:

1ST MAN: did you know the world's most intelligent person also happens to be deaf?

2ND MAN: Is that so?

1ST MAN: I'm terribly sorry you'll have to speak up.

After several more such classics the group finally agree to suspend the hilarity in favour of some straight talking. Naturally the first subject to crop up is Saturday's one-day super gig at that well-known north London stadium. Lead lady Chaka Khan is the first to speak:

"Quite truthfully, I do not remember the concert at all. We went on at midday having literally just stepped off the plane. We were so badly jet lagged we didn't really know what was happening. All I can recall is seeing an awful lot of people and catching sight of the sequins on Elton's grand piano. Otherwise don't ask me what happened."

Indeed Chaka was so exhausted by the whole proceedings she was forced to abandon plans for an appearance later in the day.

"I was to have sung a song with Elton at the end of the gig. We were supposed to have done *Rocket Man* or *Pinball Wizard* together, but I was so tired, I just went straight back to my hotel to sleep. The state I was in I couldn't even have sung with Santa Claus."

Chaka and colleagues may not have sung with Elton or Santa, but in their time they've worked with some pretty important musicians. These include Stevie Wonder and the Rolling Stones.

"We've just done four gigs with the Stones," explains keyboard man Kevin Murphy. "That was a great experience for us. The Stones' audience is just perfect for us. We were first introduced to the Stones by Billy Preston. Billy, of course, is playing with the Stones throughout their tour. He also happens to have the same manager as us."

One of the most controversial features of the current Stones' tour is the band's use of a giant inflatable phallus as a stage gimmick. Having observed this curious phenomenon at least four times Chaka is in a good position

to judge just how outrageous it is. "I'd say any old lady seeing it would surely die. It's an amazing sight. Especially when it spurts out confetti at the end."

Rufus emerged on the American rock scene back in the summer of '73. Their early work was critically acclaimed, but the public remained indifferent. Their first big break was to come a year later when Stevie Wonder, a self-confessed Rufus addict, penned *Tell Me Something Good*, specially for them. The song, which had an unmistakeable Wonder atmosphere about it, climbed straight to the top of the US chart. At the same time an album entitled "Rags To Rufus" achieved a similar feat. When both their follow-up single and long player followed suit, it was obvious the outfit had finally arrived.

Bassist Bobby Watson sums up the group's current position: "right now Rufus is a pretty big name in the states. Over there we can play to 12,000 people and no-one will think anything of it. But here in London it's entirely different situation. It's like we're starting right back at the bottom again and it's a good thing, because it's a challenge. If we can break through here then that's a real test of how good we are."

So despite the lowish record sales and poor chart placings that attend their British releases the band intend to carry on the fight for our rock market. "We'll be coming back here either later this year or early next. We're very impressed with the way British audiences react and we're determined to become as big in Britain as we are in the States." By the time they return Rufus should have tucked another album under their collective belt.

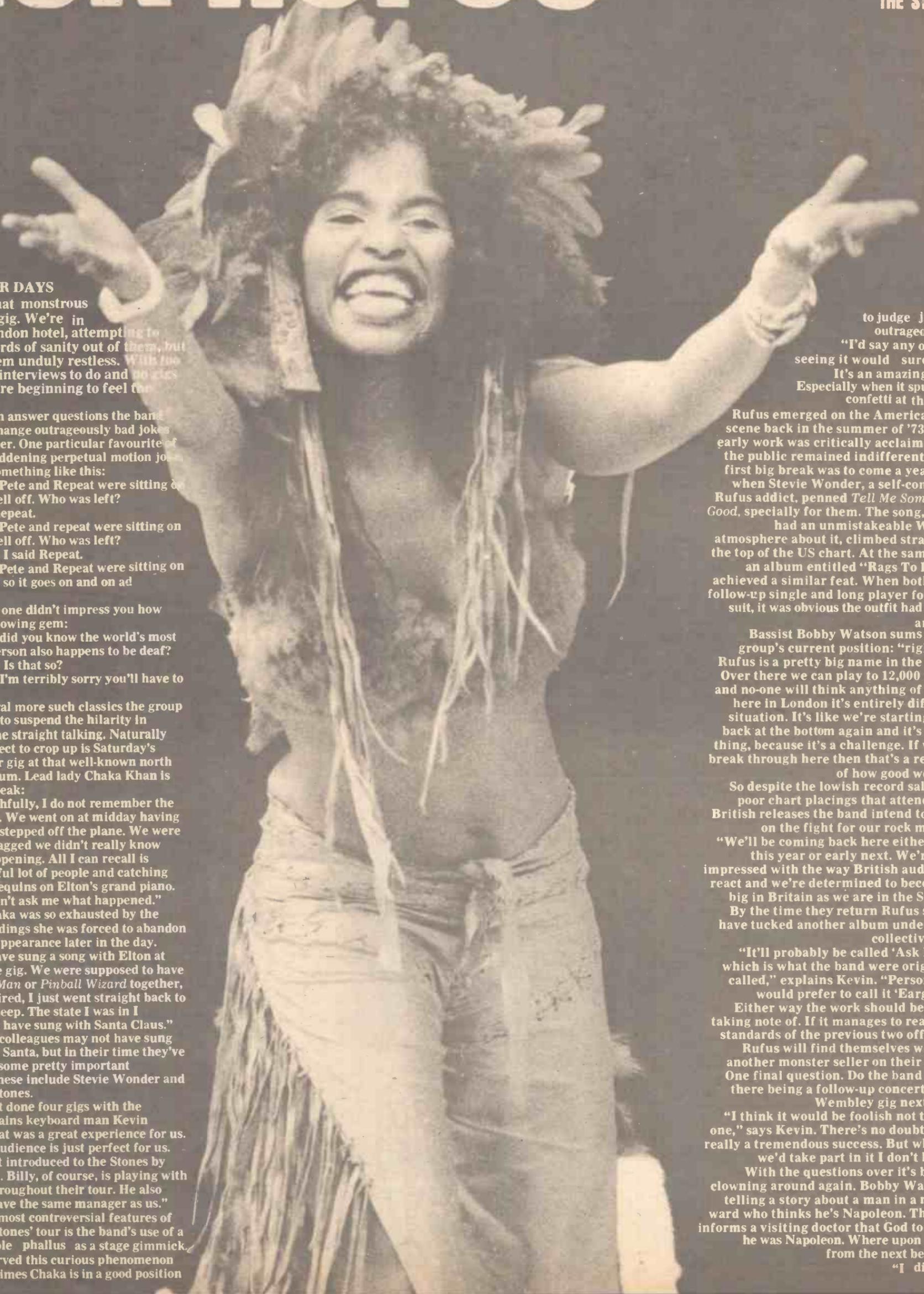
"It'll probably be called 'Ask Rufus' which is what the band were originally called," explains Kevin. "Personally I would prefer to call it 'Eargasm.'"

Either way the work should be worth taking note of. If it manages to reach the standards of the previous two offerings Rufus will find themselves with yet another monster seller on their hands. One final question. Do the band foresee there being a follow-up concert to the Wembley gig next year?

"I think it would be foolish not to have one," says Kevin. There's no doubt it was really a tremendous success. But whether we'd take part in it I don't know."

With the questions over it's back to clowning around again. Bobby Watson is telling a story about a man in a mental ward who thinks he's Napoleon. The man informs a visiting doctor that God told him he was Napoleon. Where upon a voice from the next bed says:

"I did not."





SALLY'S SCENE

By Sally James of TV's 'Saturday Scene'

HELLO again! You know, I think I shall have to invoice Mr Stardust's record company for a new clipboard. The reason being that Alvin (quite justifiably dubbed "Evil" when mentioned in the Ferret column!) possesses a wicked sense of humour, and every time he sees me, he spends the whole time sending me up! For instance, last week during Saturday Scene if I forgot anything or stumbled over a word when we came off the air he'd be mumbling "Don't you ever get anything right? — You really are quite hopeless, etc . . ." This tongue-in-cheek treatment moved me several times to bringing my clipboard firmly down on his head. As he enjoys a light-hearted argument, by the time we'd done the show and were in the lift our conversation was running something along the lines of "Well I hope you're not coming back on the show again" . . . "No fear, not after today, with you being so awful" . . . "Thank goodness for that, and how you could release that latest record of yours I'll never know."

Anyone standing near us must have thought we were firm enemies instead of good mates. And all this in a week when Ilie Nastase was knocked out of Wimbledon. Wasn't that just too depressing for words?

But back to Alvin who has now amicably split with Peter Shelley, the writer and producer of his hits, and is currently working with Roger Greenaway. Actually it was Peter who suggested that it might be a good idea for Alvin to make a change. The result is *Sweet Cheatin' Rita*, which will no doubt be another hit for the new very sunbronzed Mr Stardust; he tells me he got this tan on the Costa Solihull!!

Alvin is intending to spend some time in the near future concentrating on recording some of the material he's written himself. Not necessarily to release but just because he'd like to record them — "I'll give them to me Mum," he says.

He's also looking for other artists to produce. So if you fancy working with a gentleman who will render you senseless with laughter and send you up unmercifully then you know who to apply to; and while you're at it get a new clipboard out of him for me, will you?

Well, full marks to all you David Cassidy fans; you certainly knew where he was scheduled to be during every minute of his week in England, even to the point of being outside a rather well known club in Jermyn St. London, when his record company threw a private reception for him.

I don't know whether any of you managed to catch a glimpse of him in the flesh but he certainly appeared on television a few times during his visit. I think he managed to convey the message that he'd like people to start getting into his music and to take him more seriously. We discussed this at length and mulled over the problems of trying to get the public to re-evaluate you. David reckons it'll take at least another two albums from him before he is accepted seriously; and then folks, he says he might consider doing some more concerts.

David, of course, took quite a long time off away from everything to re-evaluate himself. In fact he did absolutely nothing for nine months after his world tour last year, being in a state of utter exhaustion both from the physical and mental strain of non-stop work and from the personal viewpoint of wanting to represent what he was about instead of what people had come to expect of him.

I suggested to David that maybe some of the publicity he had received about "The new Cassidy" was really inaccurate; after all he's still the same person. He agreed but said it was only now that he could actually be himself.

David's new album "The Higher They Climb, The Harder They Fall" will be out in a couple of weeks. David produced the album with Bruce (Beach Boys) Johnston, an alliance formed after a casual phone call from Bruce to David, expressing his desire to work with him. When we met on Tuesday we discussed this whole business of performing and producing, and in particular the co-producing aspect of it, which I should think could be a potentially explosive situation! David explained that Bruce really became his ear, as he was in the position of being able to stand away from it, and listen dispassionately whereas David was too close to it to feel objective about it.

Let's go back to this secret (some secret!) reception for a minute. The reason it was given was to enable David to meet all the people he'd met over here last year and also anyone he might be working with during his stay this time (me, for example!).

David said: "I'd prefer to be able to talk to people on a one to one basis rather than be put in a large room and have everyone shouting questions at me."

Incidentally, the cover of David's new album includes a rather spectacular picture of David which is super-imposed onto a shot of hundreds of fans who were gathered outside London Weekend the last time he was over here. The picture was taken when David went out on to the balcony to wave to the crowd. I'm sorry he didn't have time to come out and wave at you this time but he had to rush away.

Continued from page one:

WILL THEIR

Gary Glitter tried for a new image and failed. Why?

GARY Glitter, the man who brought pop to five year olds, is having a predictable success with his single *Doing All Right With The Boys*. Or is it so predictable?

In the last few months Gary has tried a couple of times to pull away from the kind of song that he knows for sure will give him a hit. The experiment has not had any noticeable success.

Fans are fickle in a curiously singleminded way. They will hold the performer to the one brand of music for a long time. Then when they have had enough, they will complain that all his singles sound the same (witness one Marc Bolan) and casually drop him like an old newspaper.

You will appreciate, therefore, the difficulties involved in leading the fans by the nose, or trying to change their tastes.

Gary Glitter tried changing tastes only a few weeks ago with *Love Like You And Me*. It sank without trace. Before you could say "comeback", Bell released *Doing All Right With Boys*, back in the accepted GG rock and roll style. There is scarcely a ripple to show where the first single disappeared.

The result? Here we are in Britain, watching another "Top of the Pops" and GG going through his paces with the Glitterband fawning at his side.

In fact Gary is thousands of miles away, right round the other side of the world, asleep. He is in Wellington, New Zealand, and some hours later is on the telephone.

"Hello, sorry about the voice, I've just got up." Apart from his slight hoarseness the line is as clear as a bell.

"Yes, I am missing home a bit because of the single doing so well."

It must be a relief, I said that *Doing All Right* has done all right after the failure of the last single to pull through?

"It was planned that we should drop a little bit," said Gary.

Isn't it a bit odd that you should actually plan to bring out a single that you know won't make the charts?

"Well you can't come out with number one hits all the time."

"I'm not saying that *Doing All Right* will be number one — I hope it will. It's just the way records go."

"I *Love You Love Me* was a big hit then we had *Remember Me This Way* which wasn't a big record as such. You just couldn't follow *I Love You Love Me*."

"Then we came back again with *Always Yours* — back to rock and roll. The same has



happened here and we're back with *Doing All Right*."

Had it occurred to Gary that the lyrics of his new single could be open to misconstruction?

"I don't think they are at all ambiguous. If you keep coming up with the same kind of song, people will get bored. You have to have changes."

What about the next single? Will Gary attempt another change, deliberately playing things down. Or will he be forced by public opinion to bring out the same kind of single over and over again, until his fans decide they have had a surfeit of his music?

There is a strong chance that his next release will mark a change. At the moment, he is half way through recording an album for the American market. It is being done in the States and with American musicians.

"It's a kind of concept album," said Gary. "I haven't written any of the songs on it. When we

started to break in Britain, it was through the discos and we were locked in with that sound. We are trying the same thing with the American disco sound."

"I don't know how my British fans will like it. There is a chance that my next single will be taken from the album if it does well on its release in the States. Nobody's ever heard me with an orchestra before. But it's very funky — I don't sound like Andy Williams."

Gary will not be home in Britain for about six weeks, so he will be unable to promote his new single personally. But when he does come home, he will be planning his future appearances in Britain. If the Christmas show does not happen — there are a few problems about it at the moment — he will definitely plan a nationwide tour.

"I've been neglecting my British fans recently," said Gary, "so I would like to get out and tour again."



Gary: "You have to have changes. If you keep coming up with the same kind of song, people will get bored."

FANS LET THEM?

David Cassidy is trying for a new image. Will it work?

DAVID CASSIDY is 25 years old, and today he looks it.

He still has clear green eyes, and a tanned skin, but his hair is going grey, and there's something in his face that shows bitter experience.

The hair, he says, is hereditary, I wouldn't be surprised if it hadn't turned completely white after the experience of being processed through the teenage idol machine.

The Cassidy bandwagon was fun for everyone involved in it — except the artist. Caught up in the middle, his life took on more and more aspects of a nightmare.

Cassidy began as an actor, and then pulled in a vast emotional juvenile audience on "The Partridge Family" on TV. Through that he became a giant recording star, and suddenly things weren't so much fun any more.

He found himself in a watertight cocoon, surrounded by an army of protectors, all of whom had more than Cassidy's financial interests at heart.

Now he's presenting us with the new David Cassidy, the real Cassidy. He's switched record labels, and is bringing out an album, co-produced with Beach Boy Bruce Johnston, "The Higher They Climb, the Harder They Fall". Why the change?

"My other record company hated me," he says. "The reason I signed to RCA was that they realised I was trying to create something new. They understood that I was not just a commodity, something that could be merchandised.

"They realised I had something else to offer and weren't signing me up for my past trip."

The question is: why didn't he make the break before? I mean, no one has to go on earning millions of dollars as a rock and roll star.

"There was no way I could get out of doing it," he says. "I suppose I could have done, but it would have ruined my career as such. Probably I would have lost everything I had gained and a lot more.

"It would have made me a hell of a lot more bitter. They would have sued my ass off, and stopped me from ever working again — which they can do you know."

So when did it start, this urge for a new look Cassidy?

"About two and a half years ago, I suddenly realised that people were actually believing that I was this person that they were producing comic books about, the person who appeared on bubblegum cards and lunch boxes," he says.

The image on those lunch boxes was that of a good, clean-

living boy-next-door. Cassidy is setting about destroying that image.

First there was that near naked picture in the centrefold of Rolling Stone. Then David left Bell records and said he was retiring, at least temporarily.

"I was worth a lot to them and they would have gone to any lengths to make me pay. I was getting rich but creatively I wasn't doing what I wanted to do. I lost a couple of years and a lot of enthusiasm. It was very frustrating."

So the change was necessary? "I kept recording a lot of songs for the TV show and they kept putting them out. People would say, 'Oh there's David Cassidy again.'"

"I don't mind people not liking me. I like the fact that they really love me or hate me. Indifference is much worse.

"I love when people come up to me and say 'you suck'. It hasn't happened recently but I can remember occasions over the past five years... I remember someone coming up and saying to me 'You stink!' I said yeah, that's right. But I was glad that I got to him."

"Now, I'm not trying to get away from any image. I'm just saying love me or hate me for who I am."

Well, who is he anyway? And will he return to acting?

"I've turned down a lot of scripts that have been really mediocre. I don't really need to compromise with my career anymore."

"Typecast? Sure I'm typecast. I get offered the same kind of things all the time — young boy with dog, or hard porno stuff. I'd rather not act at all if I can't do the right thing."

David Cassidy undoubtedly believes that now he will break through and show us all, but I can't help thinking it must be an awful feeling to know that you're a commodity. It's kind of inhuman.

"I have lived with the fact," he says. "I was making a lot of people rich while they were using me and misrepresenting me for something I wasn't."

But he must have come out of it with a few dollars for himself, surely? I mean, it's hard to feel sorry for someone who doesn't have to worry about next week's rent.

"Yeah, it got me rich, but I'd just as soon be poor and do what I want."

"When you're 18 or 19 and you're an actor, you think you



need the money to pay the bills. But after you've been wealthy, you've been successful, you feel that you could give it up to do what you want to do.

"I'm not caught up with money. But it's nice to know it's there. I can go anywhere I want and buy anything I want."

And who is there to share all this cumbersome wealth? Does David live alone?

"I live essentially alone, but I have a couple of housekeepers who are my friends from school days. They are a couple of ladies who are real nice and are my oldest friends. One girl was my girl-friend when I was 13 years old."

"They are people I can trust, who are my friends, that I love."

He was so emphatic, so certain, on the subject, it was obvious that friendship couldn't have come easy in the past couple of years. Had he been swamped by sycophants?

"I've made a lot of mistakes," he says, "but not in terms of misjudging anybody. That's the only thing I can say I'm an excellent judge of — character."

A glimpse of the new David Cassidy is available through his new album titled "The Higher They Climb, The Harder They Fall."

You can draw a really obvious analogy with David's past few years, especially if you tie it up a couple of the tracks — *When I'm A Rock And Roll Star*, or *Masacre At Park Bench*.

Didn't David think this indicates some kind of neurosis about taking a fall in the rock industry?

"Essentially it's over with. In actuality it never happened, but emotionally it happened. Do you follow me?"

No. "Well I took a lot of dramatic licence on the album. It isn't chronologically what happened in my life. I went through an emotional breakdown, a nervous breakdown, a couple of years ago."

"I was involved with this woman, but because of my career, the rock and roll experience, I was unable to maintain a relationship with her. It got me so crazy I got out of touch with myself. I had no time to devote to myself because of that rock and roll trip."

"It's the personification of the American Dream. I lived it and there are a few others who have lived it."

What about the other victims of the machine, the innocent bystanders? What happened to the lady David left behind?

"Oh she got married. She has a daughter now."

Did he regret the incident? Does he wish he could have slung his hook as far as rock was concerned, then and there?

"Emotionally, I didn't grow at all. Inasmuch as my relationships with women, so I regressed a bit."

Why couldn't he have found the courage then to call halt?

"Fourteen or fifteen months ago I said I need to stop, and I did. This is my first album in two years. I have now got in touch with myself and am now relating to the way I want to live."

Does this way include Yoko Ono? It had not escaped our notice that the gossips were linking his name with hers — even if Mrs Lennon had gone home to the old man.

"Ah, Yoko. She's a lovely lady and she's John's wife. John is a friend, an acquaintance, the inspiration to me throughout my earlier years. He and Paul and the Beach boys were the soundtrack to my youth."

"I have a mutual friend with

Yoko and I turned up at an art gallery with them. I tried on one of Yoko's exhibits — a pair of pants she'd done. And then the next day I heard the story — Cassidy and Yoko. Anyway, John and Yoko are living together again."

On the subject of the Beach Boys (and I think his last reference to them looks a bit ham in print, but never mind), how strongly did Cassidy think the BB sound came over on his own album?

"There are a couple of moments of course. And there is a Beach Boys' song (Darlin') "But I grew up in Southern California. In school, it was *Fun Fun Fun*."

Also credited on the album, is Harry Nilsson, with whom Cas-

sidy wrote one of the numbers. Did David have the same difficulty breaking down the barriers of preconceived ideas with the artists? (After all, it's not likely you'd find the Bay City Rollers jamming with Pink Floyd).

"No I didn't have to break down barriers. If I had been doing what I wanted to do, people wouldn't think the friendships were so strange."

Now that he has accomplished an album of his own choice, will he perform the material onstage.

"I gave up touring. I won't tour again until the experience changes. Until people come to listen to me as well as look. Before, it was all screams and let's get at him. When I come to tour it will all have to be in a different context."



David: "I don't really need to compromise anymore."

INTERVIEWS
BY
ROSALIND
RUSSELL

DISC THE SINGLE-MINDED MUSIC PAPER

BAY CITY ROLLERS

PLEA FOR LOVE

Give A Little Love (BELL 1425).

Actually this is a slight improvement on the last single. It's slower, moodier and possesses a more immediate hook-line than its predecessor. Front man McKeown opens up like a recalcitrant adolescent yak at first, then increases the momentum of the delivery as he tumbles into the chorus.

By the time he reaches the finale he's got a nice twangy guitar passage to accompany him. The result is a fairly harmless, but clichéd teen ballad.

Over on the B-side, listen out for *She'll Be Crying Over You* — a brand new Faulkner Wood composition. Arguably not the world's most stunning piece of musical craftsmanship.

Either way, whether you love this selection or loathe it, it's going to be a massive hit.



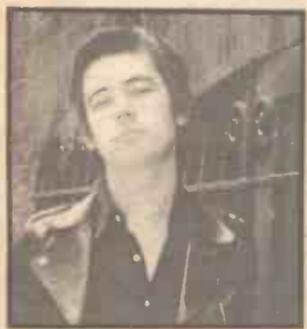
MIKE BATT WITH THE NEW EDITION

Summertime City (EPIC S EPC 3460).

The Godfather of Womblemania lurches back into the limelight with a swashbuckling slice of teeny funk. To whip up the excitement he throws in an earthy clavinet riff and then washes it down with some pseudo symphonic orchestral figures.

And if that's not enough for you he sprinkles in some juvenile-sounding vocals, which would do credit to Donald Osmond Esq. All in all this is a totally accomplished production, which grows on you like some extra-terrestrial fungus. Chicory Tip watch out.

CHRIS SPEDDING



Motor Bikin' (RAK 210).

A dramatic shift of image if ever I saw one. Legendary session man and former Sharks guitarist Chris Spedding turns his back on his esoteric past and delivers a unashamed slice of Glitteresque teenybop rock.

The result is not unattractive. It rips off to a punchy start with a roar of motorbikes and a blast of lead guitar and then settles down to become a lively paced rocker.

It's a trifle unmelodic and a shade too repetitious. Not quite as commercial a sound as you might expect from Mickie Most's RAK label. Yet it will surely grow on us. Spedding fans need not worry about their hero losing his old style — listen to the vibrantly effective guitar work in the middle.

SUNNY

Lonely Neglected And Unprotected (CBS 3338).

Her last successful offering *Doctor's Orders* was a superb piece of soulful pop. Now Sunny comes up with a tune that's not quite as catchy, but still contains that persuasive up-tempo lilt.

The accent's on the on-beat and there's enough drive here to make some of the early Motown producers envious. Though, of course, unlike the early Tamla output, this number is blessed with a crisp and wondrously smooth backing.

Could be the tune to catapult this energetic lady right back into the charts.

AL GREEN

Oh Me, Oh My (Dreams In My Arms) (London HLU 10493).

Big Al is one of those rare vocalists who could sing the Norwegian railway timetable on a monotone, and still make it sound like it ought to be a hit. The lad is blessed with a rich versatile voice, which he invariably puts to good use.

Here we find him marching through a brisk-paced soul ballad that's melodic enough to be remembered and moody enough to make you want to play it again. Possibly not as instantly accessible as *Sha La La*, but nevertheless a powerful and compelling chunk of voicemanship.

IKE AND TINA TURNER

Baby Get It On (UA UP 35766). Punchier than Muhammad Ali, jerkier than an inter-city express, meaner than General Amin, better than Chicory Tip. There's no getting away from it, the Turners have come up with a veritable powerhouse of funk and soul. It rocks along like a herd of raunchy elephants with drawing pins in their soles.

The mood is reminiscent of *Nutbush City*, but melodically and lyrically there's no connection. Ike Turner may be one of rock and roll's senior citizens, but he can still deliver the goods as heartily as any of today's juveniles. Watch it blitz its way round the discos.

HAMILTON BOHANNON

Foot Stompin' Music (Brunswick BR 21).

Once again Mr Bohannon has turned up with a sparse rhythmic opus that's great to dance to but has a zero melodic interest rating. The reason is that the gent has discovered the power of the discos — underplay the tune, over-emphasise the beat and you've got yourself a sure-fire disco hit.

Only trouble is, those of us who simply want to sit back and listen are going to be bored out of our skulls.

If anything this isn't quite as catchy or as danceable as the last two numbers *South African Man* and *Disco Stomp*. Outside of the discos no one's going to get very excited about it.

LIMMIE AND THE FAMILY COOKIN'

Lollipop (Philips 6105 900).

Whatever you do, don't confuse this one with Millie's hit of the middle sixties entitled *My Boy Lollipop*. It's easy to do so because both singers possess a curious little-girl voice. Actually this song was first served up in this country by the Mudlarks, over a decade ago.

Altogether I'd say a bad choice of song. The number sounds hopelessly dated and doesn't allow Limmie and colleagues to sound like anything more than a weak pop combo. A most unlikely hit. Would have made a good B-side.

WARP NINE

Theme From Star Trek (STAX STXS 2030).

Suddenly it's time for a funky synthesised version of Captain Kirk's signature tune. Warp Nine have taken the much-played melody and dressed it up with electronic hisses and the like. Close your eyes as you listen and I swear you'll see galaxies swirling past and Spock's left eyebrow twitching.

Of course whether you'd actually want to spend good money on this is another matter. Just because you like the TV series it doesn't follow that you'll want to buy a cover version of the theme music. In fact to assume so would be totally illogical.

SWEET



Action (RCA 2578).

Sweet's decision to ditch songwriters Chinn and Chapman and go it alone on their last single paid off handsomely. Now the foursome are back with another self-penned effort, that looks set to do exactly the same thing.

Like the title suggests this is a somewhat hectic piece of high-energy rock. The band hurtles through it with all the momentum of an inter-city express, changing gear halfway through to take in a brief instrumental strum before reverting to the main theme. At times reminiscent of Queen in their more frenetic moments. Should sell well.

THE MOMENTS

Dolly My Love (All Platinum 6146 306).

From the label that can do no wrong these days, we have yet another slab of hyper-smooth commercial soul. Somehow it doesn't come across quite so strongly as the band's last release *Girls*. Nevertheless it has the right amount of instant magic to guarantee it a placing in the lower reaches of the chart.

Who knows, if they go on like this we may have to start calling All Platinum the Motown of the seventies.

MIKE MCGEAR

Dance The Do (Warner Bros K 16573).

The brothers McCartney joined forces to pen this satchel of non-sensical rhythm and bounce. Together they scuttle through the lyrics in high register Beatle-like voices, urged along by some hard tremulous backing effects.

No doubt conscious of the fact they haven't got anything weighty to convey to their public, they make heavy use of gimmicky voices and freaky instrumentation. At the end of the day all that can be said is it's infectious, but not devastatingly so.



WORST SINGLE OF THE WEEK

TARTAN HORDE

Bay City Rollers We Love You (UA UP 35891).

Well, they don't come much yechier than this. What we have here is the most nauseous and moronic attempt ever made to cash in on a group's success. Even BCR fans, I suspect, will turn a paler shade of white when they hear this outrage.

First, there's a feeble low-budget intro followed by some embarrassingly bad kids' voices and then we hear from the lead singer... weak-voiced lad, who does a fair imitation of a tongueless camel.

The whole disaster lasts for roughly three minutes which, I'd say, is about 180 seconds too long.



AL MATTHEWS Fool (CBS S CBS 3429).

A fairly low-profile soul anthem, that's sung with more vigour than it deserves. Interesting voice, but weak song.

DAVID McWILLIAMS Days Of Pearly Spencer (EMI 2319).

A re-release from eight years back. Issued in the days of flower power and enigmatic minstrels, yet still relevant today. Killing hook-line sung through faulty telephone.

ROD McKUEN Soldiers Who Want To Be Heroes (Warner Bros K 16578).

Croaky Rod waddles through this folksy tune with a wry moral, and a twangy banjo. Some pretty dire lyrics take him within an ace of the Yech of the week spot.

SINGLES

REVIEWED BY
BEVERLEY LEGGE

ALICE COOPER



Only Women (Anchor ANC 1018).

Definitely one of the outstanding tracks on the "Welcome To My Nightmare" album, where it's called *Only Women Bleed*.

MUNGO JERRY

Can't Get Used to Loving You (2058 603 Polydor).

Pretty lightweight stuff here I'm afraid from the band that once sold ten million copies of one single. Ray Dorset, lead singer and writer, seems to be struggling badly to come up with something that will hold everybody's interest, almost as though he's lost his old touch.

For your money you get a lukewarm but perky song, with a too-simple-by-far hook-line and some pretty mundane lyrics. Repetitive to the point of overkill. Not a chart sound.

CAT STEVENS

Two Fine People (Island WIP 6238).

Taken from Cat's "Greatest Hits" album, this is a typical Stevens classic with the usual vocal jerks and pained delivery. Like most of the gentleman's compositions it's disturbingly indefinable. Some people would call it white soul, others would call it personalised folk/rock. Whatever the verdict it's a pretty exceptional piece of songwriting.

The flip-side *A Bad Penny* is taken from the "Buddha And The Chocolate Box" LP.

No doubt the final word was dropped to avoid controversy, though those with delicate hearts have nothing to fear. The song is a fairly harmless lament about downtrodden maidens and has little to do with that, er, difficult to talk about subject.

On first hearing you'll probably be shocked at just how subdued Alice sounds. It's quite unlike anything he's done before and fortunately the change of style has worked.

The B-side, *Devil's Food*, also taken from the album is much more like the Alice we all know and love to wince at. It's packed with snarling vocals, angry guitar licks and plenty of phasing, making it a total contrast from the other track.

TAMMY WYNETTE



D.I.V.O.R.C.E. (Epic S EPC 3361).

The thought of this awful sentimental twaddle being blasted out of every juke box in the land this summer is just too much to take, but that I'm afraid is what's going to happen. Ms (?) Wynette and writers have really excelled themselves this time, coming up with just the right sort of tearjerking lyrics guaranteed to melt the hearts of billions.

As you'd expect young Tammy opts for an archetypal country and western sound on this which only tends to heighten the overall mawkish effect.

LENA MARTELL *After All Is Said And Done* (PYE 7N 45492). Smoochy romantic orchestration plus tired TV variety show type ballad. Guaranteed to miss the charts.

HARPERS BIZARRE *59th Street Bridge Song* (Warner Bros K 16305). Re-released hit version of the Paul Simon classic. Trots along like a three-legged antelope.

JET *Nothing To Do With Us* (CBS S CBS 3317). A band off talked about in music biz land serve up a Bolanesque sonata that occasionally veers into Bowie territory. Effete, decadent and dated.

BING CROSBY *That's What Life is All About* (UA UP 35852). Mr Crosby, desperately looking for a follow up to *a5 White Christmas*, comes up with this lazy hymn of sentiment. Somehow it lacks the festive appeal of that earlier work, but don't write him off. One day he's going to be really big.

WAYNE GIBSON *It's That Time Of The Year* (PYE 7N 45491). After his dramatic chart entry last year with *Under My Thumb*, our Wayne's been battling hard to make a comeback. Like that first hit, this is an action-pulsed Northern Soul stomper. Add some summery lyrics and we might just have a hit here.

BOBBY WOMACK *Check It Out* (UA UP 35859). PUNCHY intro forces you to listen on. Bobby churns out some effective vocals in his characteristic funky gospel mariner. Check it out.

NEU *Isi* (UA UP 35874). Soulless Teutonic instrumental, which could almost be Kraftwerk's follow-up to *Autobahn*. Spaced-out musical wallpaper laced with cosmic Muzak.

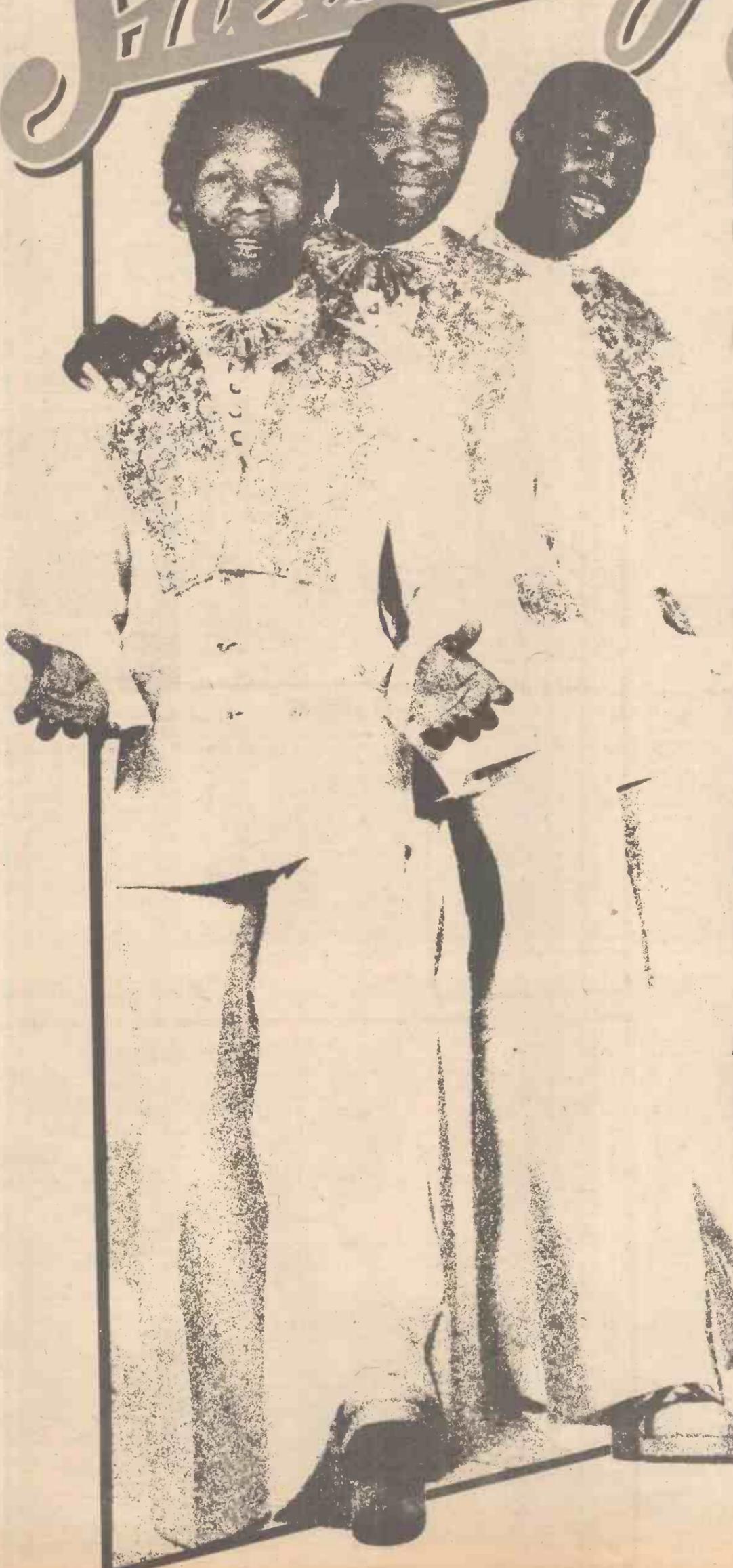
NEKTAR *Astral Man* (UA UP 35853). Incredibly thin sounding rock effort with vague inter-galactic lyrics. Deserves to be instantly de-energised.

SAILOR *Traffic Jam* (Epic S EPC 2562). Pleasant little tune from one of the bizarrist bands of the seventies. Curious mixture of instruments gives it a quaint novelty aura.

ACKER BILK *Canios Tune* (PYE 7N 45488). Orchestral accompaniment plus Acker's melodious clarinet and you've got yourself a Radio 2 power play. Unremarkable, but harmless.

THE SHANGRI LAS *Leader Of The Packs/Remember Walking In The Sand* (Contempo CS 9032). Two songs that will always be worth re-releasing. A decade has passed since they first appeared, yet they still reek of high drama and atmosphere.

Cheer, Elegance,



GOING DOWN TOWN

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OUT JULY 4th



HOTTEST THING SINCE SLICED BREAD?

NOT EXACTLY. LES HALL FINDS OUT WHY NOT.

WAY back in 1971 a band hit the charts with a record called *Love is Life*. The group were Hot Chocolate, a strange mixture of black and white. At that time they were often described as a novelty, and even the band admitted that they weren't really into the music, more into the financial aspect.

Four years and more have passed and what has changed? They play more of the music that they really feel for, but even so, Hot Chocolate still isn't a household name.

Erroll Brown, the group's lead singer, was suffering from stomach ills when he spoke to him and not very prone to rap on about the group when his insides were in a turmoil. We talked mostly about the group's new venture in the States and their "non-acceptance" in this country.

"At this moment we have all been involved quite a lot with rehearsing for the new album. I have been doing a lot of writing and so have some of the other boys.

"In the States we are doing really fine — *Emma* made the charts and *Disco Queen* is also doing very well. Our album made the top 50 so we are gradually making quite a name for ourselves over there.

"We were getting a bit fed up with Britain, because we were not getting anything together. We haven't any particular following.

"Nobody would go into a record shop and buy our new single just because it was Hot Chocolate; they would only buy it because they liked the song. Even touring hasn't helped. We've done quite a bit but it hasn't really changed sales at all."

What can be blamed for this lack of acceptance? Hot Chocolate are amazingly popular almost everywhere except in Britain. They had the biggest selling single in Czechoslovakia in 1974 with *Emma*. In nearly all the countries on the continent except for Britain and Germany they can have sell-out shows. What is it that excludes them from gaining some of the limelight in this country?

"We really try to produce our own sound," said Erroll. "The trouble might be that it really isn't black enough for black people and it isn't white enough for white people. You see over here everybody wants rock 'n' roll or Philly. They won't accept our style.

"This is what is exciting about going to the States. I think that a lot of people in the US are getting fed up with the soul stuff. With our songs you can get into the lyrics and everything — we're really appealing right across the board.

"We hope to go over to the States in August sometime — Albert Grossman is helping us over there." [Grossman has been guide and mentor for many stars including Janis Joplin and Bob Dylan].

"We are a bit upset that people won't go out of their way to recognise our ability."

What the man says is true. Hot Chocolate aren't exactly a band that people go out of their way to see. Neither do you hear of their records shooting up the charts with great speed. In fact you hear very little about them other than when a new single is out.

Is there some factor or some occurrence in their past which caused this rejection by the public at large? To me they used to be a band that one took with a pinch of salt — they really couldn't be serious. Was this contributory to their non-arrival?

"When we first started I suppose we weren't really all that serious. We were writing songs but we were trying to get the band successful mainly in the financial sense. After *Brother Louie* though, we started writing songs that came more from within ourselves.

"Maybe our lack of seriousness at the beginning was contributory — I don't know. They will have heard of us in the States from about the *Brother Louie* days, which is a good thing."

Even if the band did blow their chance of acceptance as serious musicians, at the beginning, they are making up for it now. Their chance has come to be accepted almost worldwide — the general rule being that you go to the States, crack it, and then come back as superstars. Hot Chocolate will be happy to do just that if they can, and are pulling out all the stops before they go.

"The new album will be coming out in September," said Erroll. "It's a collection of good songs which we are rehearsing at the moment. We are working very hard because we want to play as well as we can before we go to the States. We are doing a few dates in Britain to help us with that."

So, think about it — it might be your last chance to see Hot Chocolate before they become superstars, maybe an opportunity not to be missed.



KENNY COMP WINNERS

This happy scene took place last week when the winners of our recent Kenny Fancy Pants contest came to London to meet their heroes. The girls also got to meet ace rock fashion designer Colin Wild of Carnaby Cavern who has designed clothes for Mud and Alvin Stardust as well as Kenny. Our picture shows (left to right) Chris Redburn (bass), Sara Thompson, Colin Wild, Pam Rhodes, Carole Clough and Rick Driscoll (lead singer).



THE BIKE BOY HITS THE SINGLES TRAIL

**CHRIS SPEDDING, VETERAN
SESSION GUITARIST, IN
SOLO CHART BID**

THERE he sits resplendent in jeans, black shirt and silvery blue boots, a malevolent bikeboy and the latest aspirant to the pop charts — Chris Spedding. Now those of you who know his name from the sleeves of a dozen albums and myriad sessions may be a little surprised, but this is no joke — and just to prove that he's in earnest Chris has signed to a label renowned for its hit singles, and placed himself under the wing of Mickie Most.

"I've worked with just about all the producers — Phil Spector, Jeff Wayne, George Martin — but I thought 'Who's the best, and who do I get on with?'. The answer to both was Mickie, whom I've known ever since I was on Donovan's 'Cosmic Wheels' album and he produced it."

But with his own record company, Mickie is hardly likely to produce someone who records for another company, so a change of label was necessitated.

"I've never had any successful singles — Island never put any of the Sharks tracks out as singles, I suppose because they didn't think they were good enough. In the end I think they got a bit embarrassed about it because they put out my solo single — which sold precisely no copies. It did get a few plays — I remember Tony Blackburn saying he thought it was boring!"

However, this time things are rather different. Chris is being looked after by an organisation geared to singles, and already he's noticed the difference. His desire to have a hit single sprang largely from having been involved with so many people who were successful in that market.

"In 1974 I suppose I was on about a dozen hits — all the Wombles ones, David Essex's and one or two things like the Drifters: I can't remember them all. But I do remember thinking to myself 'Now why can't I do that?' I know that at the time the enthusiasm was infectious: I got quite excited when we did *Stardust*."

Having a hit's not as easy as it sounds, as Chris is only too well aware. There are so many things that can go wrong.

"You have to convince the executives of the record company that it's right, then the promotion men so they'll work on it, then the BBC so they'll play it, then the retailers so they'll stock it and the salesman so they'll work on it, and last but not least the public so they'll buy it. If

you fail anywhere along that line then you won't get a hit.

"I can do my bit writing and performing but I knew I needed the right business machine too — and now I've got it."

Chris finds the whole situation rather exciting, and the record's not out yet. When it is, he says he may even find himself ringing up for sales figures — something he never did before. While excitement mounts in Spedding circles about the fate of *Motor Bikin'* Chris also has something else on his mind. For he is a member of Roy Harper's new band Trigger, who've just completed a tour and are to play at Knebworth this weekend.

"I enjoy stage work, and now the band's a working entity I will obviously give it priority when they need me. But at the moment there's still a long way to go before it's a real band: for one thing we're still polite to each other and it never really works until you can shout at each other."

However any initial strangeness has been helped by the fact that an old colleague of Chris's is also in the band. That's Dave Cochran, who was the bass player with Chris's old band, the Sharks.

"We got Dave over to join us, all the way from Memphis, and he was with us hardly any time before the band broke up. I felt rather guilty about that, and the fact that he was good. So I tried to get him a few gigs, and when Roy consulted me about musicians I suggested Dave."

"We tried out one or two ideas before we came up with the final line-up of Roy, Dave, Bill Bruford and myself. I think it sounded good."

Many people have opined that while Chris may gel musically with a band, visually on stage he appears to be a separate entity: this was particularly evident on the Harper tour. After a little deliberation Chris concluded.

"I have always been an

entertainer, while Roy considers himself to be an artist. Many musicians don't even think about projecting themselves, which is something I do consciously. Roy seems to be trying a lot more these days to be an artist and entertainer — anything of art in what I do is incidental."

The common comment about Chris outside his excellent musicianship is his "image" — the black moody rocker personality à la Eddie Cochran.

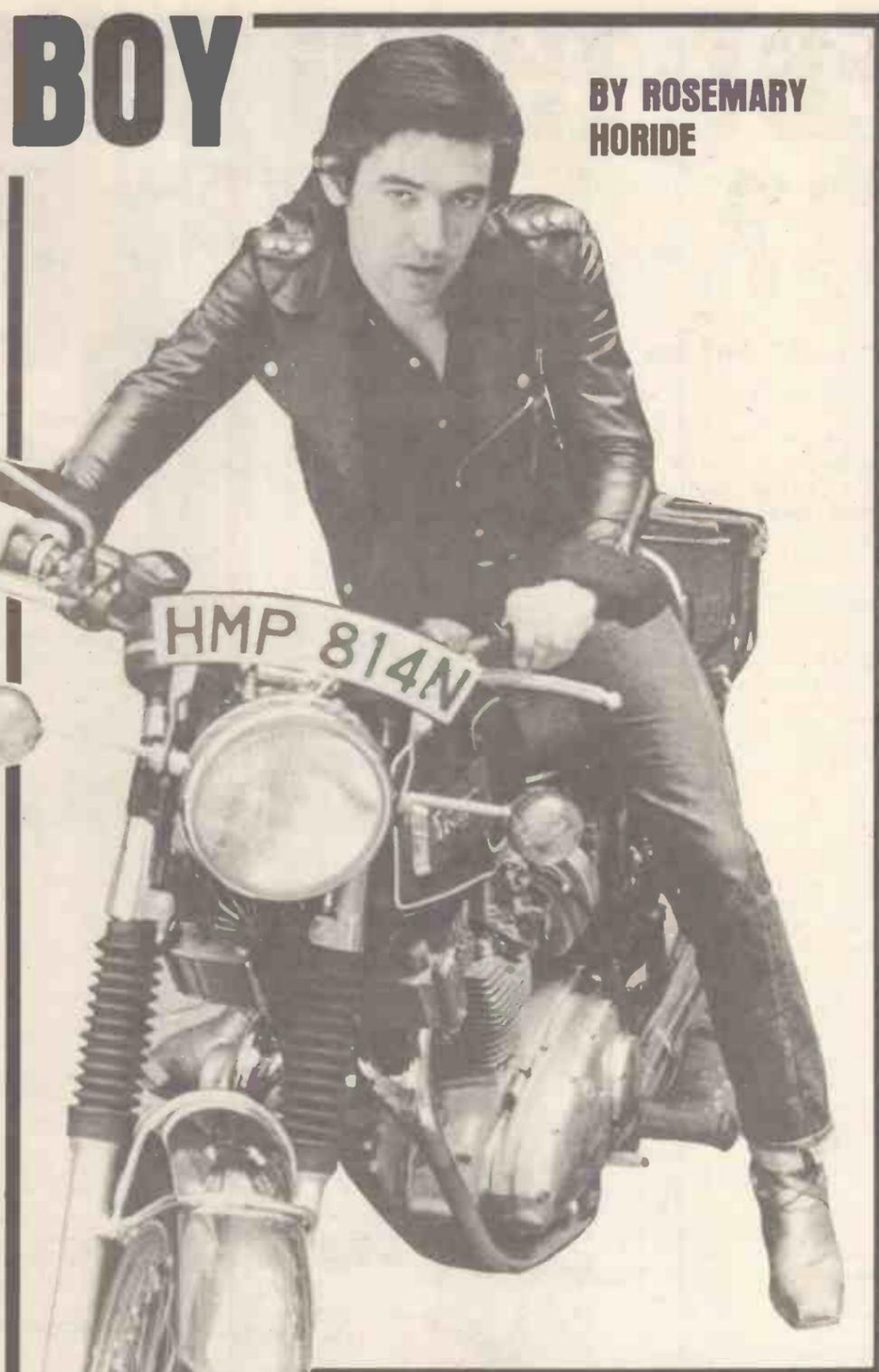
"If it is an 'image' it's purely natural — not conscious: I don't go home and change into a suit. Perhaps image is something I'll have to think about more if I need to do 'Top of the Pops' but at the moment I don't".

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BY ROSEMARY
HORIDE



**'I can do
my bit
writing
and
performing
but I knew
I needed
the right
business
machine —
now I've
got it!'**

In fact his major concern is having a hit or two — before he considers making an album. "It's just not fair to expect people to go out and buy an album without really having any idea what my stuff's like, even if they do know the name. Once they've heard a couple of songs they'll have a much better idea of what to expect."

"I think my material is distinctive. I would consider doing someone else's material (Chinn and Chapman?) but the thing is I'm not really a singer — I can interpret my own stuff but I'm not really great at doing versions of songs other people wrote."

So if a successful solo career is to be carved out for Chris Spedding, guitarist extraordinaire, it seems most likely it'll be as a singer/songwriter. But he'll still do sessions (that very afternoon he was off to do one with Jim Capaldi) and if it doesn't work out he won't be short of work for he'll still have that reputation as a fine session guitarist — and there's always Trigger...

EAGLES COMPETITION



HERE IT IS — your big chance to win an Eagles album. The first prize in this fabulous DISC competition is a complete set of the group's albums, and the ten runners up will each receive a copy of the group's latest album "One Of These Nights". A bonus prize of an Eagles T-shirt will be awarded to all prize winners.

All you have to do to enter is answer the following five easy questions about the Eagles, and then send your answers on a postcard to arrive at this office not later

than Friday July 11.

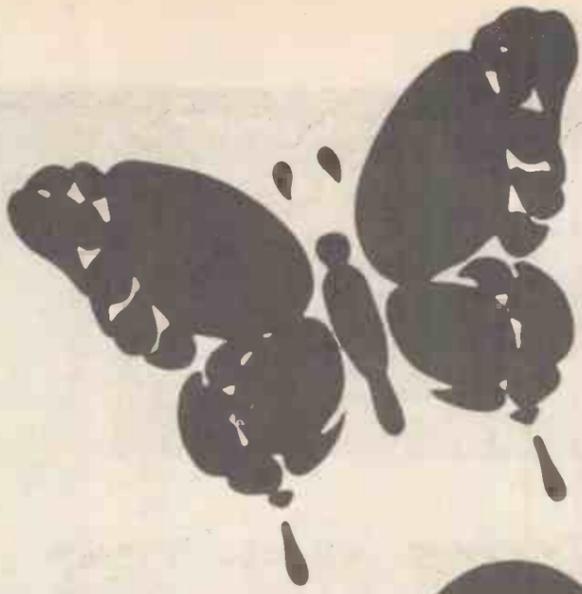
- 1 Name all the Eagles' albums released in this country?
- 2 Which was the group's first single release in Britain?
- 3 What is the title of the their latest single?
- 4 Name the other acts on the "Midsummer Music" bill with the Eagles?
- 5 Which famous film star did the group immortalise in one of their songs?

Send your entries to: Eagles Competition, DISC, 24-34 Meymott St, London SE1 9LU.



MUD





FOR THE RECORD

Chrysalis

ON OUR ADS for Jethro Tull in the States it says 'on Chrysalis — their record company'. That was intentional — that's how we want our artists to think of us."

That simple comment from managing director Doug D'Arcy speaks volumes about the way he and Chrysalis feel about their artists.

"It's an identity which we like and prefer to all others — that we are principally the artists' company. To us an artist can be a performer, a producer or a writer — each of those is just as much an art."

Their second loyalty, as Doug sees it, is to the public. "We are responsible for so many things, and one of our major considerations is giving the public the best deal possible. That is done in many ways, from considering the quality of cardboard in the album sleeves and the standard of pressings, to the service we give retailers and the need to make sure our records are in the shops."

Those considerations have given Chrysalis a very good reputation throughout the business, and have kept major artists like Ten Years After, Jethro Tull, Steeleye Span and Procol Harum with the company for many years.

As Doug emphasised, the company is growing very rapidly "and has done so especially over the last two years. I suppose at present we employ about 50 people. I've set no limit on that expansion as long as we can retain that small company feeling and our close relationships with artists."

Doug emphasised that the company thinks of its artists on an international level — so that if any one of them should fail to



Doug D'Arcy: "Enthusiasm is no substitute for professionalism."

have success in a specific country, they consider where else he might be better suited.

A good example of this is Leo Sayer's success in Australia, a country few artists bother with since record sales aren't big. For example, a gold album can be obtained in Australia for selling a mere 15,000 copies. But Leo's "Just A Boy" album has sales approaching 100,000.

As most people know, the company was formed by Chris Wright and Terry Ellis (hence the name: Chris + Ellis = Chrysalis). Chris is in overall charge of the British operation; Terry works in Los Angeles and runs American operations, while also managing Tull.

Doug explained the separate contributions made to the com-

pany by Chris and himself: "He gives us enormous creative input and leaves most of the operation of his ideas to me and the rest of the company."

"He's one of the few people I know who has an instinctive grasp of the music business and just knows what's right."

Artistically oriented though they are, Doug had one comment to make about his staff: "They are all professionals. Enthusiasm is no substitute for professionalism, although the two together are essential. I am very conscious of trying to create a team who share a common philosophy. So that when we get behind something everyone can watch it grow."

LATER THIS year one of the groups Doug D'Arcy mentioned, Steeleye Span, hope to record a new album with Womble man Mike Batt as producer.

If this project goes ahead as planned it will have been brought about, in part, by Chrysalis A&R Man Steve Pritchitt, who first introduced the band to Mr Batt.

Finding the right producers for the company's bands is just one of the vital tasks that falls to Mr Pritchitt in his capacity as head of A&R in Britain. Besides that Steve also has the responsibility for discovering new bands, finding the right material for bands already on the company's books, organising studio sessions and keeping an eye open for well-known artists who might be interested in switching to a new label.

"Every morning I try to listen to at least six tapes sent in by unknown musicians. I make sure I listen to everything that's sent to me, but it's a very thankless task."

"You can grind through a hundred tapes without hearing anything worthwhile, but you keep going because you never know the next one might be dynamite," explained Steve.

Despite the rather esoteric rock/folk image the company has, Steve insists that there are no restrictions on the type of artist he can sign up.

They could even sign a Gary Glitter, in theory.

"I think in some people's minds we have this very definite rock and roll identity, but we're anxious to be considered as an all-round company, both in singles and albums."

"Right now we're close to signing someone who's had about 12 top 50 singles in the past decade."

Among the newer artists that Steve is currently involved with are Robert A. Johnson, one of the company's latest signings, and Philip Rambow, who used to be with the Winkies.

In the coming months Steve will be sorting out production details with them and also helping them find the right material.

"Someone once defined A&R as finding the acts, signing them

with the right deal, and then guiding them till they achieve their full potential," explained Steve. "I think that's true."

HHEAD of Creative Services at Chrysalis is Roy Eldridge. It's a grand title, but really means that Roy controls marketing, sleeve design for albums, advertising and merchandising.

It also means working closely with the artist and his manager — they obviously have a vested interest in the final packaging of their product.

"Take Ian Anderson for in-



Roy Eldridge: "We try to be as creative as the artists."

stance," said Roy. "He is an incredibly creative guy. He is very demanding of your energy and time. He puts a lot into his work and expects you to do the same, which is fine."

"We try to be as creative with our marketing as the artists are in the studios."

One campaign currently under way in Chrysalis is the marketing for the "Over the Rainbow" album. Recorded on the final night of the Rainbow Theatre, it already has an immediate interest value, but even so, Roy and the others at the company, will be putting everything behind it.

It makes sense for Chrysalis to release this record — they held the lease of the Rainbow for some time and promoted several fine concerts there.

"It was not a great money spinner," says Roy. "We just about broke even." Obviously they hope the album will do better.

Like every other record company, Chrysalis like to think they can break new acts as well as gain prestige with the old. So while Steeleye Span, Procol Harum and Jethro bring in the regular money, the company is plugging away with some new acts.

"We like to 'break' one a year. Last year it was Robin Trower.

The year before that it was Leo Sayer. He is currently writing material for his new album and this year has been broken in the States.

"This year there has been Brian Protheroe. And we all hope it will be this year for Frankie Miller too. Every year we've said it's going to be Frankie's year and we still believe it will happen."

Frankie Miller is in the States at the moment, making an album with Neil Young's producer, Elliott Mazur. Chrysalis also hope to release an album of Frankie singing with Procol after Frankie's next solo album comes out.

The two acts after that to get the benefit of the promotion/marketing machine will be Sassafras and UFO. So while Chrysalis is not exactly breaking their acts into full blast of the public eye, they are setting them up in a safe position as far as album success goes.

WHEN we talked to him Chris Stone, Head of Promotions, had just finished talking to one of Chrysalis's new solo artists. Did Chris's job take him further than being just a plain promotion man?

"Although my job is basically promotions manager of radio and TV in the UK, I tend to get my fingers in everything," he explained. "The thing I like about this company is that we are a real team."

"Some companies boast about being a team thing, but it is difficult always to achieve because the bigger the company, the more you dwell on your own little problems, and the less time you've got to worry about what everybody else is doing."

How did Stone get into the business? "Like everybody who is doing the job I am doing, I started off plugging, knocking on doors and such like. It's only recently that we have started to expand and we've got another man doing London promotion and another doing field promotion."

"I spend a lot of time thinking how far we've got and how we can improve what we are doing. If a record starts to happen, maybe we can start doing radio advertising or something like that."

"Maybe we should start doing some live work with the artist — it's easier than getting the record played, stations will save

needle time, or would rather have the person on their programme, and so on. It all helps get some additional exposure."

Here we come to the 'crunch' — whether Stone thinks Chry-



Chris Stone: "Our strength has relied on our album sales."

salis is an albums label or a singles label?

"To be honest our strength has relied on our album sales in the past, but we have started to delve a lot more in to the singles market."

"We do very well in America — in fact if we have any problems at all it is one that a lot of companies have in that they do very well over there and have quite good sales in England but they could be bigger."

"The frustrating thing is when you are working with an artist who's stature is enormous in America, but who is just moderately respected over here."

This aspect obviously causes Stone some worries.

"I keep on wondering where we are going wrong. It is galling for me to have artists coming back to me, saying they don't understand how they can be big in the States and not be big here."

"Leo Sayer is big over there, and why you haven't heard much from him lately is that he hasn't released anything of late."

So how does Stone see the company?

"We have a good roster. People in radio or television say to me that they either liked or disliked the last single but they know whenever they see that little green label with the butterfly, they will listen carefully."

CHRIS Biggs is the press officer of Chrysalis, and while he maintains his job is mostly the same as that of any other press officer he will point out that because of the company's

special relationship with artists, he approaches one aspect rather differently.

"When I have an album for review, tickets for a concert or an artist who's prepared to talk to journalists I go to writers I know are interested in the person concerned, instead of just sending things along in the hope that the right person will pick them up."

As Chris not only has a lot of friends in the press, but was also press officer at another company (Charimsa) for a while before he was approached by Roy Eldridge to work at Chrysalis, he is able to see the situation from both sides. And he knows that the company approaching those journalists who already have a stated interest is often better for both sides.

"I know who the Tull fans are, and who like Procol Harum."

"The artists are the main reason I came to Chrysalis: I like them and the way they are treated. I also know a lot more now than I did before about how record companies work, and what each of the departments do, which is something I appreciate."

"Too many people in other companies treat the press office like a little island separate from



Chris Biggs: "The artists are the main reason I came here."

the rest of the company: here it's an integral part."

Chris got into the business by taking the same sort of route as Doug — he started as the social secretary at college and got involved with music and bands that way. He's now been at Chrysalis for a considerable time and shows no signs of being lured away.

"People respect this company, something of which I'm very aware. I also respect all the people around me, and agree (although I know I don't have to) with everything Doug said about Chrysalis. It is an unusual company — and naturally I think it's the best."

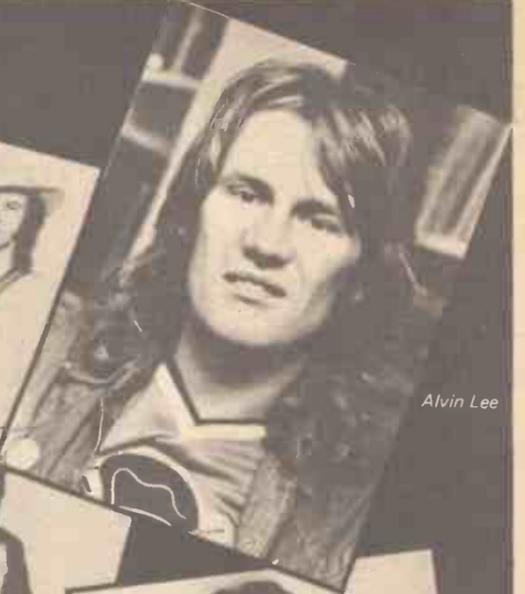
Some of the key artists on Chrysalis



Ian Anderson



Steeleye Span



Alvin Lee



Brian Protheroe



UFO



Sassafras



Leq Sayer



Robin Trower



Procol Harum

STONES AGAIN! STILL THE KILLERS AFTER SIX NIGHTS AT THE GARDEN



THE TUMBLING DICE came up a mixed bag of sevens and snake eyes when the Rolling Stones opened the first of an epic six-night stand in Madison Square Garden here, but by the middle of the week it was clear they were in little danger of relinquishing the crown they have held for the last decade and more. Despite technical difficulties, a slight premonition of self-consciousness, and an audience which seemed overtly awe-struck in the presence of the world's number one band, there are still few performers who can set off spontaneous chills and screams in quite their distinct manner, the involuntary evidence of my own frenzied excitement entered as exhibit one.

The crowds began lining up outside the Garden as early as three hours before the scheduled starting time, hoping to offset the going scalper's price of \$30-\$100 per ticket with minimal success. Inside, the lucky ticketholders were greeted with a cacophony of rhythm offered by the 200-strong Steel Band Association of the Americas, playing Caribbean interpretations of current disco hits, climaxing with the Stones' own "Satisfaction".

Though such luminaries as John Lennon, Bob Dylan, Paul Simon, Bette Midler et al had been rumoured to be enlivening the backstage area, the only notable stars in evidence were a dapper Eric Clapton and Patti Harrison, Papa John Phillips and Genevieve Waite, and lovely "Shampoo" highlight Goldie Hawn. It was a far cry from the group's 1972 gala which featured the better part of NY's jet set patiently learning how to snap their fingers. Bianca Jagger, dressed in a forties' white cotton jumpsuit with military gold braid by Giorgio di Sant'Angelo, stood quietly off to the side watching her husband's performance. Perhaps it's only rock and roll at that.

After a delay of nearly forty minutes, during which the Steel Band valiantly attempted to cope with the crowd's impatience, the Stones were grandiosely announced by Aaron Copeland's *Fanfare For The Common Man*, a royal piece of music that reminds nothing so much as the television theme of "Civili-

sation". Spotlights were directed on a large, flower-like stage that intruded more than half again as far as the normal Garden set-up. As *Honky Tonk Women* took over from *Common Man*, the stage petals (six) slowly unfolded, revealing a grinning, pink-frosted Jagger reclined on the foremost protrusion, rolling over to spit out the words of a chance meeting with "a di-vo-ree from New

**FROM
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York City". Keith Richard and Ron Wood faced each other as mirrors, duelling guitars; a gaunt Charlie Watts snapped at his drums; Bill Wyman — fetchingly attired in red patent leather — stared stonily at a point some fifteen miles beyond the furthest seats.

It was a moment worthy of reputation. Based on an idea by Mick and Charlie, the stage set was executed by designer Robin Wagner, whose credits include such blue-chip extravaganzas as "Jesus Christ Superstar" and

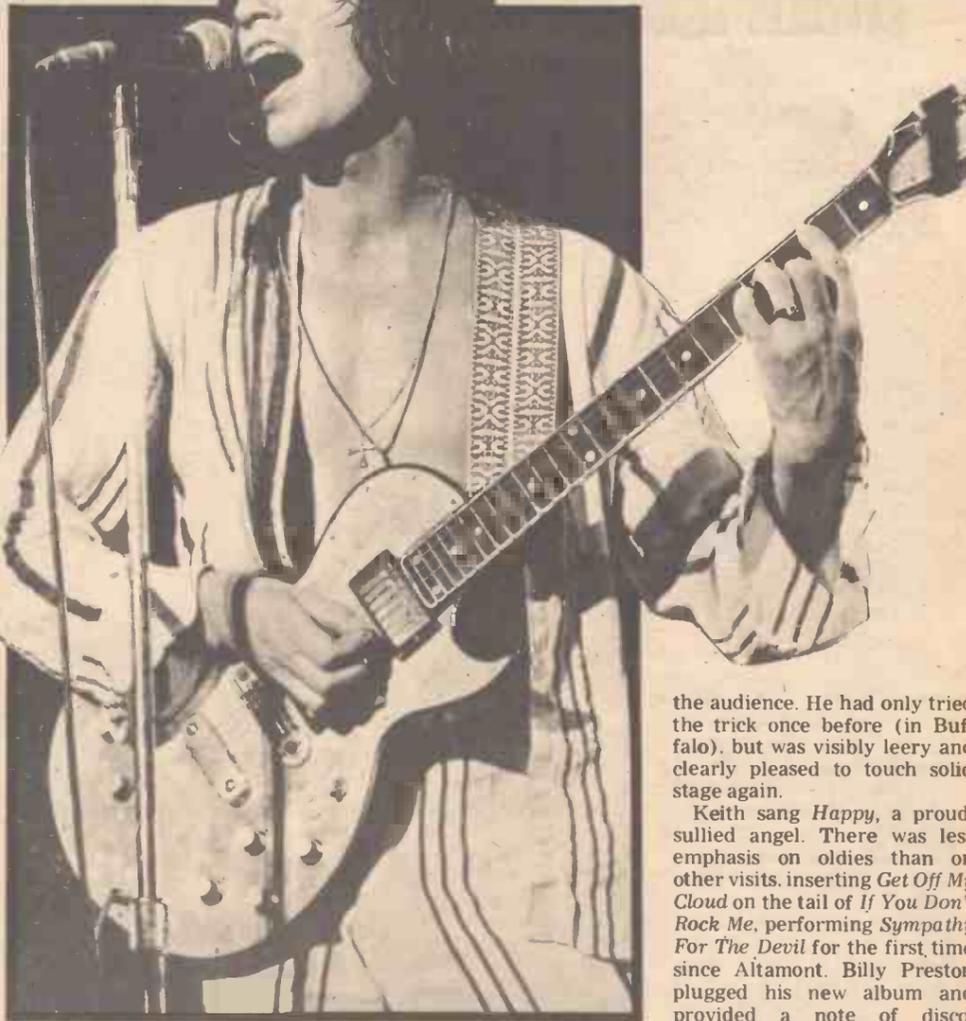
"Sgt Pepper's Lonely Hearts Club Band". Lit by an overhead wheel by Jules Fisher, it provided a maximum of freedom and mobility for Jagger, as well as generally clear sightlines to most parts of the hall. Before each petal fully lowered itself, Mick took obvious delight in leaping freely from one to the other, balancing himself on every edge as if he were looking over the prow of a battleship.

Ron Wood seemed considerably more subdued than in his usual role as Stewart's foil (Mick made sure to succinctly mumble the Faces' name when it came time for band introductions), and Keith hardly exhibited himself at all, preferring to stand near Charlie and concentrate on his guitar playing. Unlike his teaming with Mick Taylor's cool dignity, the combination of he and Woody serves to open his instrumental virtuosity.

He performed brilliantly and with aplomb. Billy Preston and percussionist Ollie Brown provided subtle embellishments wherever needed.

The two-and-a-half-hour show moved briskly for the most part, though its pace sagged toward the middle due to an overabundance of slower songs and some extended jamming.

The new stage (while on the road, the Stones use a smaller variation of the Garden rig) appeared to disorient them a bit, and after the natural boisterousness of their in-the-flesh entrance calmed somewhat, it was also evident their timing was a mite off-centre. Jagger, aware of this problem for most of the night, dragged his microphone back into the band perimeter for *Gimme Shelter*, teased and poked at a quieter-than-usual audience, removed his phased guitar (assumed for *Fingerprint File*) when he noted a drop in personal energy. He sat on the piano, he twirled like a bird in flight, he even slipped and fell



Jagger — timing off-centre.

(or was it a move?) during *Midnight Rambler*. In retaliation, he nearly pushed Ron Wood into the audience. The latter just lurched back to his amplifiers, smiled and played on.

Most of the props, when trundled on for their obligatory appearance, seemed almost beside the point, especially in view of the hoopla preceding them. The visual of Mick riding a ten foot

"Starf***er" phallus inflated into undulating patterns by a wind machine was worth far more than a thousand words, but I've seen better fire-spewing dragons (*Jumpin' Jack Flash*) in Chinatown to welcome the Year of the Crow. A moment of unintentional drama was added when Jagger looped one hand and one foot into a dangling rope swung tentatively out over

the audience. He had only tried the trick once before (in Buffalo), but was visibly leery and clearly pleased to touch solid stage again.

Keith sang *Happy*, a proud, sullied angel. There was less emphasis on oldies than on other visits, inserting *Get Off My Cloud* on the tail of *If You Don't Rock Me*, performing *Sympathy For The Devil* for the first time since Altamont. Billy Preston plugged his new album and provided a note of disco-revivalism with his two solo selections. There was ensemble singing for *You Gotta Move*. They pulled the plug with *Brown Sugar*, turned on the house lights for *Rock This Joint*, and climaxed with the entire company of steel-banders and Eric Clapton joining them on stage for *Sympathy*. Mick dumped several buckets of water over the audience and himself before the stage wings rose to a fare-thee-well.

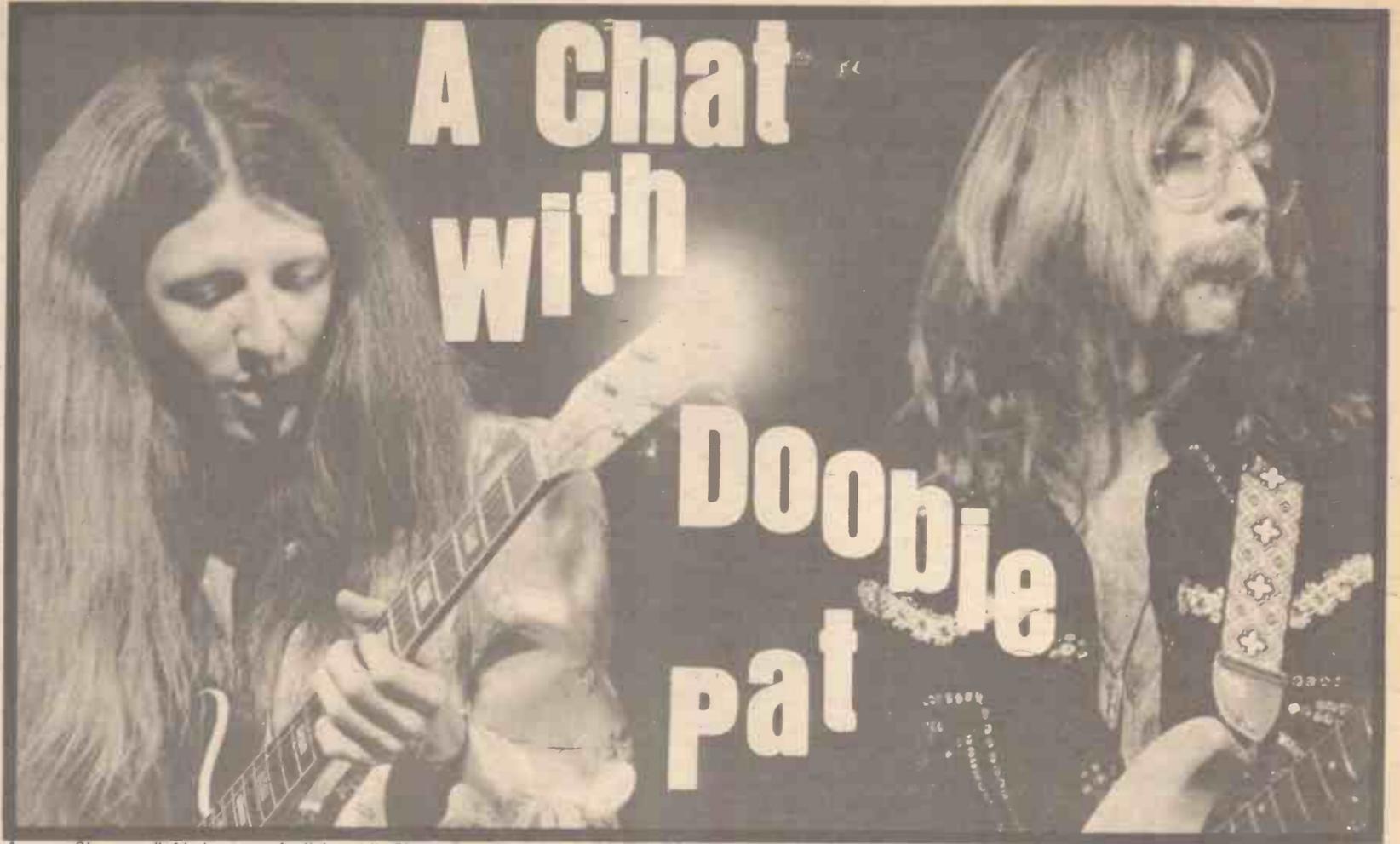
THERE'S a nice chug-along single in the top thirty called *Take Me In Your Arms* — it is from the same stable as others like *Listen To The Music* and *Long Train Runnin'*.

The band responsible for all three are the Doobie Brothers, a big name in the States and stars of the recent Warner Brothers Music Show. As yet they haven't really managed to take off with any great strength over here, most British critics preferring their label mates, Little Feat. Maybe the success of their current single and their new album, "Stam-pede", will change all that.

The band obtained some publicity earlier this month when Jeff "Skunk" Baxter, the Doobies' guitarist, guested with Elton John's backing band at Wembley. How did the band feel about one of their members leaving temporarily to play with another group? Pat Simmons, guitarist and founder member of the Bros spoke to *DISC* from a retreat in the California redwoods.

"Jeff's just doing a thing for Elton. I think that Elton is exploring different musical trips for himself. That was just one band he's put together, I think he's got a couple of others he might put together as well. I know if I was a solo performer and had reached as high a peak as Elton, I think I would like to explore a few other musical avenues."

Jeff having left to do his thing with Elton did this affect the so-called "company" that the



Axeman Simmons (left) chops cut the licks while Skunk Baxter ponders on his Wembley fee

Brothers have? Apparently the Doobies have established a business set-up with each of the group being an equal member. Do they really take the Brotherhood to this degree?

"It's not really a company; it's more of a business arrangement

between the band and the management, you could say it is a form of 'tax shelter'."

Not wanting to dwell too long on the financial side of the group, Pat changed course and gave the rundown on the group's plans for the future.

"At the moment we are getting some new songs together for a new album. I don't know when it is coming out — I am writing with our bass player. We have also got a tour scheduled for the States this fall, then around wintertime we

are supposed to go to Australia. After that I suppose we will go back into the studio and finish off whatever album we're working on at that time. Then we might be able to make it to England; we haven't been to Japan yet and there is talk of going there too."

How did he feel about tackling the land of the rising sun with their very American music?

"It seems to be opening up, although it always has been open to Western music. The kids are very aware of western music and really enjoy bands that go there, even bands that aren't all that big here go over there and go down very well; I guess they really appreciate the music. I hear that many bands are signed to go over."

The Doobies may hit the big time in Japan but when they last came to England on the Warner Brothers Road Show some reviews were not at all complimentary. Were they going to give us another try and see if they could make it?

"I think that when we came last time it was very good for us although I don't think we played all the places that we could have done. We only played about five dates, I think, with the roadshow. I'm not sure if those sort of package deals are good or not; as far as presenting some really good music goes, yeah, it is definitely the greatest. But as a roadshow it is that little bit tougher to move — it gets a little tedious with all those people around at one time. I think it came off well though, and the audiences really appreciated it — I don't know if you've ever had a show like that before; for the States it is very unusual. All those bands that were on the Roadshow are really big over here in the States. Graham Central Station and Tower of Power have a lot of success with their records. Bonaroo and Little Feat aren't all that popular but they could have their own shows over here. For me that was one of the finest musical presentations that I've ever been involved in and I think it was the cream of Warner Brothers acts."

"I think the English audiences are definitely more formal compared with other

countries we've played," decided Pat. "Probably more so in London rather than the rest of England; London is very much like New York. I tend to take little attention of the audience, the other boys have different attitudes, but my feeling is that if the band is playing well and I feel good as far as my own performance is concerned I know that we are going to get the audience off. Regardless of if they are jumping and screaming, I know that we are always going to reach a peak in the show and give our all."

"In our years of playing we have always got them in the end and I always have that confidence that the band will overcome whatever obstacles are in the way. Therefore so long as I am playing well with the band I know that in my mind and in my heart we are doing well and I don't have to look at the audience. With playing so many gigs you know when you are playing good or you are playing bad. There was a time when I wasn't sure and you had to gauge from the audience; now I gauge our performance from how I feel personally."

When they do come back over here can we expect a new act?

"We are doing a lot of new things and experimenting with our music. Our road show has gained quite a bit of momentum; we got together a horn section. The Memphis Horns did our last tour of the States and will probably be with us again in the fall. So this is affecting the way I write songs, before, I would write a song and fit in the horns later; now I write and as I am writing I am thinking what kind of songs would sound good with the horn section. To an extent it is getting a bit more sort of funky jazz type music — slightly different chordal changes and a different approach to rock 'n' roll songs."

So the Doobies are getting back into the soul influenced rock 'n' roll that used to be very apparent on "What Were Once Habits Are Now Vices" and other previous albums, but I feel that their big breakthrough over here is a lot nearer.

Les Hall

JOURNEY—STARTING OUT

BEVERLEY LEGGE FINDS A LEGEND IN THE MAKING IN SAN FRANCISCO



L-R: Ross Valory, George Tickner, Neal Schon, Gregg Rolie and Aynsley Dunbar

TOBY PRATT is a sixteen-year-old San Francisco school-boy. By all accounts our Toby is a fairly average unspectacular sort of guy. The chances are that he will never become US president or even be the first man on Pluto. Yet no matter how undramatically Toby spends the remaining years of his life, he can rest assured that his name will be etched in the history books, because, young Toby happens to be the lad who gave newly-formed rock combo Journey their name.

Louis Brame, the band's manager, explains how it came to pass.

"The band had a few tapes played over the air shortly after they had formed. An American DJ named Bob McLean featured about three songs on his radio show. The reaction was incredible. People started phoning up to ask who was playing. Some people thought it was Eric Clapton, others thought it might be unreleased material by Jimi Hendrix!

"We thought we'd better get ourselves a name. So we ran a competition. Choose a name for this new group and win a free pass to their concerts for life."

The band received about 1,000 entries for the competition. By the time they'd sifted through

them it was decided that only Toby's suggestion was really suitable. So the band which had been temporarily operating under the burdensome name of The Golden Gate Rhythm Section was re-christened Journey by an obscure Californian teenager. For his efforts the lad was rewarded with a special gold credit card and an invitation to the band's first ever gig.

Journey is made up of five ultra-experienced musicians. The line-up includes former two Santana players — Gregg Rolie and Neal Schon, as well as ace English drummer and ex-Mother of Invention, Aynsley Dunbar. Secondly the band have served-up an astonishingly acceptable debut album, containing several tasteful tracks.

Barring personal differences, the band look set to become as important an outfit in the late seventies as Cream were in the late sixties. Already they're making their mark on the music scene in San Francisco, their home city.

As Neal Schon relates: "Journey has been the only band from this area in recent times that has laid down anything progressive. We're more or less setting precedents for all the other bands. Already they're looking to us for direction."

Naturally with two Santana refugees in the line-up Journey can expect comparisons between the two outfits.

Neal believes such comparisons to be quite unnecessary. "I don't think there's really any influence from Santana in us. If you take our new album there isn't a track that could be related to anything Santana did except possibly *Topaz*, which was written by George Tickner who was never in Santana."

If Tickner was never in Santana, Schon certainly was. At

the age of 16 he joined the band after first turning down an offer to join Derek and the Dominos. Clearly Schon was something of a child prodigy. Today at 21 he's by far the youngest member of Journey.

"I've never found my age a big problem. I used to have trouble getting into bars, but these days I know all the bartenders so that's no problem. Actually, my age can vary a lot. This is the oldest I've been in a long time."

Besides playing guitar, Schon has also co-written three tracks on the album. Amongst these is the formidable outer space instrumental *Kohoutek*. He has this to say about it.

"We're really pleased with the way it turned out. Just sit down and listen to that number. Believe me you can actually see comets go flying past."

Essentially Journey is an American outfit. However they do possess one link with the old world in the shape of Liverpoolian drummer Aynsley Dunbar. At the age of 28 Dunbar is one of rock's most respected percus-

sionists, having provided the beat for such people as John Mayall, Jeff Beck, Lou Reed and most recently David Bowie.

As the sole European in the group, Aynsley would naturally like to see Journey playing to European audiences. However he believes the band is not ready for that yet.

"I think when we've brought out our second album we'll be

ready to play over there. We don't want to go there and find ourselves losing a million dollars simply because people haven't had time to hear about us."

If everything goes according to schedule Journey should be over in Britain in the spring of 1976. Attendance at their concerts is, of course, compulsory.

This writer will certainly be there.

GOOD MUSIC IS THE MESSAGE



LES HALL TALKS TO A BAND WITH A WHOLE NEW VIEW OF BLACK MUSIC

NOT ANOTHER band playing with a symphony orchestra" you may cry as you read what The Blackbyrds are up to. The whole idea of a 'fusion' between the symphony orchestra and the rock band has become rather tired. It has been tried before by everyone from Deep Purple to Mick Ronson and more often than not it hasn't worked. Why then are a black, rock/jazz/pop band going through the whole kick.

"We're trying to improve the and awareness that the kids in quality of musical education America have," explained

Kevin Toney, leader of the Blackbyrds. "They get nothing but rubbish pumped out by the radio stations all day and don't know what good music is. By doing this thing with the orchestra we hope they will listen to something different."

"I'm personally interested in all faces of music," said Kevin, "and I've studied all different styles as well. All the band are still at University majoring in subjects like string bass, guitar, jazz studies and composition. We have to do most of our recording when we are on vacation because of our studies."

Surely this total involvement with all forms of music either makes them into a new concept or a confused mixture of too many styles?

"People have trouble labelling the music, but we don't mind. It doesn't matter what it is so long that who ever is listening can enjoy the music. I suppose that the Blackbyrds music is black orientated but we try to be eclectic; you know, take bits from all different styles. In fact we try to pick out the best of everything and fuse it."

"When 'Flying Start' came out here in the States it was in the soul charts, the pop charts, the jazz charts and the easy listening charts, the only one it didn't get in was the country and western. We are one of the first groups that have got in the top ten of nearly all the charts which makes us unique. Few records are lucky enough to get in all the categories."

Obviously the bands 'fusion' of styles has worked going by their chart success. They have a large amount of experience of playing with big name acts. Their guitarist, Orville Saunders, has worked with Herbie Hancock and Larry Ridley to name but two. Drummer Keith Killgo studied with Roberta Flack for three years and has also played with Miles Davis amongst others. Kevin Toney (keyboards), Joe Hall (bass) and Stephen Johnson (Saxophone) the other members of the group, have also played with names which are big in the Jazz/rock circuit. All this background work has helped the band evolve their own style without restricting them.

"We have done this soundtrack for a film," said Kevin.

"It's about a black basketball player who was born in the ghetto. The film is set in the present time and all this guy does is play basketball — nothing else. All these colleges want him to play for them but he won't join them. The police start to antagonise him and he gets shot, but nobody will come and testify against the police in case they get beaten up and so forth. In the end a woman and a little boy stand up as witnesses. There's much more to the film than that, but at least we have done the music for it and an album is out now."

We should get to hear that album when the film is released in this country it's called "Cornbread, Earl and Me". The band are also working on a new album which is scheduled for September release. The group find that studies are a bit of a problem with touring and things like that to contend with, in fact until fairly recently they could only do live gigs at weekends.

A real college band, they were originally formed as an exercise in the more practical sides of the music business. Their tutor at Howard University was Donald Byrd, a highly respected jazz trumpeter. He formed the group and is really their guide and mentor — as you see his name is a part of their own. He thought that they could play gigs to make some money to supplement their studies, as well as helping with their education.

Their first hit was a single called *Do It Fluid* and became a big hit in a lot of British clubs who bought it on import to get it as soon as they could. Their ability to play all the different forms of music is one of the band's strong virtues although there is an intrinsic black feel so what they perform. As Kevin reiterated they don't want to just keep on producing the same sort of records all the time.

"Once we've finished the next album we may do some more work with the orchestra. This is the first time we've worked with one and it is for a television programme that CBS are doing. We just don't have this sort of 'us and them' thing, where we play one phrase and then they do their thing — we make them an integral part of the arrangement."

"As I have said before, I think it is important for the kids to experience more than what is on the AM radio. It's good for them to hear Mozart or say Benjamin Britten — standard classical pieces."

The crusaders of musical

education for all are on their way over here, hopefully in the beginning of September. It will be interesting to see how they encapsulate their range in a live gig — it will be nice to have a bop to *Do It Fluid* with the boys in the flesh.

'We are one of the first groups that have made the top ten of nearly all the charts which makes us unique'

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ROADSHOW

ALAN HULL

Victoria Palace Theatre, London, Sunday, 29 June

How was Alan Hull, ex-member of Lindisfarne, going to manage on his own? That was the question. A lot of his fans obviously were present — quite drunk as I'm sure he would have liked to see them.

He walked onto his set which features a small table with Guinness on it and a grand piano with wine nearby. "I'd like to introduce you to some of my friends. This is Arthur Guinness and this is Jack Guinness and this is Tommy Guinness and..."

A very witty lad, he managed to keep all the audience amused not only with some of his songs but his banter between them.

The songs that he performed were the ones expected of him — *Fog On The Tyne*, *We Can Swing Together*, *Lady Eleanor* and many others from Lindisfarne days. They all went down very well, with people joining in and having a good time. He also sang some songs of his solo album "Squire", which were also well received, and too many were as familiar as the older stuff.

Alan Hull did okay on Sunday night it looks as if his solo career might work. I would like to see maybe a small band backing him to strengthen songs like *Lady Eleanor* which definitely needs the mandolin in the background. LH.

PASADENA ROOF ORCHESTRA

Fairfields Hall, Croydon, Friday, 27 June

High camp is the only word that can be used to describe the PRO at the Fairfields Hall. From the studs on their 'wing-collar' shirts to the palm trees in the background, this band is camp, very camp. They are a 1920's revival band of assorted wind instruments banjo, violin, drums and vocals.

The dulciter, sweet songs were handled admirably by Mr John 'Pazz' Parry — possibly the campiest of all — sporting a natty white suit and slicked back hair and horn rim glasses. Nice one Pazz.

What they do is good — the sound is authentic and round — and the only criticism that can be levied is that it tends to get a bit boring. After you've got used to PRO's professionalism, each song tends to sound like the others.

Maybe the amazing thing about the concert was that nearly all the audience were composed of middle aged people, obviously there just to listen to what real music is. They didn't find it the novelty I did and were not feeling as prone to swaying about as I did.

I would like to see them at the Rainbow Room in Biba's again. They would fit into the art-deco surroundings so well. In all, it was a good show and well worth seeing just to hear what a band of that era really sounded like.

LH

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CURIOUS CORNER

DISC's weekly question and answer feature. If you have something to ask, send your question (on postcards please) to:

CURIOUS CORNER, DISC, 24/34 Meymott Street, London, SE1 9LU.

HOOKED ON THE DOCTOR

? Could you please tell me the address of the Dr Hook and The Medicine show fan club, either in Britain or America? J. Hannan, Whiting Cook House, Avenue, Barking, Essex.

● There is no fan club over here, so best write to their record company in the States. The address is: Capitol Records, 1750 North Vine Street, Hollywood, California, 90028, USA.

? Have the Rolling Stones got a fan club? If so, can I have the address? Can you tell me what the last record on the Rolling Stones label was and what the tracks were? Jon Sanders, Beeston, Nottingham.

● The official European fan club of the Rolling Stones is in Denmark. The address is: The Rolling Stones Fan Club, c/o Dandelion, H. C. Ørstedsvai 31, 1879 Copenhagen V, Denmark.

Their last record was "Made In The Shade", catalogue number COC59104. The tracks on this album are: *Brown Sugar; Tumbling Dice; Happy; Dance Little Sister; Wild Horses; Angie; Bitch; It's Only Rock 'n' Roll; Doo Doo Doo Doo Doo Doo;* and *Rip This Joint.*

? Is it possible for you to tell me when Pye will release volumes two and three of the Petula Clark story? Also can you tell me what albums of Pet's are currently available in the UK? Stu Wilkinson, Colne, Lancs.

● Petula is no longer with Pye records — she is now signed to Polydor. Neither of these companies have any plans to release any more volumes at the moment.

Pet's albums available at the moment are as follows: "Petula Clark's Greatest Hits" NSPL 18397; "Petula Clark's Hit Parade" NSPL 18159; "Best Of Petula Clark" NSPL 18282; "Portrait Of Petula" NSPL 18292; "Just Petula" NSPL 18325; "Memphis" NSPL 18345; "The Song Of My Love" NSPL 18363; "Petula Clark" VRLS 3041; "Today" PKL 5502; "Petula 71" NSPL 18370; "Golden Hour Presents The Petula Clark Story Volume 1" GH 539; and "Live At The Royal Albert Hall" NSPL 18391. The records she has issued with Polydor are: "Now" 2383170; "Come On Home" 2383279; "Petula Clark Live In London" 2383303 and "I'm The Woman You Need" 2383324.

? I would like to know if Status Quo have any intentions of recording a live album as I am sure this is what every Quo fan wants. Quo must be one of the best live bands in the world. I am sure that a lot of fans are hoping they bring out a live album or even a double live album. Can you also tell me if Focus have any plans for releasing a new album? F. Dolan, North Reddish, Stockport, Lancs.

● A spokesman for Quo's record company said that there were no plans in the pipeline for a live Quo album, although your suggestion had been noted and handed on to the band. Remember they have their live single *Roll Over Lay Down* released at the moment.

Focus are releasing some back catalogue records in July. Exact details were not available but we will carry news in DISC nearer the time. They are also working on a new album which is hoped to be released in the autumn of this year.

? I would like to know if there is such a thing as a fan club for John Thaw and Dennis Waterman of the television programme "The Sweeney"?



Ray Sawyer

? Could you also tell me where to write to the programme? Jenny B. Loughton, Essex.

● If you write to Thames Television at the following address they will help you: Viewers' Correspondence, Thames Television Ltd, 306/316 Euston Road, London NW1 3BB.

If you enclose 11p with your letter they will send you a photograph of the two Flying Squad guys together. Please write to the same address for any other queries.

? I was one of the poor unfortunate people who was not included in the 72,000 who attended "the concert of the year" — none other than Elton John at Wembley. Could you please tell me the address where I could write for a programme or a souvenir of some description?

You'll get loads of letters like this one so please print at least one of them? Lia Crolla (mad Elton John fan), Edinburgh, Scotland.

● Before we do get the loads of enquiries you prophesy, I shall give the address. You can obtain the fantastic programmes at 50 pence each, or the equally fantastic T-shirts for £2 each. Please enclose at least 25 pence to cover postage and packaging. Stocks are limited, so write soon. The address is the Mel Bush Organisation Ltd, Big Ben House, 13 Lansdowne Road, Bournemouth, Dorset.

? Could you possibly give me please, the address of Helen Reddy's fan club or tell me where I could write to her. I have tried for months for an answer to this question without any luck. Kevin Roberts, Thornton, Liverpool.

● Helen has not got a fan club in this country; all letters to her are being forwarded to her management's office in the States. If you want to get your letter forwarded the address is: Helen Reddy, c/o Capitol Records, EMI Records, 20 Manchester Square, London W1.

? Could you please tell me where I could buy a Wings T-shirt similar to that worn by Jimmy Mc Culloch on page 24 of DISC dated June 21? Also can you tell me how much it would cost? Peter Wass, 37 Mundon Road, Maldon, Essex.

● The shirt that Jimmy was wearing was a sample made for the group in the States. Unfortunately they are not available to the general public, so you can't get one. Maybe one of the large T-shirt companies will make some similar shirts that you may buy.

? Is it still possible to obtain these two singles? *Our Song/Laughing, Crying, Laughing and Long Time Coming/I've Got A Secret?* They are both by Robert Plant and were released in 1967. Whole Lotta Love, Y.D.S. Frazer, Heath Town, Wolverhampton, W. Midlands.

● You must be an ardent fan of Led Zepellin to get back this far in Mr Page's history. You are quite correct about date of release but there is one problem in that the records were issued in the USA.

Unless you have a contact in the States who can track down these for you to get them. Maybe one of our good readers may have them or know where to obtain them and will write to you.

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DISC



NEW ALBUMS REVIEWED

●●●● BRILLIANT
●●● GOOD
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THE ISLEY BROTHERS



THE ISLEY BROTHERS "The Heat Is On" (Epic S EPC 69139). Mrs Sally Bernice Isley's name seldom appears in music journals, but don't let that fool you. Her contribution to the world of rock is considerable. In her capacity as mother she provided

us with Ronald, Marvin, Kelly, Rudolph and Ernie. Five funky lads, who together with keyboard man Chris Jasper make up the Isley Brothers.

Make no mistake, the Isleys are no run-of-the-mill black American soul team. Far from it, they happen to be one of today's most exciting and innovative rock outfits. For over a decade now they have led the way in musical trends, with a consistency which is astonishing.

Their last two albums "Three Plus Three" and "Live it Up" are truly outstanding works. Now with this offering they've scored a fairly devastating hat-trick.

As always the music is a combination of soul and rock. There are bucketloads of high-register vocals, driving keyboards, funky bass and above all Ernie Isley's magic guitar work. Especially recommended tracks are *Fight The Power* and *For The Love Of You*. Though each song is a masterpiece.

If you haven't already done so, give yourself a treat, and discover the Isleys. ●●●● BL.

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This is the outfit that provides the backing for groups like the Stylistics, the Spinners and the O Jays. The same super-sophisticated sound they deliver for other people's records, they serve up on their own.

Sleazy brass, funky guitars, driving bass, stabbing strings, rock steady drumming. It's all here. A vast acoustic battalion of soul that out-rocks, out-funks and out-trucks everything in range.

Here we find eight classy instrumental tracks packed with all the aforementioned MFSB ingredients. Of these eight, three bear the Gamble and Huff writing credits, which in itself is a seal of excellence.

Listen out for *Sexy*, *Human Machine* and *K-Jee*. Come to think of it listen out for the whole lot. ●●●● BL.

LINDA LEWIS



"Not A Little Girl Anymore" (Arista Arty 109)

This album is obviously an attempt to create for Linda Lewis a new sophisticated image — a long step from the girlie *Rock A Doodle Doo* which was her biggest British hit. To that end she combines four of her own songs with those of other well known writers, most notably Cat Stevens who contributed (*Remember The Days Of*) *The Old Schoolyard*.

Some songs you all know, like the old classic *It's In His Kiss*, first recorded by Betty Everett, others are certainly new to me, but do give Linda a greater chance for original interpretation. One notable example is *This Time I'll Be Sweeter*, which does indeed allow her to climb down from the dizzy vocal heights to a softer more mellow vocal treatment.

There's also a funky track *My Granddaddy Could Reggae* which allows Linda's natural rhythm free rein, and a boisterous rocker which provides the best example of her lively rock 'n' roll voice.

This album goes some of the way towards achieving the stated aim of making Linda known for vocal traits other than pure range — although there are still plenty of almost painful high notes. Linda is undoubtedly a talented singer and writer who deserves greater recognition. It's seldom possible to achieve what one wants all at once, and Linda should be content with the knowledge that on this album she's made substantial progress. ●●● RH.

MFSB

"Universal Love" (Philly Int PIR 80410). MFSB (standing for Mother Father Sister Brother) are not so much a band as an orchestra. They belong to that class of musicians whose every record is impeccably produced and performed. Before you so much as put this album on the turntable you know it's going to be of an exceptionally high standard.

NEIL YOUNG

"Tonight's The Night" (Reprise K 54040). Neil Young is a classic example of the genius who tries his best to be a nonentity. First he writes himself some really inspired songs, then he goes out of his way to sing and perform them in a clumsy, amateurish sort of way. It's a novel approach, which you start off hating and end up loving.

This album illustrates the point perfectly. Young serves up here eleven well-constructed songs. There are even a couple of gems like the title track and *Roll Another Number*. However he does his best to spoil them all by adopting a disconcertingly casual vocal delivery. Add to that some messy arrangements and you've got yourself a Neil Young special.

First time round the whole affair is pretty bewildering, with tracks like *Albuquerque* and *Tired Eyes* sticking out badly. By the third airing though it starts to grow on you. If you've got the patience, might be worth checking out. ●●● BL.

GIL SCOTT-HERON

"The Revolution Will Not Be Televised."

Whew! This is uncompromising black power and it strikes you like an ice pick to the brain. When he's not telling you in a calculatedly sharp rap why the revolution will not be brought to you by Xerox in four parts uninterrupted by commercials, GSH is delivering some mean blues about dope being no way out of the ghetto, or easing into a very cool Coltrane song about finding hope to hang on to, before hitting back with some other raps.

This album is culled from various others put out by Gil Scott-Heron, and as such must represent a 'best of'. It certainly couldn't get any better. It isn't exactly the sort of album you buy, but I recommend every one of you brothers and sisters, black and white to hear it at least once. ●●● ER.

JOHN DAWSON READ

"A Friend Of Mine" (Chrysalis CHR 1075)

This album is a collection of songs that were inspired by a relationship John has with two of his friends. One is a guitarist who is slowly losing his sight, the other is a young man who suffers from paralysis. He has avoided getting any low lyrics like Leonard Cohen might perform but even so his voice has a dreary quality that makes up for the lack of pathos in the words.

His voice, though slow and rather boring, is clear and fitting to the songs. It wouldn't be fair to compare him to another singer/songwriter as he is obviously trying to set his own level — maybe at a higher standard with the lyrics. In *A Friend Of Mine* he sings of his friend who is going blind and how he is working on his guitar technique so that when he goes completely blind he will have at his command the ability to play very well. The lyrics are very good but are spoilt a bit by Read's vocals — their delivery is slightly boring, almost half speaking. Most of the words have to be read and assimilated as well to justify many of the songs.

The general tone of the album is that everybody who isn't physically different cannot appreciate the whole set-up which is life and are rather narrow and even unobservant. His friends who are ill are more complete and more observant than even himself albeit he is the one who has translated feelings into song.

In all this album is acceptable as a new artist making his recording debut, at worst it is slightly bland with no outstanding musical content; at best it is a narrative on the hardships of those worse off than yourselves. ●● LH.

TAMMY JONES



Let Me Try Again (Epic EPC 80853)

Tammy Jones is one of those big-voiced belters you find every now and again in the British charts. A big-voiced belter doesn't need originality or a message. Just a "hear-it-clear-to-the-back-of-t'doob" voice, and a lot of heart, Tammy has both.

You may have seen Tammy cleaning up on "Opportunity Knocks" and this album is ob-

viously riding on her success thereat. She does all the numbers you'd expect — *Let Me Try Again*, *The Wedding*, *No Regrets*, *If I Could Live My Life Again*, *My Way* — and manages to give them an injection of freshness, even if she does turn *I Am Woman* and *The Way We Were* into singalongs.

Your mum will like this album, and your dad will say she's a smasher. ●● ER.

WOLFMAN JACK

"Fun And Romance" (US Import).

In this country his name doesn't mean a lot. However on the other side of the Atlantic he's regarded as part of rock 'n' roll history. Wolfman Jack happens to be the Godfather of flamboyant DJs. His rasping tones first hit the air back in the late fifties. Since then he's become one of America's top broadcasters.

Now after all these years of

introducing other people's records the Wolfman had finally decided to cut a disc of his own.

Like the title suggests this work is split into two categories. Side one is the fun side packed with freaky tunes about ghosts and wierdos. Side two, on the other hand, sees Wolfman as the romantic crooner ehugging through such reputable ballads as *Blueberry Hill* and *Somethin' Bout You Baby I Like*.

To British ears much of this will sound meaningless. However once Wolfman brings his projected roadshow over here we should be able to appreciate it more. ●● BL.

TEACH-IN



TEACH IN (Polydor 2383 341) Unremarkable stack of middle of the road numbers sung by the winning group in this year's Eurovision song contest. Naturally the selection includes the clumsily cliched winning entry *Ding-A-Dong*.

In their home country and elsewhere on the continent this band is hailed as something more than a one-hit blunder, which seems a trifle odd. Their musical competence is undeniable, however, most of their material is painfully trite. ●● BL.

EDGAR WINTER

Jasmine Nightbirds (Blue Sky SKY 807722)

Johnny's little brother Edgar layin' it on ya with his latest bit of plastic. In all a nice, meaty album with a lack of any particular style other than Edgar's own. You hear all different forms of music from heavy commercial through hard rock to a jazz style all blending quite well.

I personally don't like his style of singing on anything other than the heavy metal stuff, so there's a couple of tracks which I must reject on that count. The instrumental numbers work very well — I feel Edgar prefers them because he doesn't have to worry about the vocals. Remember "Frankenstein?" One of the best things he's ever done, and that was an instrumental.

I think if Edgar Winter arranged some gigs over here he might be able to break with this album — although he might need the help of a monster like Frankenstein to back him up

●●LH

CHARLIE RICH

"Every Time You Touch Me (I Get High)" (Epic 80828)

Any artist who gets a hit record hopes that will encourage album sales. But in the case of Charlie Rich he's done nothing to sustain their interest — this is the same 'middle of the road'/country mixture one might have expected of him before his British chart success.

As an easy listening album this is fine, with some tasteful enough arrangements, but it's a little uninspiring. The most outstanding track is the title track, but I don't have great hopes for this album even in these days of the country music "boom". It certainly isn't the best album I've heard even this week.

●●RH

EARL SCRUGGS

The Earl Scruggs Revue Anniversary Special (CBS 80821)

I guess we all owe a debt to Earl Scruggs. Holed up in the '50s, the only thing we had to tell us that Johnnie Duncan and the Blue Grass Boys was a second copy was the manic strumming of Flatt and Scruggs.

That said, I'm not sure what this is the anniversary of — but it's a measure of the tribute that *everybody* guests on it — Joan Baez, Bonnie Bramlett, Johnny Cash, Leonard Cohen, Dan Fogelberg, Jim Keltner, Alvin Lee, Jim Messina, Roger McGuinn, The Pointer Sisters — everybody.

That said, I'm not sure who'll actually buy this album. There isn't an awful lot of pure pickin' for the die-hard bluegrass addicts, and the rest isn't direct enough to compete with more well known country stuff. Maybe there are too many styles contributing to make it stand out.

But don't get me wrong. Earl Scruggs never played a note that wasn't listenable, and this is no exception. ●●ER

CRAZY OTTO

CRAZY OTTO'S RAGTIME BAND (Polydor 2489 520).

An outrageous selection of old-time tunes and up-to-date pop numbers all translated into ragtime jazz. It's a fairly lighthearted mixture that could have easily come straight out of the Black and White Minstrel Show.

Nearly 30 songs are featured. Amongst them are: *Honey Honey*, *Waterloo*, *Rock Your Baby*, *Day Dream*, and *Sugar Baby Love*. ●●BL



"Ride A Rock Horse" Polydor 2442 135

The career of albums made by members of the Who, whether solo or together, has been a chequered one — and acclaim has been strangely lacking for a band whose feats in other fields have earned them a place among the world's top groups.

Roger Daltrey has had more success than his colleagues, with a little help from Leo Sayer's *Giving It All Away*. Now he's back with another solo album, and songs from a collection of contemporary writers. One such is Russ Ballard, who produced the whole album too and contributed the first song. It's *Get Your Love*, which receives the full force of the Daltrey rock voice and the treatment and material were obviously considered a success as

this is also his latest single.

There are two other Ballard songs on the album, *Proud and Near To Surrender*. The latter is performed at full vocal force, with a great deal of emotion in the tone.

The selection of songs provide an interesting assortment — one one hand a lovely slow ballad called *Oceans Away* by Philip Goodhand-Tait, while on the other, a rocking yet funky version of Rufus Thomas's *Walking The Dog*. My personal favourite is a song on which Roger allows his natural vernacular to show through — *Milk Train*. Somehow the natural vocals seem to remove certain barriers, and he appears to thoroughly enjoy singing the song. What a great single it would make ... or perhaps I'm just a sentimental East Ender with a soft

spot for a London accent.

I think the only way to really describe this album is interesting. When you have one of the world's most unmistakable voices interpreting mostly unknown songs the mixture is bound to contain surprises and disappointments. On the whole with this album it's the former, and pleasant. ones at that. I find this collection good listening, and as a long time admirer of the Daltrey voice there's an added bonus for me.

To Who fans and those who've picked up on Roger since "Tommy" this album is a must. Because of the resurgence of interest in his career I feel this is a step towards even greater things: and anyone who encourages those less well-known than himself deserves a special sort of praise. 000RH

DALTREY — TOWARDS GREATER THINGS!

THE ESCORTS

"All We Need Is Another Chance" (Contempo CLP 521). Yet another American import marketed in this country by Contempo. In this case it's a fairly relaxed batch of middle-of-the-road soul numbers. Each tune comes complete with lavish orchestration and safe harmonies.

However there is one unexpected ingredient. Inserted between tracks are interviews with prisoners serving time at Rahway State Prison.

In contrast to the super-slick music, the interviews sound muffled and scratchy. Placed side by side the result is a fairly harrowing experience for the listener.

If there's a message in it all, it's probably that being in prison

ain't much fun, and maybe like the title suggests we should give the inmates another chance. Agree or disagree, you'll have to admit this is a very strange package indeed. Not one for the tender hearted. ●●BL

BIDDU

"Blue-Eyed Soul" (CBS EPC 80836)

Biddu is the name of a record

producer from India who is known in various circles, but is probably best known for his work in producing Karl Douglas' hit single *Kung Fu Fighting*. This maybe makes you think of him as a reggae, funky sort of guy? Listening to this instrumental album you would be proved wrong.

Basically a "Philly" sound very reminiscent of Barry White and the Love Unlimited

Orchestra. Not at all offensive, it is general easy listening which doesn't harm anyone. It is well produced with lots of "Shaft" type guitar work and nice, tight percussion. Tracks are *Blue Eyed-Soul*; *Black Magic Man*; *Aranjuez Mon-Armour*; *Hot-Ice*; *Northern Dancer*; *Summer Of '42*; *Couldn't We Be Friends*; *Exodus* and *You Don't Stand A Chance If You Can't Dance*.

●●LH

BEVERLEY LEGGE'S LETTERS PAGE

PROVOCATIVE LES

I'M SORRY TO SAY that the reports that Les McKeown is provoking the girls at concerts appear to be true.

I just watched the end of "Shang a Lang" and repeatedly Les rushed forward to let the girls at the front of the audience touch him, each time needing the help of a bouncer before he could break free. Doesn't he realise that the girls at the back also want to touch him, and will try to push forward in an effort to do so, causing the girls at the front to be crushed. He not only risks his own safety but also that of his adorning fans.

OK, so he thinks, as the fans do, that he is God on Earth, but he cannot carry on his present behaviour without his heaven turning into hell.

Caroline Taylor,
Bracknell, Berks.

GARY EXPERIMENTS



OF COURSE IT isn't the end of people like Gary Glitter and Slade. Not one of Gary's records has failed to plunge into the top twenty yet.

So in reply to Greg Robinson (Disc, June 21) I would like to say this. Gary Glitter has been experimenting with different sounds. Obviously they all have the Glitter trade-mark, but I can hear the difference. So the only thing that I can suggest for you Greg is wash out your ears before you lose track of sound completely.

Never mind though, you'll be able to still see Gary glimmering on the horizon for quite some time to come.

Isabel Heald,
Richmond Rd,
Accrington, Lancs.

FERRY COMPLAINT

I FEEL I MUST write and complain after reading your review of Bryan Ferry's new single *You Go To My Head*. As anyone with any taste will know this is a great record. Bryan does not moan, he sings, and very well too.

Pauline Neale,
Burton-on-Trent, Staffs.

LENNON INTERVIEW

I FEEL I must write to thank you very much for the marvelous interview with John Lennon by Rosemary Horide. It was quite a masterpiece, the most fascinating I have ever read.

Pam, Lancs.

ROLLER INSULT

I USUALLY QUITE enjoy Disc, but feel that the article "What are the Rollers really like?" was in very poor taste. I consider it an insult to the intelligence of most B.C.R. fans to expect them to be interested in an investigation and report such as this.

(name and address supplied.)

Judging from the amount of mail we received on this article it looks as though a lot of people were very interested in it. B.L.

GLITTER MALIGNED

I SUPPOSE the Ferret, whoever he may be, is sitting somewhere smiling to himself smugly having completed another column of dirt-slinging and insults.

As a fond admirer of "Ungle GiGi" I have in the past had to contend with the vicious remarks about his weight, or age, but in this week's Disc (June 14) The Ferret has gone a bit too far by suggesting that the title of Gary's new single *Doing All Right With The Boys* in fact denotes his sexual preferences.

Mandy,
London W12.

The Ferret is not available for comment, having been strangled by a joint conspiracy of BCR and Glitter fans. We never thought it meant anything of the sort.

CASSIDY DECLINE

HOW I ADMIRE David Cassidy for avoiding the inevitable decline of the idol by jumping off before the fall. Also for trying again, for widespread recognition, by developing his musical talents.

Be fair enough to give him the chance he so richly deserves, and listen to his latest work before condemning him as just another pop hero. He is not. He has something new and worthwhile to offer our music scene.

Miss A. E. W.,
Morecambe, Lancs.

WEMBLEY TRIUMPH!

ISN'T IT ABOUT time the merchants of doom emigrated. I'm referring to all those people who try to run down rock and roll music and its fans. They think they're being so intellectual by saying that rock in the seventies is dead and that no-one will ever replace the super groups of the sixties.

Well I've got only one word to say such people — WEMBLEY. Anyone who attended Saturday's concert would have realised that rock and roll music is alive and well. In fact it's never been better.

For twelve hours seventy thousand of us were treated to some of the most amazing sounds ever heard in Britain. There were no hitches and no riots, just non-stop beautiful music from Stackridge, Rufus, Joe Walsh, Eagles, the Beach Boys and king Elton himself.

June 21, 1975 will go down in history as the day the music triumphed.

Nigel Holt,
Reading, Berks.



WAY OUT SLADE?

SLADE on their way out? No way!

Everyone to their own opinion, but is Mr Robinson (Disc June 21) so musically narrow minded that he cannot see the difference between *How Does It Feel* and *Get Down and Get With It* or *Far Far Away* and *Thanks For The Memory*.

Surely with their talents Slade will be around for a long time to come.

Peter James,
Wolverhampton, Staffs.

LITTLE RICHARD



WHO THE HELL does Little Richard think he is, calling himself the "King of Rock 'n' Roll?" Teddy boy rock fans — and every other rock fan, for that matter — thought his 35-minute performance at Lewisham was a load of too-funky Las Vegas supper club rubbish!

I felt really sorry for the

Rhymin Simon



LES McKEOWN

I lay in my bed
And he looks at me from the wall
He says sorry for lying to us
And cheating us
But deep down
He doesn't really mean it
He has so many fans who love
and worship him
And would give their life for
him.

But there is one girl
Who is always the one above
the rest
She's the one who talks and
walks with him
The one he rushes home to
If there had been no crash
we'd never have known
Oh why Les? Why?
A devoted Les McKeown fan,
Portsmouth.

promoter and the people responsible for organising backstage interviews because of the way Little Richard ignored the journalists and photographers and left the theatre almost before the curtains had closed.

I have one piece of advice for Little Richard. It is this: "GO HOME AND DON'T COME BACK — EVER!" I can only think of one American rock initiator who still plays Rock 'n' Roll the way most Teds want to hear it — Bill Haley. "Enraged Ted", Mitcham, Surrey.

A LETTER TO J EDWARD OLIVER

YOUR fan Club will be turning out in force soon at the Disc offices. Your fan club secretary, Dee Dee Marten-Ray has organised a Club convention in June. So you will be able to meet your fans. We expect at least 60 to turn up between 9 am and 5 pm.

The club is now selling "Jeo" rosettes, badges, scarves, watches and photo's.

Your popularity has increased due to the printed picture of yourself in Disc some weeks back.

JayJaye Brady-Raye
(Sub Secretary).

LED ZEP FAN HURT

I WAS RATHER hurt and angry to read the letter sent in by an "Eric Fan, London" who seems to think that any one who is a fan of Led Zeppelin is a "smelly hippy". Myself, and many others, I'm sure are perfectly respectable teenagers.

I am definitely not a fan of the Bay City Rollers but I have nothing against anyone else liking them, so why can't they just leave me and all the many, many Led Zeppelin fans to enjoy our kind of music in peace.

Claire Williams,
Aberporth.

UNLUCKY KIKI DEE

IN REPLY TO Lynn Weston, Warrington (Disc June 21) I am the same age as Kiki Dee and have watched her career for quite some time now, since the late sixties.

She must be one of the most under-rated, unluckiest ladies in the business, that I can think of.

She not only has a superb voice (she doesn't need to scream every word, take note Quatro fans) but she is a sensational live performer.

Ask anyone who saw her at the Free Trade Hall gig.

Pauline Walker,
Northwich.

BOWIE PETITION

WILL ANYONE WHO wants their name added to a petition I am sending me. I, like many others, want R.C.A. to release the David Bowie concert tapes recorded at Hammersmith Odeon on July 3, 1973 — his last



British date. Or if that is not possible then let us have the brilliant *My Death* from the same tapes, as a single. I hope all BOWIE fans will oblige.

Ian Webb,
16 Loves Lane,
Wingfield, Trowbridge,
Wiltshire.

CLUES

ACROSS

- Orlando or Hatch, perhaps (4)
- For him, every road leads back to you (5,3)
- Weapons from the planet that goes with Venus (4)
- The ones that don't fail me now (5)
- Leon, say, making only a slight sound (6)
- Holder falling asleep? (5)
- War one of Jethro Tull (5)
- What you gave me, according to Wings (6)
- Just like the mountain for a hop (5)
- A crowd of musicians in such a group? (4)
- For Joan Baez, they go with rust (8)
- Bogart's sin place (4)

DOWN

- Colour of suede shoes, mink, etc (4)
- Wombling Mike (4)
- Like the cool air that Rogue give us (5)
- Those the Glitter Band cried (5)
- Only this could be a Carpenters' hit (9)
- The captain with the cowboy (9)
- The range of that man Desmond Dekker! (5)
- What to wear with a white tie down Wimbledon way? (5)
- A name for Roller Stuart (5)
- The Golden Earring style of love (5)
- Taverns where you could get a letter from Neil (4)
- Pilot drummer might be shot! (4)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 4 Slow, 6 Soap Opera, 7 Dawn, 9 Wyatt, 12 RAK, 13 Bert, 16 Feet, 17 Tam, 18 Black (Country), 21 Last, 23 Immigrant, 24 Shoe.
DOWN: 1 Cod-y, 2 Spot, 3 Derek, 4 Sad, 5 Wynette, 8 America, 10 Actress, 11 True, 14 Raffles, 15 Lamb, 17 Tramp, 19 Lord, 20 Co(y)ne, 22 Tie.

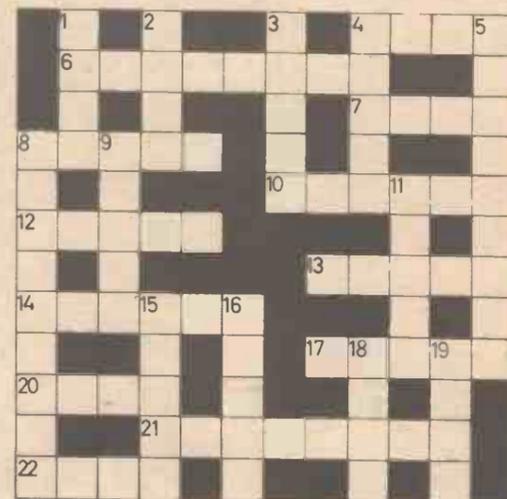
LAST WEEK'S WINNERS

Mick Purves, Kelso; Kevin Buttle, Hemel Hempstead; Craig Callan, Gournock; C. Brooks, Dunholme, Lincoln; Philip Dodd, Nantwich; K. Jenkins, Penhill, Swindon.

DISCWORD

Six Albums To Win!

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



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J. Edward Oliver

'Get witch quick'

HERE IT IS, AT LAST--THE FINAL CHAPTER IN OUR SAGA OF THE TYRANT OF TAROT, AND, JUST FOR A CHANGE, J. EDWARD OLIVER HAS DECIDED TO BRING YOU JUST A PLAIN, ORDINARY EPISODE. SO HERE GOES WITH THIS--

SPECIAL NOT-SPECIAL EPISODE

THE STORY SO FAR: LOOK, IF YOU STILL HAVEN'T MANAGED TO FOLLOW THE STORY SO FAR, IT'S A BIT LATE TO TRY AND PICK IT UP NOW--

GOOD GRIEF! IT--IT'S YOU!!

NO, NO--IT IS I-- J. EDWARD OLIVER!

ELF GARNETT, THE TYRANT OF TAROT HAS REMOVED THE CURSE OF THE FULL MOON AND RETURNED ME TO MY NORMAL SHAPE.

ANITA HARRIS!

A MAN WAS OUT FOR A WALK WHEN HE CAME ACROSS A PILE OF LOGS PERCHED ON THE EDGE OF A CLIFF. TO HIS SURPRISE, ONE OF THE LOGS SPOKE TO HIM, SAYING: "PLEASE HELP US--THIS HEAP OF TIMBER IS ABOUT TO SLIDE OFF THE EDGE OF THE CLIFF, AND IF WE FALL INTO THE RAVINE, WE SHALL SURELY PERISH."

IN AN ATTEMPT TO LIVEN UP THIS PLAIN, ORDINARY EPISODE, I SHALL TRY TO SLIP IN A COUPLE OF JOKES; LIKE FOR INSTANCE...

AFTER CONSIDERING THE MATTER, THE MAN DECIDED THAT HE SHOULD NOT HELP, THAT HE SHOULD NOT DO ANYTHING TO ALTER THE SITUATION. YES, HE DECIDED THAT HE SHOULD LET SLIPPING LOGS DIE!

WAIT A MINUTE-- I THOUGHT THAT THIS WAS YOUR NORMAL FORM?

OH, NO-- THAT WAS ONLY THE FICTIONAL FORM IN WHICH I APPEARED IN THIS CARTOON STRIP.

THIS IS MY GENUINE, TRUE, ACTUAL REAL-LIFE FORM.

BUT IF YOU, THE CARTOON STRIP J. EDWARD OLIVER, HAVE BEEN CHANGED INTO THE FORM OF THE REAL-LIFE J. EDWARD OLIVER, WHAT HAS HAPPENED TO THE REAL-LIFE J. EDWARD OLIVER WHO DRAGS THE CARTOON STRIP J. EDWARD OLIVER?

THIS IS GOING TO BE A LITTLE DIFFICULT TO EXPLAIN.

JOKE NUMBER TWO: A GROUP OF DEVIL-WORSHIPPERS WERE ABOUT TO PERFORM A CEREMONIAL DANCE, WHEN THEY SUDDENLY REALISED THAT THEY HADN'T GOT THE LADDER THAT WAS TO BE THE CENTREPIECE OF THEIR CEREMONY.

FRANTICALLY, ONE OF THE DISCIPLES SEARCHED FOR A LADDER, BUT ALL HE COULD FIND WAS A BROKEN ONE THAT ONLY HAD TWO STEPS LEFT ON IT.

"THAT'S NO GOOD," SAID THE LEADER OF THE COVEN. "YOU SHOULD KNOW THAT TWO RUNGS DON'T MAKE A RITE!"

MEANWHILE, ELSEWHERE--

WELL, I MANAGED TO ESCAPE THE WRATH OF THE BOG-THING BY CHANGING BACK TO SUPERDINOSAUR.

IT SEEMS THAT THE CREATURE IS IN LOVE WITH ME ALL THE TIME I AM A MIGHTY SUPER-HERO, BUT HATES ME WHEN I CHANGE BACK TO MILD-MANNED FRESCO-LE-RAYE.

STILL, THE SOLUTION IS SIMPLE. ALL I HAVE TO DO IS REFRAIN FROM THINKING THE MYSTIC WORD.

"BOGR--"

ER, NO--

I'VE BEEN CAUGHT LIKE THAT BEFORE!

WHAT I MEAN IS, I MUST REFRAIN FROM THINKING THE MYSTIC WORD THAT WAS GIVEN TO ME BY THE ANCIENT EGYPTIAN WIZARD, BOGRACKET.

BOOM!

HAVE YOU EVER NOTICED THAT IT'S EASIER TO THINK ABOUT SOMETHING THAN TO NOT THINK ABOUT SOMETHING?

***FOOD FLOPS "HEART STEAK HOTEL"**

WE HAV GOT TA FINDS A WAY OUTTA HERE! I CAN'T SPENDS ME ENTIRE YOUNG LIFE TRAPPED AT DA CENTRE OF DA EARTH! THERE'S PLACES I WANTS TA GO--THINGS I WANTS TA DO--

LIKE, I WANTS TA ACHIEVE ME LIFE'S GREATEST AMBISHUN--I WANTS TA OPENS A SCHOOL WHERE I KIN PASS ON ALL ME SKILLS AN' EXPERIENCE TO DA YOUNGER GENERASHUN.

OH, YOU MEAN A SCHOOL OF MAGIC?

***HERGEST PORRIDGE**

NOPE-- ELOCUTION.

***YOU NAME ME FEEL BRAN STEW!**

WHOOOMP!

GREAT HEAVENS! IT'S A VOLCANIC ERUPTION! WE'RE BEING SWEEPED ON THIS ROCK UP THE CRATER OF AN EXTINCT VOLCANO!

CRATER LIGHT ALE

LAVA TREE

MEANWHILE, BACK AT ELSEWHERE--

I THINK THAT SOME WORDS MUST BE EASIER TO THINK ABOUT THAN OTHERS.

WHY, IT MUST BE SIX DAYS OR MORE SINCE I LAST THOUGHT THE WORD "FLOCCIPAUCINI-HILIPILIFICATION!"

BOOM!

AM, WELL, THERE'S NOTHING FOR IT BUT TO CHANGE SHAPE YET AGAIN!

BOGRACKET!

BOOM!

HOLY MOLEY! THE BOG-THING WAS HIT BY THE MAGIC LIGHTNING!

HE'S BEEN BURNED TO A CRISP!

PERSONALLY, I SHOULD HAVE PREFERRED CHEESE AND ONION FLAVOUR.

BY A STRANGE COINCIDENCE, WE'VE EMERGED FROM THE CRATER OF THE LITTLE-KNOWN EXTINCT VOLCANO IN THE MIDDLE OF PENGE HIGH STREET! WE--WE'RE HOME!

LOOK--THERE'S THE FULL MOON, AND I'M NOT CHANGING! I REALLY AM CURED! THANK GOODNESS! ALL THESE TRANSFORMATIONS WERE BEGINNING TO MAKE THIS CARTOON STRIP A LITTLE TEDIOUS.

FROM NOW ON, THERE'LL BE NO MORE ALTERING SHAPE--NO MORE CHANGING INTO A DIFFERENT FORM!

HEY, WHAT'S HAPPENING TO IZZY RYDER?

***DON'T BE GRUEL!**

"AND THIS IS WHERE THE STORY REALLY ENDS!"

J. EDWARD OLIVER'S instant garbage column

Loneliness is...

GOING THROUGH THE TUNNEL OF LOVE IN A CANOE.

FROM: SOMEONE WHO LIVES IN ST. GEORGES ROAD, SANDWICH, KENT, BUT WHO NEGLECTED TO INCLUDE HIS NAME.

DAFFY DOORSIGNS

CRYSTAL GAZER

ALCOHOLICS ANONYMOUS

GOING OUT SOON

USE EITHER OF THESE DOORS

FROM: KEV CLARK, MOSELEY RD., WILLENHALL, WEST MIDLANDS.

THE STORY BEHIND THE SONG

NO 721: A MAN NAMED RON BOUGHT HIS GIRL-FRIEND A PAIR OF RUN-RESISTANT TIGHTS. SHE THOUGHT THAT THEY WERE OF POOR QUALITY, BUT RON WAS CONVINCED THAT THEY WOULD NOT LADDER.

HOWEVER, THE FIRST TIME SHE WORE THE TIGHTS, SHE SNAGGED THEM ON A SHARP CHAIR, CAUSING A LADDER DOWN THE ENTIRE LENGTH OF ONE LEG. AND IT WAS HER COMPLAINT TO HER BOY-FRIEND THAT INSPIRED THE FAMOUS SONG, "DEY DO RUN, RON!"

FROM: ROBIN EDMONDS, BROWNHILL ROAD, CATFORD, LONDON SE6 2DJ

AMAZING COINCIDENCES

NO 721: JOE COCKER'S CHRISTIAN NAME IS A PERFECT ANAGRAM OF J. EDWARD OLIVER'S INITIALS.

ROCKIN' RIDDLES

- WHAT SINGING DUO IS EXPERIENCED IN DECORATING AUTOMOBILES? **THE CAR PAINTERS**
 - WHICH AMERICAN INSTRUMENTALIST USED TO BE A SEWAGE INSPECTOR? **DRAIN EDDY**
 - WHAT DO YOU CALL A WOOLLY JUMPER THAT SINGS? **SUSAN CARDIGAN**
 - WHICH FEMALE VOCALIST INVENTED A DEFENCE SYSTEM AGAINST AIRCRAFT? **ROBERT FLAK**
 - WHAT RECORDING ARTIST WOULD HAVE MADE A GOOD ASSISTANT FOR PETER PAN? **BRIAN FAIRY**
 - WHICH POPULAR SINGER GRINDS HIS TEETH? **HSYNS ANNHOT**
- FROM: ROBIN EDMONDS (NO RELATION), BROWNHILL ROAD, CATFORD, LONDON.**

ANFUL ALPHABET

is for ODOUR.

My sister was tense Because she believed I ODOUR six pence.

NOSEY NOOK

- MAGGIE GALLAGHER, GLASGOW, ASKS:**
- ARE THERE ANY T-SHIRTS, VESTS, SOCKS, HATS OR ANYTHING WITH FRESCO ON THEM?
 - NO-- ONLY BADGES, MEMBERSHIP CERTIFICATES AND NEWSLETTERS--ED.
- MAGGIE GALLAGHER (AGAIN), P. CATCHPOLE BOB HERSEY, STEVE ALDRED AND JOAN WILTON ASK:**
- ARE THE CUDDLY FRESCO-LE-RAYE TOYS AVAILABLE TO THE PUBLIC?
 - SORRY-- THESE WERE MADE ESPECIALLY FOR THE DISC POLL AWARDS, AND ARE NOT COMMERCIALLY AVAILABLE--ED.

VERY SMALL WRITING

DR. CHRISTIAN BARBARO IS A MAN AFTER MY OWN HEART.

Next week: Now what?

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DISC

David
Cassidy

NEXT WEEK:

Ferry:

The ritzy Roxy man in living colour

Roy

Wood:

Why the Wizard man's magic is still working

Syreeta:

Stevie Wonder's sexy ex speaks

America:

proud to bear their country's name?

Be-Bop:

Britain's unluckiest band.

