

DISC

ROXY Return

AUGUST 30, 1975

10¢ WEEKLY

USA 50¢

BRYAN Ferry and Roxy Music have announced details of plans to tour Britain in October. As *DISC* exclusively announced two weeks ago, they will include a show at London's Wembley Empire Pool.

This is Roxy's first tour in over a year and will be marked by the release of a new album. The album is as yet untitled, but the release date will be October 3. Four of the songs on it were written by Ferry. It was produced by Chris Thomas.

• See page 3



QUEEN:

Poster and history of this fine rock band and its members.

See p.10-12

VERA LYNN:

Proving there's nothing like a dame. See p.18

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THIS WEEK'S TOP SELLING RECORDS

TOP 30 SINGLES

- 1 (1) I CAN'T GIVE YOU ANYTHING BUT MY LOVE Stylistics, Avco
- 2 (11) THE LAST FAREWELL Roger Whittaker, EMI
- 3 (2) BARBADOS Typically Tropical, GIP
- 4 (5) IF YOU THINK YOU KNOW HOW TO LOVE ME Smokey, Rak
- 5 (3) JIVE TALKIN' Bee Gees, RSO
- 6 (13) DOLLY MY LOVE Moments, All Platinum
- 7 (12) IT'S BEEN SO LONG George McCrae, Jayboy
- 8 (14) BLANKET ON THE GROUND Billie Jo Spears, UA
- 9 (7) DELILAH Sensational Alex Harvey Band, Vertigo
- 10 (8) IT'S IN HIS KISS Linda Lewis, Arista
- 11 (9) SHERRY Adrian Baker, Magnet
- 12 (—) SAILING Rod Stewart, Warner Bros
- 13 (4) GIVE A LITTLE LOVE Bay City Rollers, Bell
- 14 (6) SEALED WITH A KISS Bryan Hyland, ABC
- 15 (15) EL BIMBO Bimbo Jet, EMI
- 16 (16) HIGH WIRE Linda Carr and Love Squad, Chelsea
- 17 (29) BEST THING THAT EVER HAPPENED Gladys Knight and the Pips, Buddah
- 18 (18) JE T'AIME Judge Dread, Cactus
- 19 (26) SUMMER OF 42 Biddu Orchestra, Epic
- 20 (10) TEARS ON MY PILLOW Johnny Nash, CBS
- 21 (30) THAT'S THE WAY I LIKE IT KC And The Sunshine Band, Jayboy
- 22 (21) NEW YORK CITY T Rex, EMI
- 23 (21) I WRITE THE SONGS David Cassidy, RCA
- 24 (—) SUPER WOMBLE Wombles, CBS
- 25 (—) ONE OF THESE NIGHTS Eagles, Asylum
- 26 (—) ROCHDALE COWBOY Mike Harding, Robber
- 27 (—) LOVE ME BABY Susan Cadogan, Magnet
- 28 (—) FAME David Bowie, RCA
- 29 (—) SUMMERTIME CITY Mike Batt, Epic
- 30 (—) JULIE-ANN Kenny, Rak

SONGWORDS

The Last Farewell



Roger Whittaker

words by R. A. Webster

There's a ship lies rigged and ready in the harbour

Tomorrow for old England she sails,

Far away from your land

Of endless sunshine.

To my land full of rainy skies and gales.

And I shall be on board that ship tomorrow

Though my heart is full of tears at this farewell

For you are beautiful and I have loved

You more dearly than the spoken

Word can tell for you are

Beautiful and I have loved you dearly.

More dearly than the spoken word can tell.

I heard there's a wicked war a blazing

And the taste of war I know so very well

Even now I see the foreign flag a raiding.

Their guns on fire as we sailed into hell.

I have no fear of death it brings no sorrow

But how bitter will be this last farewell

(chorus)

Though death and darkness gather all about me

And my ship be torn apart upon the sea.

I shall smell again the fragrance of these islands

In the heaving waves that brought me once to thee.

And should I return safe home again

To England I shall watch

The English mist roll through the dell.

(chorus)

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TOP 30 ALBUMS

- 1 (1) VENUS AND MARS Wings, EMI
 - 2 (4) THE BEST OF THE STYLISTICS Avco
 - 3 (2) HORIZON Carpenters, A&M
 - 4 (5) ONCE UPON A STAR Bay City Rollers, Bell
 - 5 (8) THE BASEMENT TAPES Bob Dylan and The Band, CBS
 - 6 (6) ONE OF THESE NIGHTS Eagles, Asylum
 - 7 (7) THE ORIGINAL SOUNDTRACK 10CC, Mercury
 - 8 (3) CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY Elton John, DJM
 - 9 (9) MUD ROCK VOL II Mud, Rak
 - 10 (11) THANK YOU BABY Stylistics, Avco
 - 11 (15) TUBULAR BELLS Mike Oldfield, Virgin
 - 12 (14) CAT STEVENS' GREATEST HITS Island
 - 13 (10) THE SNOW GOOSE Camel, Decca
 - 14 (12) STEP TWO Showaddywaddy, Bell
 - 15 (21) BEST OF TAMMY WYNETTE Epic
 - 16 (24) DARK SIDE OF THE MOON Pink Floyd, Harvest
 - 17 (30) ROLLIN' Bay City Rollers, Bell
 - 18 (21) 24 CARAT PURPLE Deep Purple, Purple
 - 18 (25) RIDE A ROCK HORSE Roger Daltrey, Polydor
 - 20 (19) MADE IN THE SHADE Rolling Stones, Rolling Stones
 - 20 (20) WHEN WILL I SEE YOU AGAIN Johnny Mathis, CBS
 - 22 (16) STILLS Steven Stills, CBS
 - 23 (13) TEN YEARS NON STOP JUBILEE James Last, Polydor
 - 24 (—) ATLANTIC CROSSING Rod Stewart, Warners
 - 25 (—) RED OCTOPUS Jefferson Starship, Grunt
 - 25 (26) THE BEATLES 1967-1970 The Beatles, Apple
 - 27 (28) BAND ON THE RUN Wings, EMI
 - 28 (30) CUNNING STUNTS Caravan, Dream
 - 29 (23) SNOWFLAKES ARE DANCING Tomita, Red Sail
 - 30 (18) THE SINGLES Carpenters, A&M
 - 30 (—) 100CC, GREATEST HITS OF 10CC 10CC, UK
- Two titles tied for 18th, 20th, 25th and 30th positions.

TOP 30 U.S. SINGLES

- 1 (12) GET DOWN TONIGHT KC and the Sunshine Band, TK
- 2 (2) JIVE TALKIN' Bee Gees, Polydor
- 3 (1) SOMEONE SAVED MY LIFE TONIGHT Elton John, MCA
- 4 (4) RHINESTONE COWBOY Glen Campbell, Capitol
- 5 (5) WHY CAN'T WE BE FRIENDS War, United Artists
- 6 (9) FALLING IN LOVE Hamilton, Joe Frank and Reynolds, Playboy
- 7 (11) AT 17 Janis Ian, Columbia
- 8 (7) HOW SWEET IT IS James Taylor, Warner Bros
- 9 (3) I'M NOT IN LOVE 10CC, Mercury
- 10 (6) ONE OF THESE NIGHTS Eagles, Asylum
- 11 (15) FAME David Bowie, RCA
- 12 (16) FIGHT THE POWER, PART ONE Isley Brothers, T-Neck
- 13 (17) COULD IT BE MAGIC Barry Manilow, Arista
- 14 (8) PLEASE MR PLEASE Olivia Newton-John, MCA
- 15 (18) WASTED DAYS AND WASTED NIGHTS Freddy Fender, ABC
- 16 (21) PUSH ZZ Top, London
- 17 (10) ROCKFORD FILES Mike Post, MGM
- 18 (20) HOLDIN' ON TO YESTERDAY Ambrosia, 20th Century
- 19 (22) FEEL LIKE MAKING LOVE Bad Company, Swan Song
- 20 (23) I BELIEVE THERE'S NOTHING STRONGER IN THE WORLD BUT MY LOVE Paul Anka, UA
- 21 (25) THIS IS THE WAY OF THE WORLD Earth, Wind and Fire, Columbia
- 22 (26) THIRD-RATE ROMANCE The Amazing Rhythm Aces, ABC
- 23 (30) RUN JOEY RUN David Yeddes, Big Tree
- 24 (13) MIDNIGHT BLUE Melissa Manchester, Arista
- 25 (29) BALLROOM BLITZ Sweet, Capitol
- 26 (27) LOVE WILL KEEP US TOGETHER The Captain and Tennille, A&M
- 27 (14) THE HUSTLE Van McCoy, Avco
- 28 (—) SOLITAIRE Carpenters, A&M
- 29 (—) TILL THE WORLD ENDS Three Dog Night, ABC
- 30 (—) HELP ME RHONDA Johnny Rivers, Epic

SOUL TEN

- 1 (3) BRAZIL Ritchie Family, Polydor
- 2 (4) THAT'S THE WAY I LIKE IT K.C. and Sunshine Band, Jayboy
- 3 (2) CAN'T GIVE YOU ANYTHING BUT MY LOVE Stylistics, Avco
- 4 (1) FOOL Al Matthews, CBS
- 5 (5) CHINESE KUNG-FU Banzaii, Contempo
- 6 (6) DOLLY MY LOVE Moments, All Platinum
- 7 (7) THE HUSTLE Van McCoy, Avco
- 8 (9) DO IT ANYWAY YOU WANNA People's Choice, Philly
- 9 (10) HYPERTENSION Calendar, All Platinum
- 10 (8) IT'S BEEN SO LONG George McCrae, Jayboy

TOP 30 U.S. ALBUMS

- 1 (1) CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY Elton John, MCA
- 2 (2) ONE OF THESE NIGHTS Eagles, Elektra/Asylum
- 3 (4) THE HEAT IS ON Isley Brothers, T-Neck
- 4 (7) RED OCTOPUS Jefferson Starship, Grunt
- 5 (6) CAT STEVENS GREATEST HITS Cat Stevens, A&M
- 6 (8) GORILLA James Taylor, Warner Bros
- 7 (3) CUT THE CAKE Average White Band, Atlantic
- 8 (9) VENUS AND MARS Wings, Capitol
- 9 (10) WHY CAN'T WE BE FRIENDS War, United Artist
- 10 (5) LOVE WILL KEEP US TOGETHER The Captain and Tennille, A&M
- 11 (13) BETWEEN THE LINES Janis Ian, Columbia
- 12 (11) THE WAY OF THE WORLD Earth, Wind and Fire, Columbia
- 13 (14) BASEMENT TAPES Bob Dylan, Columbia
- 14 (16) FANDANGO ZZ Top, London
- 15 (12) STILLS Steven Stills, Columbia
- 16 (17) TOYS IN THE ATTIC Aerosmith, Columbia
- 17 (15) THE ORIGINAL SOUNDTRACK 10cc Mercury
- 18 (18) MADE IN THE SHADE Rolling Stones, Rolling Stones
- 19 (20) TONIGHT'S THE NIGHT Neil Young, Reprise
- 20 (19) HORIZON Carpenters, A&M
- 21 (27) DAWN'S GREATEST HITS Dawn, Arista
- 22 (26) MAIN COURSE Bee Gees, RSO
- 23 (24) DIAMONDS AND RUST Joan Baez, A&M
- 24 (21) CHOCOLATE CHIP Isaac Hayes, ABC
- 25 (30) MELISSA Melissa Manchester, Arista
- 26 (—) HONEY Ohio Players, Mercury
- 27 (28) TOMMY Soundtrack, Polydor
- 28 (29) HAVE YOU NEVER BEEN MELLOW Olivia Newton John, MCA
- 29 (—) HEAD OVER HEELS Poco, ABC
- 30 (—) AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol

News Extra

ace begin recording their new album at Rockfield next week. The new LP will be produced by John Anthony, who has worked in the past with Queen, Genesis and Lindisfarne. Herbie Flowers, ex-Blue Mink and David Bowie musician, has signed to Phonogram records and will be releasing his first solo album in October. A single will be released on September 19 and is called *The Mouth*. John Mayall and his band start a nationwide tour in September. The band is made up of Dee McKinnie (vocals), Rick Viro (lead guitar), Jay Spell (electric piano and clavinet), Don Harris (violin and vocals), Larry Taylor (bass and Soko Richardson (drums). Following the last album on Anchor, "New Band, New Year, New Company", another album will be released in early October. They open at London's Royal Albert Hall on September 26, the other dates are Birmingham Odeon (27), Manchester Free Trade Hall (29), Glasgow Apollo (30), Edinburgh University (October 1), Bradford University (2), Leicester University (3), Reading University (4), Croydon Fairfield Hall (5), Uxbridge, Brunel University (6) and Swansea University (7).

Richard and Linda Thompson appear at London's Roundhouse on September 7. DJM records have signed Rivendell to their label. The band are four time winners of Opportunity Knocks and are composed of two girls, two boys. Sweet Sensation have a new single release September 5 called *Mr Cool*. Ray Stevens is to tour Britain in November. He arrives at the end of October and opens at Bournemouth, The Winter Gardens on November 3. The other dates are London New Victoria Theatre (4), Southport new Theatre (5), Glasgow Apollo (6), Manchester Opera House (8), Batley Variety Club (9), Dublin (venue to be announced 10), Birmingham (venue to be announced 11) and Eastbourne (venue to be announced 12). There will be two shows at the London and Southport venues. This is Stevens first UK tour and he will be bringing his own 8-piece band as well as the same sound system as used by Neil Diamond. A new single, *Indian Love Call*, will be released September 9 and his current album "Misty" is already released.

Todd Rundgren is to play five dates in Britain in October. They are Birmingham Town Hall (2), Bristol Colston Hall (3), Glasgow Apollo (5), Liverpool Empire (7) and London Hammersmith Odeon (9). Rundgren then carries on with dates in Europe. There are some changes to The Carpenters tour dates. The gig at Glasgow November 18 has been moved to Edinburgh Usher Hall. The gig at Glasgow on Nov 17 will be one show, the gig at Edinburgh Nov 18 is one show and the concert Edinburgh Nov 19 is two shows. Ben E King comes over October 1 to play some dates in the country — they are to be announced shortly.

John Inham, one of the Stars of the TV programme "Are You Being Served" has a single released September 5 on DJM, its called *Are You Being Served Sir*. Changes to Diane Solomon tour dates. The revised concerts are now! Preston Guildhall (5), Royal Festival Hall (10), Portsmouth Guildhall (12), Manchester Free Trade Hall (22), Sheffield is now dropped.

Barney James, drummer with Rick Wakeman's English Rock Ensemble has left to start a solo career as an actor and musician. James had been with Wakeman for two years and had played on three albums. After having finished working on the film "Sebastian", James starts work on his second film in March next year. Trapeze release a new single, *On The Sunny Side Of The Street*, this Friday August 29. Trapeze will headline a short tour next month opening at Nottingham Boat Club on September 13 dates include Wigan Casino (20), London Roundhouse (21 — show also features Clancy and Fogg), Middlesbrough Town Hall (26) and Wolverhampton Civic Hall (28) more dates are to be added.

Essex — Album and Single

DAVID ESSEX has a new single and album released next month. His single, self penned, is titled *Hold Me Close*, and comes out on September 5. The flipside is a live version of *Good Ol' Rock And Roll* which was featured on his last album, "David Essex".

The track was recorded live during David's last tour.

The new album, "All The Fun Of The Fair" is released on September 12. All the songs on it were written by Essex. His tour begins on September 14 at Bristol Colston Hall.

Linda Headlines

LINDA LEWIS is to begin her first headlining British tour next month. Accompanying her as special guest, on guitar will be Cockney Rebel's Jim Cregan.

The dates for the tour are: Bristol Colston Hall (October 10), Stoke Alsager College (11), Darlington Civic Theatre (12), Sheffield City Hall (13), Eastbourne Congress Theatre (16), Southport New Theatre (18), Sunderland Empire (19), Oxford New Theatre (23), Leicester De Montfort Hall (26), London Royal Festival Hall (22), Leeds University (29), Manchester Free Trade Hall (31), Cardiff Capitol (November 1) and Birmingham Town Hall (2).

The other musicians backing Linda will be: Philip Chen (bass), Gerry Conway (drums), Derek Austin (piano) and Steve Gregory (flute and sax).

Linda's current single, *It's In His Kiss*, is high in the charts and an album, "Not A Little Girl Anymore" is recently released. Linda leaves for New York on September 7 to record new material.

Mott Tour

MOTT begin their British tour — the first with the new line up — on September 18 at Bristol Colston Hall.

The other dates are: Birmingham Town Hall (20), Manchester Palace Theatre (21), Southport New Theatre (22), Bradford St Georges Hall (23), Newcastle Mayfair Ballroom (26), Aylesbury Friars Club (27) and London New Victoria (28).

A new album, titled "Drive On" will be released on September 12. It was recorded at Clearwell Castle. A single, titled *Monte Carlo* is out this Friday.

Pepper Film

A FILM is to be made of the Beatles' "Sergeant Pepper" album. Robert Stigwood announced last week that he had acquired the rights to the album. The film will be based on the stage production which was shown in New York last year. No names have been announced to star in the film but they are expected to be known shortly. Filming will begin at the end of the year.

Wakeman Story

RICK WAKEMAN is to be the subject in the last of BBC's TV series, "Success Story". It will be screened on September 3 at approximately 11pm. The programme features his work writing the film score to "Lisztomania", performing the "King Arthur" work at Tintagel and playing football.

In the same week, BBC 2 will show a film of the Rick Wakeman concert at the London Wembley Empire

Pool. It will go out on September 7 at 9.15pm.

A tentative release date has been fixed for the "Lisztomania" album in the autumn.

Four more names have been added to the international footballers who will play against Wakeman and his all star team on September 14. They are Peter Shilton, Frank Lampard, Steve Perryman and Frank McLintock.



Rick Wakeman

GRAEME EDGE of the Moody Blues releases his first solo album this Friday, August 29. The album, entitled "Kick Off Your Muddy Boots" was recorded at the Threshold studios earlier this year and features Adrian Gurvitz (guitar), Paul Gurvitz (bass), Mick

Gallagher (keyboards), and Edge on drums.

All tracks are Edge/Adrian Gurvitz compositions except for one — being an Edge/Paul Gurvitz number. Ginger Baker is featured on a number called *Gew Janna Woman*.



David Essex

Sayer Dates

LEO SAYER begins his British tour in October, as exclusively reported in Disc two weeks ago. He opens on October 1st at Bournemouth Winter Gardens.

The other dates are: Birmingham Odeon (3), Glasgow Apollo (4), Southport New Theatre (5), Bristol Colston Hall (6), Stoke Victoria Theatre (7), Brighton Dome (9), London New Victoria (11) and Manchester Palace Theatre (12).

His single, *Moonlighting*, has just been released and an album, titled "Another Year", is released on September 5.

Roxy Dates

ROXY MUSIC began their British tour at Liverpool Empire on October 3. As exclusively reported in Disc two weeks ago, they will include a show at London's Empire Pool.

The other dates are: Leeds University (Oct 4/5), Stoke Trentham Gardens (6), Glasgow Apollo (8/9/10), Newcastle City Hall (12/13), Manchester Belle Vue (14/15), London Wembley Empire Pool (17), Birmingham Bingley Hall (22/23).

Support band on the tour will be the Sadistic Mika Band, the first Japanese band to tour Britain. They have an album released in October to coincide with the tour.

Full line up for Roxy will be: Bryan Ferry (vocals), Andy McKay (sax, oboe), Phil Manzanera (guitar), Paul Thompson (drums), Eddie Jobson (violin, keyboards, synthesiser) and Johnny Gustafson (bass).

Transfer

MANHATTAN TRANSFER have been asked to do a three month residency at London Biba's, following their successful show there last week. The concert was their first appearance in Britain. During the three month booking, they will do one show a night, promoter Harvey Goldsmith told Disc. But the final dates have not yet been fixed. The group have an album, titled "Manhattan Transfer", released on Atlantic.



Who — new album

New from the 'Oo

THE WHO have a new album released on October 1st, titled "The Who By Numbers". It was produced by Glyn Johns at the Who's own studios. There are 10 tracks in all, but one written by Pete Townshend. The odd one out was written by John Entwistle and is called *Success Story*.

The Townshend tracks are: *Slip Kid, However Much I Booze, Squeeze Box, Dreaming From The Waist, Imagine A Man, They Are All In Love, Blue, Red And Grey, How Many Friends and In A Hand Or A Face*.

The album is their first in 18 months and is a follow up to "Odds And Sods". Nicky Hopkins was the only guest performer, playing piano. The front cover illustration was drawn by John Entwistle.

Street Talk

WHAT'S UP with Roxy Music? Where's the super smooth image gone to? Bryan Ferry and his merry band seem to be getting into the rough-touch scene. Recent pics of the band portray a harder than hard image, with piercing looks from El Ferrari, surrounded by his henchmen (see front page and note the difference). We say to Roxy — leave that sort of image for bands like Status Quo.

Oh, dear, hasn't Sweet's Mick Tucker started something. Mick couldn't have guessed the response his nasty comments about Queen in this rag a few weeks ago would get. We have been absolutely inundated with mail from livid Queen supporters, some stating in no uncertain, and unprintable, terms what they think of Tucker. The final irony in the adventure is that Brian May, guitarist with Queen, actually bought Sweet's single, *Action*, which all the fuss is about.

Ladies and Gentlemen, would you please welcome Thomas Jerome Newton, alias Mr David Bowie. Bowie plays the part in his debut movie, "The Man Who Fell To Earth". The film, we are told, is described as "a mysterious American love story spanning a quarter of a century" and concerns the enigmatic Thomas Newton who becomes one of the richest and most powerful tycoons in the world and launches his own private space programme. The film's director, Nicholas Roeg, says of Bowie: "He has a unique personality and is like no other person I have met. He is also a natural actor and his stage performances have always combined drama with his music." It's new to us.



Keeping Bowie company on location in New Mexico is wife, Angie, and four year old son, Zowie. Zowie, in his spare time when he's not admiring Daddy's acting abilities, views the wildlife in the nearby national forest.

First of all, Elvis Presley says that he would like to play a concert in Britain and next he's rushed to hospital. It's all too much for adoring fans on this side of the Atlantic. The official policy of all Presley fans in Britain should be: we'll believe it when we see it.

Isn't it strange how meditation is slowly becoming an accepted form of relaxation and an instant cure for untogetherness. Funny that when the Beatles started it many, many moons ago, they were condemned out of hand by many people who now advocate the practice.

Robert Plant, we are informed, is slowly recovering from his unfortunate accident in Rhodes the other week. The lad's on crutches at the moment and it'll be some time before he's back to full health but, as they say, he's thankful to be alive.

Rob Stewart's new album, "Atlantic Crossing", and single, *Sailing*, look as if they're going to make as big an impact on the charts as "Every Picture Tells A Story" and *Maggie May* did. Bet he's relieved to see it.

This Week

Concerts

Hamilton Bohannon: Tonight (Wednesday) at South-end Zero 6, Derby Baileys (Thursday), Bury St Edmunds Corn Exchange (Friday), Dunstable California Ballroom (Saturday), Hanley Baileys (Monday), Leicester Baileys (Tuesday).

Mike Heron: Tonight (Wednesday) at London Mar-queue.

Billy Connolly: Tonight at Aberdeen Music Hall (until the 20th), at Glasgow Apollo (Sunday until Sept 6).

Mac and Katie Kissoon: Tonight at Hucknall Miners' Welfare, Margate Dreamland (Thursday), Clacton 101 Disco (Friday), Cromer Links Pavilion (Saturday).



FBI: London Dingwalls (Thursday).

Tremeloes: Newquay Blue Lagoon (Thursday).

Be Bop De Luxe: Swindon Brunel Rooms (Friday).

Mungo Jerry: London Dingwalls (Friday).

Nutz: London Marquee (Friday).

Clancy: Scarborough Penthouse (Friday), Nottingham Boat Club (Saturday), Doncaster Outlook Club (Monday).

Sailor: Folkstone Leas Cliff Hall (Saturday).

Van Der Graaf Generator/Starry Eyed and Laughing: London New Victoria (Saturday).

Wigwam/Back Street Crawlers: London Hyde Park (Saturday).

Gene Pitney: Scarborough Floral Hall (Sunday).

Andy Fairweather-Lowe: London Roundhouse (Sunday).

Lena Zavaroni: Bournemouth Winter Gardens (Sunday).

Supremes: London Hammersmith Odeon (Monday), Southampton Gaumont (Tuesday).

Linda Carr: Newcastle City Hall (Tuesday).

Glitter Band: Swansea University (Tuesday).

Melanie: Cardiff Capitol (Tuesday).

Chi-Lites: Newcastle Odeon (Tuesday).

Clubs

Roy Orbison: Derby Talk of the Midlands (Sunday, one night).

Settlers: Stockton Fiesta (Monday, for one week).

Television

The London Weekend Show (Saturday August 30th), introduced by Janet Street-Porter, features Adge Webber (LWT 10.35am). The 45 show with Kid Jensen, this week features Gilbert O'Sullivan, 5000 Volts, Showaddywaddy, Mac and Katie Kissoon, Julie Rodgers and Blue (please check newspapers for regional times). This is the last in the series. A new show, to be called *Look Alive*, will be screened in October and will be hosted by Stephanie De Sykes.

Radio

The Chapman/Whitney Streetwalkers and **Joan Armatrading** are guests of John Peel on *Top Gear* on Thursday (Radio 1 5.15pm).

Sparks' Top 12 is featured on Radio 1 on Saturday (1pm).

The Kiki Dee Band is In Concert on Saturday (Radio 1 6.30pm).

Sunday's *Insight* programme is titled *The Growth of Reggae* (Radio 1 5pm).

Sounds Interesting on Sunday features Henry Cow drummer Chris Culter (Radio 3 10.45am).



So Camp, So French, So Transferable

THE setting was right, the collection of assorted high society guests was bizarre enough, the food was more than enough, but the group? — nobody could get enough. From the moment the 16-piece band started up we knew we were in for something good. From behind the lamé curtain they folderolled onto the stage and were... were... were so absolutely divine that superfluous things like words fail me.

How can we have been deprived of such divinely decadent people as these Yanks for so long? The handsome young thing in the white tux' looked like Joël Gray of "Cabaret" fame, one of the ladies was a lovely, sensuous Marilyn Monroe type number and the other gentleman and lady were equally as beautiful — so decadent, so camp, so good, so French, so different.

Going into the usual review type rap wouldn't do them justice. Most of the songs they perform were familiar but the names are elusive; nearly all being numbers of an era gone. The latest single, *Java Jive*, sounded twice as good as the record (they're not really a studio band, now are they, dears?)

About two-thirds of the way through the seemingly

ever so short set, the aforementioned Adonls in the white tux' disappeared and reappeared as a Frankie Avalon, Denny and the Juniors street type punk in white vest and quiff à la kiss. He was great — doing that pathetic Elvis, nervous half-grin which broke everybody's sides. Later he took off the singlet and presented it with a smooch to a member of the audience — so cool, baby.

The patter was good, the orchestra were good, the songs were good, but above all those four were absolutely brilliant. One of the best nights one has had in ever such a long time. If they grace our shores again, I implore you to pay them a visit — you'll never be the same again, darlings!

LESLEY-FANNE-HALL

Teenager In Love . . .

with Showaddywaddy

Lucky winner of our Showaddywaddy comp. was Emily-Ann Ray. She and friend Sue met the band at Bailey's Club, Watford, And which number did they like best? Why Teenager In Love of course.

Photocall

Every week DISC keeps
you in the picture.



Emily-Ann and Sue meet the group after the show.



Scenes from the scintillating Showaddywaddy show, with the raving rockers rocking on, and a stripper to titillate the audience.

The Impossible Dream Of

Reg Presley

BY BEVERLEY LEGGE

FANS OF SEXY SUMMER RECORDS will doubtless go wild about the Troggs new single *Summertime*. Somehow the band have managed to capture on record a uniquely hot and sensual sound with this latest release, and of course much of the credit must go to the group's sturdy front-man Reg Presley, who as always has injected a startling animal quality into his vocal performance.

Presley is probably rock 'n roll's most unusual sex symbol. From the time the band first made chart back in 1966 he has consistently portrayed a somewhat aggressive masculine character on record, yet in reality he remains a fairly docile even-tempered fellow with a distinctly rustic image.

How he reconciles these two very different personalities, is obviously a very important question. Unfortunately I forgot to ask him. However I did ask him about his new record and how he justified putting out such a blatantly sexual song.

"Well it's summer isn't it," he explains in his amiable Andover accent. "Don't you agree that in summer girls seem that much more appealing. Well that's what the record's about."

Despite the record's unashamed X-certificate approach, Presley and Co have had no complaints about it as yet.

"People seem to have accepted it for what it is. But then we give it to the broadminded people first and save the people like Mary Whitehouse for last. I think it would be ridiculous if anybody complained about the song when everybody knows we're living in a permissive society.

"The song is quite harmless. Even my kid's singing it so it can't be offensive. Mind you some of the kids you get today can be quite offensive. Only the other day I told a kid to get off my bloody wall and some of the language he used... well I wouldn't be able to put it in print."

But offensive or not, the fact remains that in some circles the record, with its undeniably earthy lyrics will, raise a few eyebrows. One wonders whether this former bricklayer minds being taken as a sex symbol.

"No, it doesn't bother me if that's how people see me, but it's hard to know what your own image is anyway. It's easy to see what someone else's image is, but when it comes to your own, it gets difficult. It's the problem of the outsider trying to look in.

"You know I'd love to walk off stage one night, while I'm still on stage and take a look at myself. But it can never happen, so I'll never know what I look like."

"I don't go out of my way to be sexy on the records. It's really up to the listener to decide for themselves. In every record I make there are always two meanings — the straightforward meaning and the other one, which is not quite so straightforward. But it's up to the listener to decide what the other meaning is. It's all in the mind."

For almost a decade now the Troggs have been unleashing their unusual sounds on an amazed public. In the early days the band made a phenomenal impact with numbers like *Wild Thing*, *I Can't Control Myself* and *With A Girl Like You*. But since the end of '68 they've been unable to make the British charts.

"I put it down to management problems," explains Reg. "There was a while when we were having trouble there, but now we're back with Larry (Page) we're very hopeful again."

In recent times the Troggs legend has been kept alive — within the music business at least — by a remarkable bootleg tape. The tape, recorded without the band's knowledge, features them arguing amongst themselves during a rehearsal in a very heated fashion.

"It was annoying at the time," explains Ronnie Bond, the band's inscrutable percussion man. "But there was nothing we could do about it. I suppose it was quite funny. They even tried to use some of it on the radio, but there were so many bleeps in it, it didn't make sense."

At one point in the tape Reg and Ron become so heated, they almost resort to blows. But despite this showdown in the studio, they still remain pals.

"I guarantee you every group has some disagreement," explains Reg. "We do argue a bit to get points across. We've had some big arguments in our time, but that's only natural. If a group can't argue amongst themselves a bit violently they might as well split up. That's why we're all still together."

In their ten-year career the Troggs have known great success and also great failure. Now firmly established as musicians they need no longer think about reverting to their original jobs. Even so Reg Presley still likes to keep up his old skill as a bricklayer.

"You know I've just finished building my own house," he explains. "I finished off about four weeks ago, but I've still got a bit of paving to do. As for the garden to be quite honest I hate gardening, but it's something one has to do."

But wait a minute. Wasn't young Reg once a farmer? How could an ex-farmer possibly hate gardening?

"Actually that's not true. I never was a farmer. It's just the accent that makes people think I was. I wouldn't want to be a farmer for anything. No way. They're bigger crooks than the mafia."

"Look at the way they're moaning about the corn. If it rains they say it ruins the crop, if it doesn't rain they say the same thing. Strikes me there's no such thing as a bloody good year for a farmer. They'll complain whatever happens."

"And that's another thing. Have you ever seen a poor farmer? No way. Look at the way they threw the tomatoes away because there was a glut. Why didn't they just bring them down to 15p a pound and get rid of them that way?"

"When I see food being thrown away I get very annoyed. If I had my way I'd take all the farmers, tie them up to a combine harvester and handcuff them to a cow's tit. That's the only way to treat these people. I've worked on farms so I know what I'm talking about."

But Reg's complaints aren't solely directed at the farmers. He also has strong feelings about the government.

"I blame the government for a lot of our troubles. They're not fast enough to deal with what's happening. I'm not saying the conservatives or the communists would do any better, but let's have somebody do the job properly. I don't mind who they are, they can call themselves the Wommerdongs or whatever, but let's get things sorted out. There are so many improvements to be made."

"For a start I think people should only work six months a year. Look what happened when we had the three day week, production dropped by only 10 per cent, yet the working week was halved. In other words we could all easily have a six month holiday."

"Another thing that ought to be introduced is free travel. I was only saying to Ron this morning at Andover station, if the whole of Andover were to pay for the commuters to go up to London it would only cost each person about 3p. And if that were to happen throughout England it would cost maybe five bob. Eventually we could have free travel throughout the whole world and everybody would be happy."

Reg also believes the postal system could be dramatically improved.

"Let's face it the English people hate smells, so when they go to the toilet they always pull the chain. The sewage is then pumped out from each house to a sewer 10 miles away. Why don't they have the same system for the post. You could flush your letters in your house and pump them out to a central sorting area."

"The trouble is no one thinks about ideas like that. But if we had a world government it would be one of the first things they'd do. Everything would be free. Nobody would own anything, but you'd all be able to take whatever you need."

"Whenever I start talking about this everybody immediately says it's communism. But it isn't. I'm talking about something that reaches far beyond anything that anyone has ever thought of. But it'll take time to happen. As long as people say it will never happen, then it won't happen. But if people start to work towards it, it will come."

"What we need is world government like they've got in Belgium at the moment. Each country will be represented. Russia and America would get ten delegates and Britain would get 8. There'd be no more tipping tomatoes

and there'd be trains going all day long. You'd also save on postmen, because instead of wasting all that time, one man delivering letters to each house, the letters could be flushed direct to you by means of special jets of air.

"But the first priority would be that everybody gets a full stomach. There's no reason why anybody should go hungry. The only reason why it's happening now is because people haven't planned it properly."

"It's like if your wife cooks a dinner for four people and eight turn up, you're bugged. So you avoid that by putting everyone on the pill. If everyone was on the pill there'd be fewer people to feed."

It sounds like an impossible dream, but Reg vehemently believes his theories can work in practice. And who knows he may be right. In five hundred years from now, life could be exactly what Reg Presley hopes it will be. That would surely be something to look forward to.

● "If your wife cooks a dinner for four people and eight turn up, you're bugged. So you avoid that by putting everybody on the pill."

● "Let's face it the English people hate smells, so when they go to the toilet they always pull the chain."

● "I wouldn't want to be a farmer for anything. They're bigger crooks than the mafia."

● "I was only saying to Ron this morning if the whole of Andover were to pay for the commuters to go up to London it would cost each person about 3p."

● "What we need is world government like they've got in Belgium at the moment."

Reg (left) and fellow dreamers — Colin Fletcher, Ronnie Bond and Tony Murray.



Where the Stars Were

Paul and Linda

GEE DISC,
 What a drag!
 I always thought 'twas
 rather a nice paper.
 Still, you never know,
 billions of readers over
 the world might write in
 and say "we liked it too!"

Thanks, people!
 all the best.

Paul McCartney
 C.I.A.
 We'll miss those coloured photos—
 Linda

Barry Blue

12 BRUTON STREET
 MAYFAIR
 LONDON W1X 7AH

BLUEY TUNES


Telephone: 01 - 488 0873
 01 - 488 0873
 Cables: Super Sugar London W1
 Telex: 28526

Dear Disc,
 Congrats & Best of Luck
 Together.
 Luv,
 Barry Blue

P.S. LONG LIVE FRESCO-LE-RAVE
 I LIKE HIM!

Cilla Black

Sorry DISC IS NO
 LONGER WITH US,
 BUT HERE'S
 WISHING ALL
 SUCCESS TO THE
 NEW Record Mirror
 and Disc,
 Luv
 Cilla Black

Mike Batt

Wombles will sadly
 miss their weekly
 DISC — but welcome
 the resultant reduction
 in the potential
 litter situation,
 kindest regards,
 Mike Batt.

Steve Harley

Thanks to those at Disc and all your readers for everything.
 Steve Harley

Mott

Dear Disc,

It was sad to learn that, as Mott readied themselves to hit the streets again, an old friend was about to take its leave of the streets, in its present form, anyway.

I began reading DISC in 1960, when Cliff, Elvis, Billy Fury and John Leyton ruled the charts and Don Nicholl (?) reviewed the singles... and continued to do so right through Beatlemania, Flower Power and "the Underground" to the birth of Mott in 1969 when Penny Valentine, reviewing our first album, liked the music, but dubbed us the "most ugly group ever!" Are you going to give us a break, Penny?

Since that time, members of DISC's staff have become personal friends of the group: notably Rosemary Horide and Ray Fox-Cumming — so that it's always been a pleasure to do interviews for the readers of DISC.

I know that I speak for the present members of Mott, and those past (Mick Ralphs, Ian Hunter, Verden Allen and Ariel Bender) when I say that we're sorry to lose good old DISC — yet another victim of Britain's increasingly impossible economic situation — but here is Mott's message to the new DISC with RECORD MIRROR... er... DRIVE ON!

Best Wishes with the new paper — keep those upper lips STIFF!

Dale "Buffin" Griffin

David Essex

Dear DISC,

"It's a shame that DISC is ending in its present form. I have always enjoyed reading it. But I look forward to reading the new RECORD MIRROR AND DISC."

Thin Lizzy

DISC was the best and most informative pop paper, and we're all very sorry to see you go.

Phil Lynott and Thin Lizzy.

Marc Bolan

Missing Disc...
 So sad to see you
 go from way back
 in my formative yrs
 you've been sweet
 neat & colourful
 you will be
 missed
 boogie down
 Bolan

Queen

Thanks to Disc
 for always being
 fair and readable
 and for being so
 good to us.

JD.
 Brian May
 Freddie Mercury

Pilot

We were always very fond of DISC and its staff.
 We'll miss you all,
 Lots of love,
 Pilot

Mud

Did you really fall through the hole in the middle at last? Seriously though, sorry to see DISC go and thanks a lot for being so lovely.
 Rob, Ray, Les and Dave (Mud)

Singles

this week's releases



reviewed by Beverley Legge

Tull: Roarin' Back Into The Charts



Ian Anderson of Tull: infectious

Minstrel In The Gallery (Chrysalis CHS 2075). Exquisitely tasteful chunk of relentless rock here, held together by some nicely timed, forceful guitar chords, and a typical Tull tune. The song, written of course, by Ian Anderson, is taken off the band's forthcoming album of the same name. All told, a remarkably well-constructed song, and an extremely accessible one.

Barry Blue

If I Show You I Can Dance (BELL 1452). After a brief flirtation with the sound of Barry White and Gene Page, Mr. Blue returns to his original teenybop, neo-Greek style, with this release. It's just the sort of thing you'd expect from the blue-eyed minstrel raver, packed with bubbling balalaikas and ruthless teeny-rock rhythms. Some pleasant vocal harmonies help to hold the listener's attention. A very obvious commercial sound, far more hit worthy than the previous release, *You Make Me Happy When I'm Blue*.

Gang

Run Run Run (20th Century). You may recall this is the band that consider the Rollers to be over the hill. Well, now they release their debut single and what a stunning concoction it is. Don't be confused by the title. It has nothing to do with the Chuck Berry or Jo Jo Gunne song of the same name. But like those previous works, it's packed with zest and energy. Listen out for some masterful Beach Boy-like vocal runs and a really attractive guitar solo. The band have the right youthful image (their average age is 14). Now they've shown they can deliver the goods, musically speaking. All they need now is a hit record. This could easily be the song that lands the band in the top 30.



Blackbyrds

I Need You (Fantasy FTC 117). Just what you'd expect from this newly-emerged band. It's a funky, clavinet-based disco outing. Lots and lots of rhythm and pulse but little or no melody. Not so long ago they were in the chart with *Walking In Rhythm*. Somehow I don't see them returning to the top 30 with this song. But should be big in the discos, making it an obvious DISC "Disco Pick". So you can't blame me for choosing it.

Dennis Linde

He Likes To Hurt You (Elektra K 12185). A slow meandering soulful ballad here from a gent who's written songs for Elvis and the Everlys. No gimmicks, no cheap effects, just a humble memorable tune coupled with some fairly appealing lyrics. But, after all is said and done, it's not going to be a hit.

Hello

New York Goodbye (Bell 1438). This might just be the single that re-establishes the name of Hello on the Top 30. You may recall that since *Tell Him*, the group has failed to make any impact on the chart. The song, a Russ Ballard composition, has got a pounding hypnotic beat, giving it a strong Glitter Band flavour, and it's also got a fairly penetrating hook-line that will stagger thousands of disco-pop addicts. Hello have a striking image and plenty of admirers, so don't be surprised to see this one in the hit listings.



Hello

Esso Hendrix

Help The CIA (Dragg 003). Quite the most unusual release of the week. Mr. Hendrix, no relation to the legendary guitarist, has come up here with a somewhat disturbing disco ballad with some noticeably bizarre lyrics. It's a thin sounding soulful concoction sung in a decidedly unsubstantial voice by this obscure gent. The song is about Mr. Hendrix's problem — he likes to wear drag, but he feels this clashes with his desire to help his government by working for the Central Intelligence Agency. It's a serious attempt to examine the problems of a female-impersonating espionage agent, but sadly most people will be unable to relate to Mr. Hendrix's predicament. A sort of camp soul ballad with CIA overtones. Deserves to be a hit, though the BBC will probably ban it.

Fran O'Toole

Love Is (Mint Chew 1). A solo record here from the leader of the Miami Showband, the Irish band so tragically gunned down in Ulster a few weeks ago. This song was apparently due out even before the murder of Mr. O'Toole, so at the request of his widow Valerie the record company has gone ahead with their plans for its release. It's a gentle, somewhat plaintive ballad, co-written by O'Toole. At times, he sounds reminiscent of Clifford T. Ward, which isn't such a bad thing. Given the tragic publicity and the song's overall commercial appeal, it must stand a good chance in the charts.

Suzi Quatro

I May Be Too Young (RAK 215). But she's old enough to know how to deliver a dynamic rock composition with the right amount of aggression.



Suzi Quatro Only trouble is we've heard it all before. Suzi Quatro in '75 sounds very much like Suzi Quatro in '73. Two years have passed by, yet the lady and her well-seasoned songwriters still cling to the same old rock and roll clichés and gimmicks. Even Suzi's staunchest of fans

must be getting a trifle tired of this Chapman-Chinn formula-rock.

Otis Redding

My Girl (Atlantic K 10601). Superb re-release from the late great Mr. Redding. A song that has become one of the ultimate soul standards of all time. It's re-released this week along with two other legendary discs — *Baby What I Mean* by the Drifters (K10599) and *A Tribute To A King* by William Bell (Atlantic K10598).

Chi-Lites

It's Time For Love (Brunswick BR 25). There are a lot of bands around these days turning out this smooth upper register sophisti-soul, which makes life somewhat tedious for the overworked singles reviewer. This isn't such a bad concoction, though it ain't special either. It's soft and soothing with a lot of

high-pitched singing and some neat touches of synthesiser in the early stages. Lyrically and melodically, quite straightforward. Probably too bland to be a hit.

Leapy Lee

Every Road Leads Back To You (Bell 1419). A rather uneventful country song with a decidedly unmemorable tune. Since *Little Arrows*, Leapy Lee has been desperately searching for the right song. Sad to say I don't think he's found it with this release.

Eddie Howell

Can't Get Over You (Warner Bros K 16605). Here we have a young Midlander with a song that has a very definite Spectoresque rhythm. It's got a nice polite melody and a tear-jerking story line. Also watch out for some pleasant sax playing. Could be a hit.

Dawn

Mornin' Beautiful (Elektra K 12186). Five years ago, Tony Orlando teamed up with Joyce Vincent Wilson and Telma Hopkins and produced a single called *Candida*. Since then, there's been no looking back. The trio have notched up for themselves a string of gold records.

This number is a typical TO and D opus. It's got a very accessible soft-centred melody and a powerful, almost soulful middle section.

Whether it's quite up to the standard of *Tie A Yellow Ribbon* or any of their other hits, is debatable, though.



Dawn



RIGHT at the top of this week's spin-offs we have *Love Where Are You Now* by the Flirtations (RCA). It's an admirably bright Detroit Spinner-type soul number with plenty of exciting atmosphere. From ordinary soul we switch to northern soul and a song called *Boo On You Shakin' The Baby's Shoes* by Chuck Jones and Co. As you'd expect, it's an uptempo funky

effort with plenty of disco appeal.

Next comes *I Need You Girl* by *Three Pieces* (Fantasy FTC 116). It's yet another smooth soul production with a passable tune and some stylish singing, but you'd hardly call it original. Hard on its heels comes *It's Only Hope* by Mitch Hiller (DJM). Mitch has come up with a truly tuneful teen ballad here that deserves some sort of success.

Fans of under-melodic soft rock should be overjoyed to hear Jonathan Richman's *Road Runner* (United Artists). Richman almost talks his way through this beaty neo-blues number at times managing to sound like a lukewarm Lou Reed. Interesting song, but totally uncommercial. Far more commercial is Ralph Carter's *When You're Young And In Love* (Mercury). It's a cleverly constructed Van McCoy

composition with a bright pop-orientated tune.

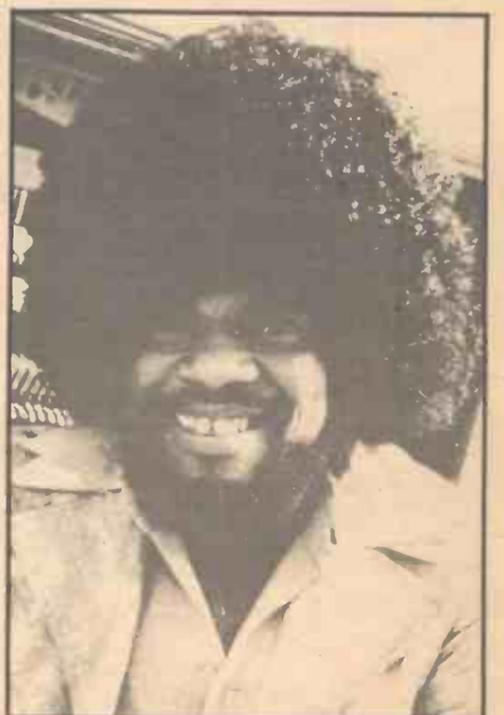
And now for something completely different. From bright pop-orientated rock we switch to vibrant disco funk delivered by the formidable Graham Central Station. The song's called *It's Alright* and it's available on the Warner Bros label. Lots of bounce and beat and some nicely delivered strident singing thrown in for good measure. Yet another switch of mood and style as we tune into Michael Price's *You're Not Smiling* (Cube Records). Be prepared for a simple yet thoughtful tune with a pleasant almost commercial sound. Quite possibly a hit.

And so we come to Julian Brook's *Moderation* (Polydor). It's a gentle, unhurried piece with a quaint almost 1920s atmosphere. At times reminiscent of Peter Skellern.

Every week Andy Peebles brings you a whole **LOTTA SOUL**



Makers of disco classics — *The Chilites, Nina Simone and Billy Preston.*



At The Discoteque

IT SEEMS STRANGE how things have almost come full circle in the world of dark lights and loud music. As the clubs get more sophisticated and the sound systems more elaborate so one begins to hear the cry "It's not like the old days".

I defy anyone to tell me that soul music has not made a lot of club owners an awful lot of money. But what about the disc jockeys who after all are the real heart of the club game. I meet people from time to time who are being paid an absolute pittance and who are doing a really great job. Having worked in both large and small clubs with good and diabolically bad equipment, I suppose should look back and put it down to experience.

My earliest memories go back to playing James Brown's *There Was A Time* every other record in a small club in Bournemouth. In those days James Brown released a new single nearly every fortnight in America and if you didn't have a copy you really weren't with it. I wonder how many club jocks still value his product as highly in 1975?

One of the most frustrating things about club work is the acute difficulty in getting people to dance to brand new discs. It's a frustration which has cost me a large quantity of drinks over the years! The oldest trick in the book to fill a dance floor is to provide a couple of chums with the odd bevvy if they'll dance until the floor fills up... you must have tried it!

Just before I began working on radio, record companies realised the real potential of discos and now provide most of the top clubs with a regular supply of good product — and so they should. Many artists who've become household names in the last couple of years owe all their success to club jocks both here and more recently in America where discos have suddenly re-established their importance after a few years in the doldrums.

My latest tip for stardom is the new single from Ralph Carter on Mercury with a superb version of Van McCoy song *When You're Young And In Love* — just watch it go and remember where it started in America — *At The Discoteque!*

HERE are one or two discs which mean a lot to me for various reasons. Thought you might like to listen to them again or maybe for the first time.

I Put A Spell On You by Nina Simone came out here on Phillips in 1966. Screamin' Jay Hawkins wrote it of course but this version, if you can find it, is a real gem. There can't be too many copies around and what has happened to Miss Simone anyway?

Paint Yourself In A Corner came out here a few months back on the Kwanza label through Warner Brothers. Performed by The Classic Sullivans it has shades of the early Impressions style but is well worth a place in any record collection.

Vintage Temptations next and their 1965 cut of *Since I Lost My Baby*. Real emotion on disc and I still have my original copy which appears to have a longer life span than I ever dreamed possible.

When Love Flies Away by Lorraine Ellison was a U.S. flip-side and came out over there on Ioma Records. Amazing strings appear from nowhere and if you can track this down you'll love it.

Sunny by Billy Preston was taken off a live album which was never released here. I spoke to Billy on The Stones tour in 1973 and

he was pretty knocked out that I even remembered it. Capital released it here on the old black label. If Rob Eden, their new man in Britain could get it out here he'd make me a happy man. A dated sound now but great nostalgia.

Otis Leavill now manages The Chilites and one of my most requested records at the moment is his Atlantic outing *I Love You*. A lot of people missed it first time round and I still say it's worth a re-issue. Otis may be performing on the forthcoming Chilites tour. That should be well worth seeing.

And finally we don't hear much from The Friends Of Distinction these days. Check out their R.C.A. oldie *Love Or Let Me Be Lonely* it'll bring tears to your eyes.



Lorraine Ellison

Andy Peebles presents "Soul Train" every Friday from 7.30 to 11.00 pm, and every Sunday from 7.0 to 11.00 pm on Manchester's Radio Piccadilly, 261 on medium wave, 97.0 kHz on VHF.



James Brown — a single every fortnight.

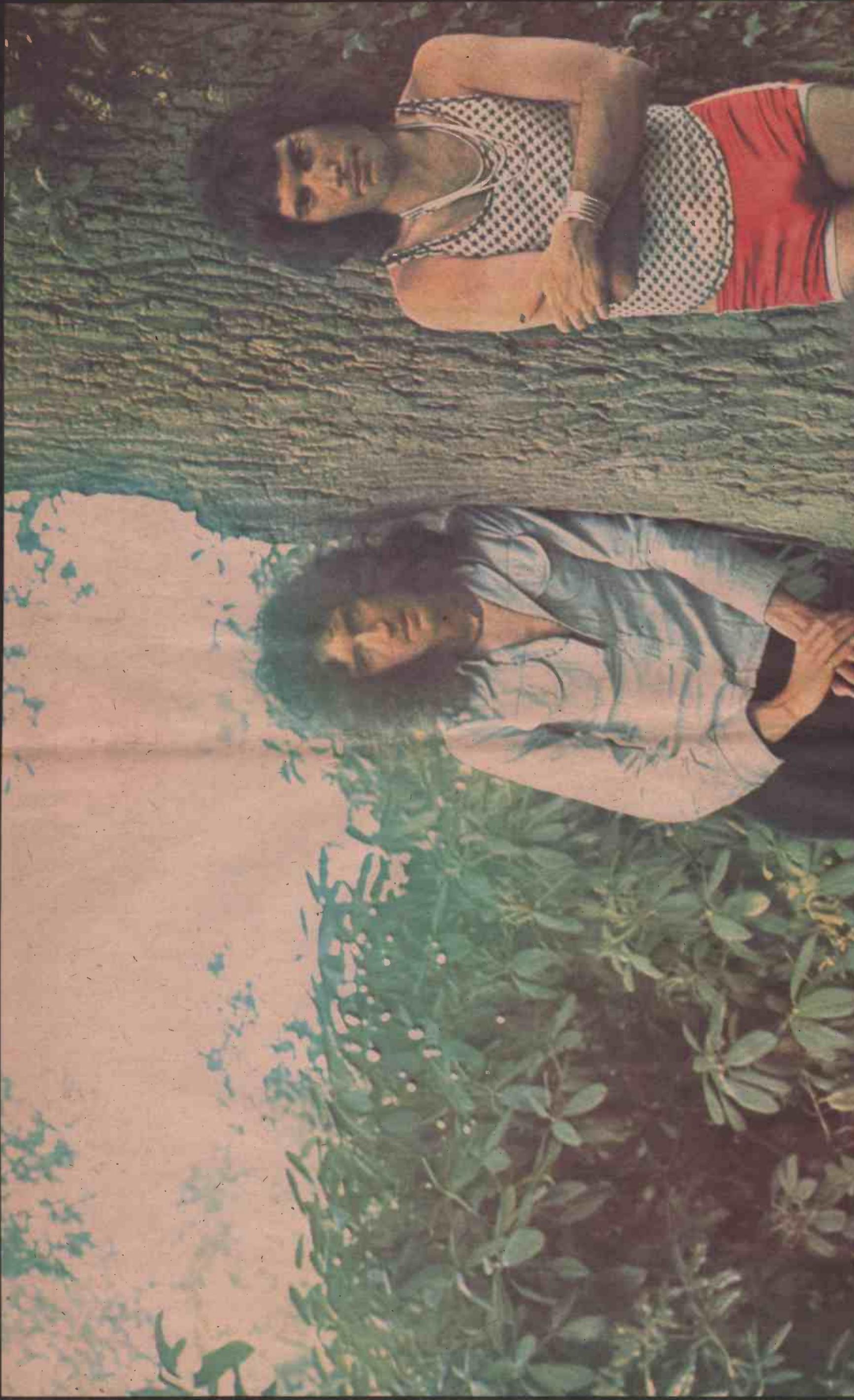
Quick licks

ARETHA's new single could be *Mr. D.J.* — how nice of her to think of me!... **Ohio Players** new album "Honey" set for September 12th and the man at Phonogram says it contains at least three potential singles... **Hubert Tubbs** is the new lead vocalist with **Tower of Power**. He replaces **Lennie Williams** who is now solo with Motown. The Tower have a new U.S.A. single out titled *You're Wonderful, You're Marvellous*... **Moments** new single will be their current U.S. hit *Look At Me (I'm In Love)*... "Get Down With Bobby Bland" is the man's new album on A.B.C. His best yet I think, even though he sounds a lot like **Ray Charles** in places. Listen to *You've Always Got The Blues* — and watch Manchester City win the league!!... Talking of which Manchester City and England star **Dennis Tueart** is a big, big soul fan with **Stevie Wonder** his No. 1... **Smokey Robinson's** new U.S. single *The Agony And The Ecstasy* is from the "Quiet Storm" album... **Buddy Miles** now with Casablanca in America and debut's with *Rockin And Rollin On The Streets Of Hollywood*... who says the North is biased — a lot of interesting stuff being played at the moment including **Esther Phillips' What A Difference** and **Hubert Law's Chicago Theme**... New **Gladys Knight** single in the States is titled *Money* — not the **Barrett Strong** item but a new song by **Eugene McDaniels**... **Jim Gilstrap's** new album out here on Chelsea includes **Marvin Gaye's Ain't That Peculiar** and *One More Heartache*... **Ray Charles Livin For The City** should be a British single... **Bobby Womack** to tour here soon?... **Mr Wingfield's Bullet** now at sixty on U.S. Soul 100 and at ninety-eight on National Chart... **Love Child's Afro Cuban Blues Band** single out here at last. It's *Sly's Life And Death In G & A*... **K.C. and the Sunshine Band** at No. 3 on U.S. National Chart with *Get Down Tonight*.

That'll do it this time round — see you soon.

Freddie Mercury

Brian May





Roger Taylor

John Deacon

DISC

Queen

See overleaf
for the
Queen story

The Queen Story

compiled by
Rosemary Horlde

TO MANY PEOPLE QUEEN are a "new" group, part of a new generation of artists who will one day take over the top places in rock's hierarchy. Even those who've invested in one or all of their records have only tangible evidence of two years of the band's existence. But the Queen story started some time before that . . .

In fact, Christmas '68 saw the first actions that would lead to the formation of the band. A young man was at Imperial College studying astronomy, and he and a friend were getting a band together. The friend was called Tim Staffell, and the young hero of our story was Brian May.

"We were getting a band together and needed a good drummer. So I put an ad on the college notice board which said something like 'wanted, a heavy drummer who's twice as good as Ginger Baker and Mitch Mitchell (Jimi Hendrix's drummer)'."

"A friend of Roger's saw it, and told him about it."

Now let's allow Mr Roger Taylor to take up the story:

"I was looking for a band to play with, so I let them know I was interested, and Brian wrote me a letter. I arranged to meet him in the college bar and we got on well right from the start."

Brian continues: "We thought he was the best drummer we'd seen. I remember watching him tuning a snare — the first time I'd seen anyone tuning a drum, and thinking how professional he looked."

So then there were three. They christened the band Smile and set about getting some work.

ALTHOUGH the members of the band were studying at the time they already took their music very seriously. Brian had made his own guitar with the help of his father and a lot of patience. Evidence of his perfectionist traits can be seen in the fact that even nothing but the best was good enough. There were to be no short cuts — Brian even wound the pick-ups himself, from miles and miles of wire.

Today he still uses the same guitar — and only has others to fall back on in the event of a broken string or some act of God. Many have marvelled at the variety of sounds he achieves — and yet the only aids Brian uses outside the guitar is a pre-amp and the occasional wah-wah pedal, although he's always willing to experiment with new ideas.

It was assumed for a long time that the group employed extra electronic effects — in the end Queen felt obliged, in later years to put "no synthesiser" on an album cover. All the time it was just the Brian May special.

Armed with his guitar (which took two years to make) Brian started rehearsing with Tim and Roger. Intent on giving them the benefit of his advice, a friend of Tim's was always hanging around.

"He was constantly saying we ought to do this or we ought to do that — but we never took much no-

tice. We had no evidence of what he could do and just thought he was an old poser . . ."

No marks for guessing who this flatmate and friend of Tim's. The inimitable Freddie Mercury.

"I wish people could have seen him then: his clothing today is considered outrageous but he's always dressed like that. He used to have some amazing things," Rogers reminisces. "I remember one time when he suddenly took to wearing jeans for a time, and everybody got such a shock. They just weren't him. We were all so relieved when he got back to 'normal'."

But those changes were later. In the period we're talking about neither Brian nor Roger knew Freddie very well. "The overriding impression was one of an eccentric person with a vast amount of both mental and physical energy. He seemed tireless."

IT was around this time that Smile, as they still were, had a single released: although sadly not in this country.

"It was put out by Mercury in the States, and they promised great things. But it disappeared without trace. The single was never released here. Since then we've tried to find it, but with no luck unfortunately," Brian explained sadly.

The single contained one of Tim's songs *Earth* and one of Brian's, *Step On Me*. "As usual, mine was the B-side."

That was the beginning and the end of Smile's recording career. From then on a lot of things went wrong, and one gets the impression talking to Brian that Tim never really had the confident extrovert manner that a good front man and lead vocalist needs.

"When we saw some of Freddie's stuff we realised that he wasn't just all mouth — some of his work was really good." And it seemed inevitable that when Tim eventually dropped out Freddie should be given a chance to try out his ideas with the band.

But Freddie's advent didn't solve all the band's problems. They still needed a good bass player.

"We'd tried out one or two, but none very successfully. Then one day this guy came along who'd heard we were looking for someone and auditioned. It just clicked."

That, of course, was John Deacon.

"In those days he was so quiet. Sometimes he'd just come along, stand in the corner, play, and go again without saying a word," Brian remembers.

Success has changed John, and these days, on occasion he can be more extrovert than any of the others — although he still employs his stoic monosyllabic calm for those he doesn't know or trust. Few realise that John is one of the most organised and business-like of the whole group — and certainly has more than once been called upon to pour oil on troubled waters in times of disagreement. But then, more than four years ago, he was just the "new" and very quiet member of the band.

And then there were four.

IT wasn't to last however. Smile had never really got off the ground. "We'd played a lot round the colleges, were always very well received, but never seemed to be getting anywhere. What's more we weren't being managed properly and were getting into horrible difficulties as Smile."

"In the end we decided to stop and perhaps start again later. So we split the band up, and discontinued all the old associations. It was the only way to get out of a lot of the problems."

After that the boys still saw a lot of each other, especially those who shared various flats, but Smile as a performing unit was no more.

For some time at this period of the group's history Roger and Freddie ran their now almost legendary stall in Kensington market.

Roger: "I financed it. Doesn't that sound grand? All it means is that I paid out the £30 needed to rent the stall. We started off selling artwork, but it just didn't sell well enough. So after a couple of weeks, when we'd made a few contacts, we started buying old clothes. We'd picked out the really good Victorian ones and so on, then clean them up and sell them."

"We never made a fortune, but it was enough to keep Fred in the manner to which he was already accustomed. In fact, even in those days we had expensive tastes, so we never actually made any money."

One small point: Roger has asked us to make it quite clear that while they have been quoted as saying so, he and Freddie did not come from a gent's outfitters!

At that time Freddie here came up with the name for the new band they all knew they'd have to form. Queen.

Roger explains: "At that time we had a lot of strange friends — not necessarily gay, just eccentric, and it was a good word to describe the whole scene. But I wasn't too sure about the name, and Brian positively hated it. In the end, however, we got used to it, and I suppose you could say we came to love it."

On with the story. The boys had a friend who was an engineer, and they heard that the new De Lane studios needed a group to do some acoustic tests for the studios. The Queenies volunteered, and in return got some good demos done for them. The tape contained four numbers, including the classic Queen number *Liar*.

friend who was an engineer, and they heard that the new De Lane studios needed a group to do some acoustic tests for the studios. The Queenies volunteered, and in return got some good demos done for them. The tape contained four numbers, including the classic Queen number *Liar*.

THEY went through all the usual aggravations involved with trying to find a suitable recording deal and management, and to cut a long story short were signed to the newly formed EMI, with management and so on being dealt with by Trident.

In terms of live work Queen had definitely deviated from the norm, for they refused to do pub gigs — preferring to put on free concerts for their friends. What they did do however, was to rehearse incessantly and make sure that the gigs they did were as near perfect as possible.

In July 1973 the first fruits of Queen's newly signed record deal were unleashed on the world. The album was a composite of tracks old and new: "A collection to represent the work of Queen to that date" Brian was later to call it.

That album was also the first fruits of their newly formed association with producer Roy Thomas Baker, who eventually became so involved with the band that he earned himself the nickname of "The Fifth Queenie".

The album was well received by those who put themselves out to give a new band a chance, and served to feed a "buzz" that was beginning to go round the business. A gig was put on at London's Marquee club to show the band to the press and other members of the business who'd heard of Queen — the band with the outrageous lead singer and the fine young lead guitarist.

At that time a single *Keep Yourself Alive* had also been released from the "Queen" album — and received such attention that it's still a mystery why it wasn't a hit.

WHILE none of these events set the world alight, nor did the records storm up the charts, each was one more brick for the foundations of the success that would soon follow.

Brian May spoke of when he first thought that the band were actually getting somewhere: "It was the gig we did at Imperial College, suddenly something was different. The atmosphere was almost electric, and when we arrived the place was already full, although it was about two hours before the concert was due to start."

It has already been announced that Queen had been asked to play support on the Mott the Hoople tour, and then it was that the press started to take an interest. Here *DISC* plays a small part in the band's history, for giving them their first "live" review, and at the beginning of '74 making them our tip for the new band that would hit the headlines that year — and the charts.

It was only a matter of weeks before we were proved right. As many had predicted they were an unqualified success on Mott's tour, and such interest was aroused that when *Seven Seas Of Rhye* was released as a single from the new second album, it made the charts with little trouble.

That was just the beginning. The band's "concept" black and white album "Queen II" was soon riding high in the albums charts, just to confuse those who had just happily labelled Queen a "pop" band. For the album was impressive, often majestic, had many intricate lyrics and above all contained (again) totally original material. It was as far removed from the conventional "pop" material as platinum is from tin.

On the tour Mott and the Queenies had got on very well, with Roger able to say afterwards "They taught us a lot, and couldn't possibly have been nicer." But even before the tour was over, it was obvious that Queen were already too popular to do another tour as the supporting band.

SO within a matter of weeks they were back on the road, this time handling their own tour, and finishing in a blaze of glory at London's Rainbow Theatre. By this time, Spring '74, a dynamic stage act had evolved and Queen's reputation as a fine "live" band was increasing daily. Many were of the opinion that the band were even better on stage than on record.

Certainly one major characteristic of Queen has always been their perfectionism. To hear them say a gig "wasn't too bad" is praise indeed — for nothing short of the best is ever good enough. This has caused many arguments between them, but also constantly motivates them to improve and progress.

Until then, things could hardly have gone better for Queen. The only thing that saddened them was that the music press en masse (with the one or two individual exceptions) seemed to knock unreasonably all they did. There was even an attempt to brand them as a hype! But a few hundred thousand record

buyers can't all be wrong . . . and many critics now at least give them a fair hearing.

Disaster struck on their first trip to the States. Brian May was stricken with both an ulcer and hepatitis, he became seriously ill, and was flown home.

Many thought that would be the last of the band. Brian was in bed for months, and the despondent three who were left could only wait and see. As John said at the time: "It was a very bad time for us — we were like a body without a head. But at least we came through it."

Brian himself came close to giving up any thoughts of a musical career at that time. It was only playing guitar for his own enjoyment that eventually brought him back into music.

IN the meantime the band had been working on what parts of their third album it was possible to do without Brian. Then he added his own, and in three different London studios the album finally came together with much tooting and froing of tapes and Roy Baker trying to co-ordinate operations.

"A fun album with a surprise ending," was the description given of the album, soon to be named "Sheer Heart Attack". Britain had heard nothing of the band for more than six months, but late in '74 Queen were back with a bang. The album rocketed up the charts and what many (including *DISC*'s readers) considered to be the best single of the year — *Killer Queen* — went to the top of *DISC*'s singles chart, and the band played a marathon sell out tour of Britain at a time when many bands were out on the road doing less than spectacularly.

The end of '74 saw Queen right on top of the rock world. Back, as one might say, with a bang. Their stage show, now boasting lights and pyrotechnic effects was streets ahead of most rivals, and few would argue that they had made it.

This year has been a relatively quiet one for Queen — so far, in Britain anyway. But the States have fallen under their spell, Japan and Queen have a mutual love affair going, and there are a few parts of the world remaining unconquered.

SOON, as happened late last year, it will be Britain's turn. The new album and a single is now being finished at Rockfield studios, the band are rehearsing, recent problems with management are in the process of being resolved, and the latter part of '75 should see the band back on top here yet again.

Our readers this year have already voted them best British Band, Best Live Band, and Best International Band, with the ultimate accolade of Best Single of the Year going to *Killer Queen*. Individual musicians made their mark in many other categories, and Queen are now well on their way to becoming one of our top bands both here and abroad.

In fact, seven years on, the Queen story may still be only just beginning.

QUEEN DISCOGRAPHY

Singles

- Keep Yourself Alive* (EMI 2036) released July '73.
- Seven Seas Of Rhye* (EMI 2121) released February '74.
- Killer Queen* (EMI 2229) released October '74.
- Now I'm Here* (EMI 22256) released January '75.

Albums

- "Queen" (EMC 3006) released July '73.
- "Queen II" (EMA 767) released March '74.
- "Sheer Heart Attack" (EMC 3061) released December '74.



Freddie Mercury



Roger Taylor



Brian May



John Deacon

IT'S NOT one the most edifying things in the music world to be asked "Are you still making records," when not only are you most emphatically doing so, but you are also playing to packed houses at your concerts. But that's what has happened to Roger Whittaker more than once recently. You see, although he has had about five hits now, they've been rather spaced out (in time, no other way!) The last was *Mammy Blue* "a couple of years ago."

"I've been releasing material regularly, but none of the songs seemed to have that special something that makes a hit. When it was decided to put the current single out, I didn't think that that had the necessary quality either. But when I sang it with an orchestra Norrie Paramor was conducting they all commented on what a nice song they thought it was — and it's very unusual for them even to comment! Then my wife said she liked it, and the record company people did too . . ."

"That should teach me a lesson. In future I'll keep my opinions to myself, because I obviously don't have the knack of picking out hit songs."

The last comment was made in a tone of amusement mingled with a small measure of relief, for Roger's latest single — that very song — is a very big hit indeed. The title is *The Last Farewell*, and in last week's *DISC* charts it jumped a mammoth nine places from number eleven to number two.

Success came even earlier for the song in the States, and such was the demand to see Roger "live" that he did a very unusual thing.

"I think it was unique in fact. I jetted in to do just one concert in Atlanta City — and then jetted out again."

Should that sound like a very "star-ish" way to treat the great American public, I must allow Roger to point out that he had no choice in the matter.

"I had my time so booked up that literally all I had time to do was pop in on my way to New Zealand for a tour. But I'm pleased to say that I'll

be able to go back there later in the year — I'm very flattered at the demand there's been to see me."

But that demand hasn't only been in the States — for *Last Farewell* has been a big hit all round the world, from the Pacific Islands to Argentina as well as the more "usual" Scandinavian and European countries.

However don't get the impression that this worldwide success is new to Roger: he's already very popular in many countries and actually records in French as well as English!

"That's mainly for the French speaking citizens of Quebec — I sell a lot of records in Canada so it's the least I can do for them. In fact I'm now contracted to make one French album a year as well as two in English. Canada was one of the first places outside Britain to buy my records so I feel that I owe it to them."

With such an international audience, the occasional hit single is really like jam on the bread rather than a matter of professional life or death. Even in this country before *Last Farewell* he'd always played to very healthy-sized audiences:

"To give you some idea, I recently played the *Talk Of The Town* in London, and it was full every night for three weeks. The management were delighted, although it obviously wasn't what they'd expected. In fact I think they'd been a little dubious at first . . ."

Roger laughed at the thought, confirming the impression that he's a very confident man who'd also been given a little extra boost by his current success. Although the sensation of having a hit is by no means new to him, it will make a little difference to his future.

Farewell, Roger, over and out

For one thing he'll do extra gigs in this country, including one very special one.

"I've been asked to play the Royal Albert Hall — I've only performed there once before and then I was second on the bill to Herb Alpert. It's a great honour to be asked to top the bill, I couldn't be more delighted."

It's perks like that which obviously contribute to Roger's delight at his latest hit, and add to his conviction that while this isn't his first hit it's not going to be his last either.

"There are several of us whose careers have followed the same pattern — old friends like Vince Hill and Rolf Harris. They also only have occasional hits but they have the staying power. And like me, I don't think they'd really say they were singles artists: a hit is just a nice little extra, something you always hope for but don't really worry if you don't get."

Many younger artists must wish they could have the same approach. But only those with "staying power" — like Elton John — can hope to have the same measure of success over the years. In fact it could be a very long time before Roger Whittaker himself says his last farewell to the charts.

ROSEMARY HORIDE



Roger Whittaker — none of the songs seemed to have that special something that makes a hit!

"I WANNA dress up as a rugby player in suspenders," says Hustler's blatantly cockney lead guitarist Micky Llewelyn, "and they don't wanna know, of course, these idiots."

"These idiots" are the other members of Hustler, i.e. keyboards man Kenny Daughters, vocalist Steve Haynes, bassist Tigger Lyons and new drummer, Welshman Henry Spinetti (brother of Jaffa-eating actor Victor Spinetti) who're all sitting in their record company's office.

If you ever wondered what it was like to be in a rock 'n' roll band of five basically ordinary guys trying to get off the ground without the prerequisite entrées into the biz then Hustler is the outfit to consult.

These boys, from humble beginnings, have struggled through phases I and II on the road to stardom and have now arrived at the crossroads. The question that faces the lads is "do we become yer reglar image-conscious poseroock ensemble or do we persist with the music first straight-off-the-street r'n'r thing we bin doin'?"

Believe me persons, their dilemma is common an' interestin. Hustler to date have two albums beneath their communal belt. The latest "Play Land" having just been released.

Will this one (produced by Mr Blitz Roy Baker) storm you record-buying persons? Will the record company selected single *Little People* be their first claim t' fame?

Anyway, *IMAGE* is the big problem — the band's last 45 *Get Out Of Me 'Ouse* was a bawdy cockney rockaballad designed to cash in on the post-Slade working class kiddos in need of a rock band to identify with. It seems that the zeal of their record company in promoting 'Ouse has left the band with a bit of a 'yob' image that the band want to change. But a rugby player in suspenders?

Micky Llewelyn: "No we're just turfing over different approaches to doing a show. Sooner or later we've got to go out and headline a tour so we've gotta sort out maybe some stage props or maybe some back drops or whatever and before you came we were just hashing it over."

Tigger Lyons: "If we didn't argue we'd never get anything sorted out. We go hell for leather at each other at times, but it's nothing personal."

Llewelyn: "But I do love Tigger really, especially now he's dyed 'is air."

This remark starts a brief interlude of amiable bitching between Llewelyn and Lyons with each trying to out-camp the other. The remarks get exceedingly ripe and the whole band breaks up laughing.

Now Dig This!



Hustler — don't give up your day jobs: (l-r) Steve Haynes, Tigger Lyons, Micky Llewelyn, Kenny Daughters and Henry Spinetti.

Llewelyn continues: "We'll probably be the same band, only in different clothes, with different lights and gear. Plenty of class but we'll still be the same band."

Steve Haynes adds: "I don't think Hustler ever work out anything because we're too 'live' everything's spontaneous. If we said 'Mick, you've got a script, Tigger, you do this, Henry, you smile,' it wouldn't happen. We're the sort of band that goes on and goes to town. I mean," he gestures to the others, "look at all the personality beaming out of that lot."

Llewelyn: "We couldn't have scripts Tigger could never remember the words. I'll tell you what, on the last album he was still singing the wrong words. He's still singing the wrong words now!" Whether or not that's true the band did have one big problem with the last album which was solved in the nick of time. Tigger explains:

"We didn't have a drummer until a week before we went into the studios . . ."

"A week?" snorts Llewelyn, "Three days!"

Haynes: "Tony our last drummer, left at short notice and we were stuck."

Henry Spinetti, the new sticks man, adds in his slightly nasal Welsh accent, "Well, I was a session drummer, wasn't I? (Henry played on the recent Roger Daltrey album), "and I came down for an audition."

Llewelyn chips in, "We expected a geezer to come down with a bald 'ead and a set of brushes under 'is arm, you know what I mean? An' then that," indicates Spinetti, "walked in with a gangster's 'at 'an a lever coat on and a violin case under its armpit smellin of BO. Bird under the uvver arm."

That was one of the problems that the band were fortunate enough to resolve happily. Another difficulty which is proving more tenacious is the lack of airplay for their single *Little People* on that most hallowed of singles outlets Radio One.

Llewelyn: "Should we touch on the

dodgy subject of the BBC? F***ing hell, every other radio station in the country plays yer single apart from the f***ing BBC."

Tigger Lyons then produces a 20-page document which contains the current performance record of all A&M's (Hustler's record company) releases, and lo and behold "Play Loud" and *Little People* have clocked up some broadcasts but notably on local commercial radio stations.

Hustler are very aware of the delusive power of Auntie and pointed out that they weren't out to slag her, in fact they genuinely can't find a reason why their record has been overlooked.

Steve Haynes: "We're not bitching, right? I mean, like you've been given the details and it just seems a bit of a drag." Kenny Daughters: "It's just the type of music that it is."

Llewelyn: "Well, the-BBC has it's certain f***ing grades of music don't it, right? Most of it's f***ing middle-of-the-road, right? You get a way-out single once every f***ing blue moon

and the rest of it's taken up with your Roger Whittakers, yer f***ing Bing Crosbys and everyone else, right?"

Daughters: "And the cowboy from Rochdale. Did you get that last week on 'Top of The Pops'?"

Llewelyn: "We fit in like, with 'eavy rock. So you just got to be lucky to f***ing have a release once in a blue moon."

Tigger: "If you've got a name say like Quo has then okay if Quo bring out a single it's got a good chance of being accepted. People are gonna take notice of a heavy band like Quo."

"I think we're just unfortunate we're not a pop band."

Llewelyn: "No I think, the thing is we're unfortunate that we're not well known enough to make the BBC playlist. I mean, I think the only reason Quo get it is because Radio One take a chance, they say 'Look at their past record, they've had five or six hit singles'. Alright they're an 'eavy band but they (the Beeb) might not even like the f***ing singles 'Quo bring out!"

Daughters: "They blew out the E.P., the *Roll Over Lady Down* thing."

Llewelyn: "Even Queen, right? They brought out two f***ing really nice singles. Their first single *Keep Yourself Alive* was just as f***ing good. It got a bit of play, that's all. About as much as f***ing *Little People's* getting."

A placatory Haynes: "The Beeb aren't infallible they do make mistakes and they do miss out on a couple of singles."

Llewelyn: "We've just probably been unlucky — both singles we've had out have been f***ing good! Good commercial singles — but not that commercial."

Llewelyn breaks the mounting passions with a very tangential joke concerning a famous film actress and lobsters.

Back to Hustler's image. The band has reached a stage where if it is to take the next step up the ladder in this country, particularly at the moment, they will have to be more image-conscious.

Tigger: "I think an image will come along. We've still got our stage performance and the music to make our shows memorable."

"We're at the stage now where we can demand a few things and put a few of our own ideas into action. And our show's going to be classier. We don't want to lose the excitement."

"At the moment we're not certain what our image should be. Rather than do something that's pretentious we'd much rather do what we've been doing in the past. We know it's important and it's something we're working on."

The irrepresible Micky Llewelyn has the last word: "I'm getting into that rugby outfit with suspenders. That'll look great with a jockstrap on."

David Fudger

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Crawling to the Top

PAUL KOSSOFF is back, more together than ever before, we are told, and rarin' to go. The ex-Free guitarist has got his own band Back Street Crawler together, has recorded a new album and is ready to hit the road on a world tour that'll take them well into next year.

Kossoff picked a young Geordie singer, Terry Slessor, to lead the band. Slessor, formerly with Beckett, is under no illusions about the task that has been set. In fact, it petrifies him but Kossoff's unearthly presence on stage helps to alleviate any fears.

Slessor's association with Koss goes back to the times when Beckett played support to almost any band going, one of them was Free. When Beckett found themselves without a guitarist at one stage with an album due to be recorded, Kossoff agreed to step in but snags with the record company, CBS, prevented the would be historic occasion from happening.

Although achieving a fair degree of recognition, Slessor noticed that Beckett weren't going too far. The lead guitarist had left, the manager had left and things weren't going too far. The lead guitarist had left, the manager had left and things weren't looking too good. At around that time, Ian Hunter left Mott The Hoople. Slessor was offered the gig. Kossoff put Slessor in a spot when he announced that he was forming his own band and asked him to be lead singer.

"What a worry that was," Slessor

recalled. "If Paul blew it, I knew I'd be back to square one but I could see his determination. He has got a new found responsibility. In free, he was young. There was a lot of pressure on him then.

"On the other hand, if I had joined Mott, I would have just been filling Ian Hunter's shoes. I would have been compared to him whereas that wouldn't happen with Kossoff because it was a brand new band."

Slessor joined Kossoff at his home in Reading. It was decided that Back Street Crawler would not be an all-English band in case it would sound Freedish. An American rhythm section of Terry Wilson, on bass, and Anthony Braunagel on drums was incorporated. Keyboard player, Michael Montgomery, was flown in from the States to complete the line-up.

It looked as if the band was going to sign with Island Records until Dave Dee, of Atlantic heard that Koss was getting a band together, stepped in and offered attractive terms.

"The fact that we had an American rhythm section helped stop comparisons with Free. Those comparisons would have stifled the band so we knew we had to come up with

a different sound. We thought it would be better to get a funkier, American sound and mix the two together."

Didn't the band feel that they were playing second fiddle to Kossoff's reputation?

"Inasmuch as it was his idea for the band and he wanted to keep the name, it was his band but now it's down to everybody what goes on. We're all arranging and writing songs. We're using a lot of Montgomery's songs. Material-wise, it's spread all over.

"In truth, it would have been foolish not to use Paul's reputation. If he wasn't in the band, it just wouldn't be on. We wouldn't stand a chance. If we had gone on with an unknown guitarist, we would have had to start doing the hard road thing all over again. Kossoff is the essential factor. In the initial stages, he'll be the selling point. It's his name that'll attract people to gigs and get them into the rest of the band. The fact that he's in the band puts us half way up the ladder anyway."

And what about Kossoff's past, the inconsistencies which have marked his career since the break-up of Free?

"Of course it was always a worry that he would collapse before gigs or something like that. Now he's had his relapses, he's ready to destroy the reputation he has. Paul is suffering a little bit now for the past with his stomach trouble but that'll get better.

"He was in semi-retirement before this, just content to live in his mews flat and didn't want to contact anybody musically. He wasn't interested in getting interested in a band but the emergence of the other former members of Free and their success brought him to his senses a bit. He decided he was going to pull himself together."

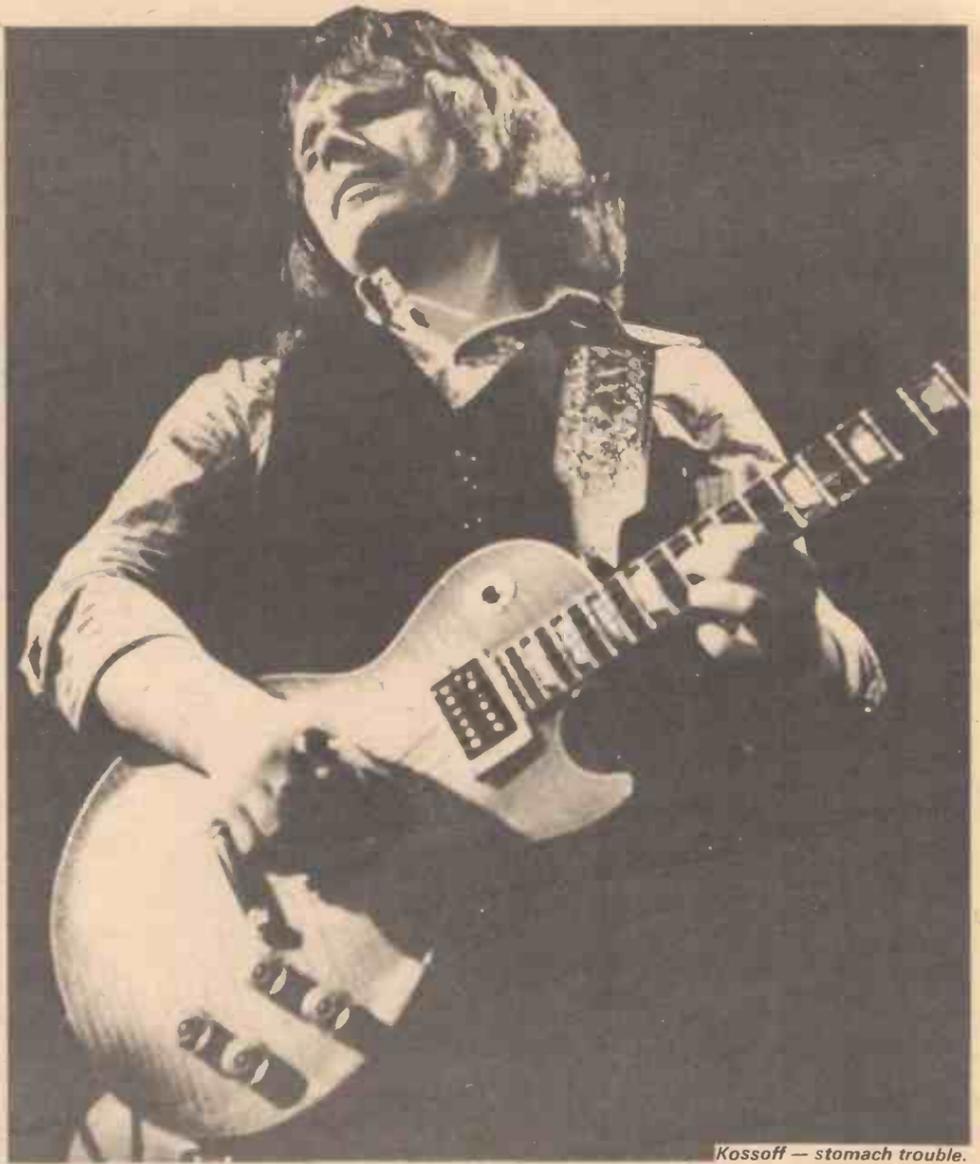
"He's so determined this time. He's always saying that he's not going on the road until it's ready. It's got to be just right. He won't go out if it's not so. We rehearsed and rehearsed and rehearsed. He took us out into the country so that we would get familiar with each other. I didn't know the other members of the band and, at the start, it was really hard to communicate. Imagine a Geordie talking to guys from Houston, Texas. They hadn't a clue what I was saying. I wasn't even familiar with the way they played. I was into English sounding bands."

Though different in background, the band did get it together and the album is due out in a few weeks. Health allowing, Kossoff and Co will be on the road again soon. A gig at Hyde Park is planned for this week and is quickly followed by British, European and American tours.

It was ironic that, last week, Kossoff, due to play at a festival in Belgium, suddenly developed ulcer trouble and had to be rushed to hospital. When it was announced that the gig was off, eyes were rolled towards heaven and the general attitude of 'here we go again' prevailed. Kossoff's band, however, knew that this was not the case and, although disappointed about the setback, know that when Koss returns to full health — and he's near to that now — they have the ability to set the music world alight.

Kossoff, of course, made his name with Free, a band that caused an unbelievable stir in the business five years ago, one of the few new names around in 1970 to have a unique sound. One listen to the new Back Street Crawler album shows just how much Kossoff was responsible for that sound.

Free came into their own with the classic single, *All Right Now*, and established themselves as an album's



Kossoff — stomach trouble.

band with the superb third album, "Fire And Water". After releasing their fourth album "Highway", Free, on the verge of worldwide acclaim, they called it a day.

Paul Rodgers formed a band called Peace and, playing lead guitar himself, did a few recording sessions and played a short tour as support act to Mott The Hoople. Andy Fraser formed another trio, Toby, and recorded some of his own songs with them and also did a few concerts.

Kossoff, in the meantime, stayed with Simon Kirke, drummer with Free, and joined Japanese bass player Tetsu, now with the Faces, and American singer, writer and multi-instrumentalist, Rabbit, currently playing with Andy Fair-

weather Low. An album, called "Kossoff Kirke Tetsu Rabbit", was released.

For some strange reason, one year later Free got together again but the return didn't last long and the band elected to go back to the solo work. Rodgers and Kirke formed Bad Company with Boz and Mick Ralphs, managing to cut out a very successful career in the process, more so in the States than in Britain. Andy Fraser has just come to the fore with his band. In the face of such competition, Kossoff came out of his retirement to get his band together.

Paul Kossoff's life-span in the rock business has been marked by a series of inconsistent gestures which would have ended the career of

many lesser beings. However, it has always been acknowledged that he does have the ability to be called one of the great rock guitarists of our time. He has chosen Back Street Crawler as the vehicle to realise it.

As Terry Slessor said: "I just love him. He's so infectious. There's something about Kossoff which draws you to him, a strange magnetism. His stage presence is incredible, no matter if you are up there with him or sitting in an audience watching. He's my type of guitarist. The Kossoff sound is so unique, it's incredible."

Harry Doherty

Slessor — turned down Mott.



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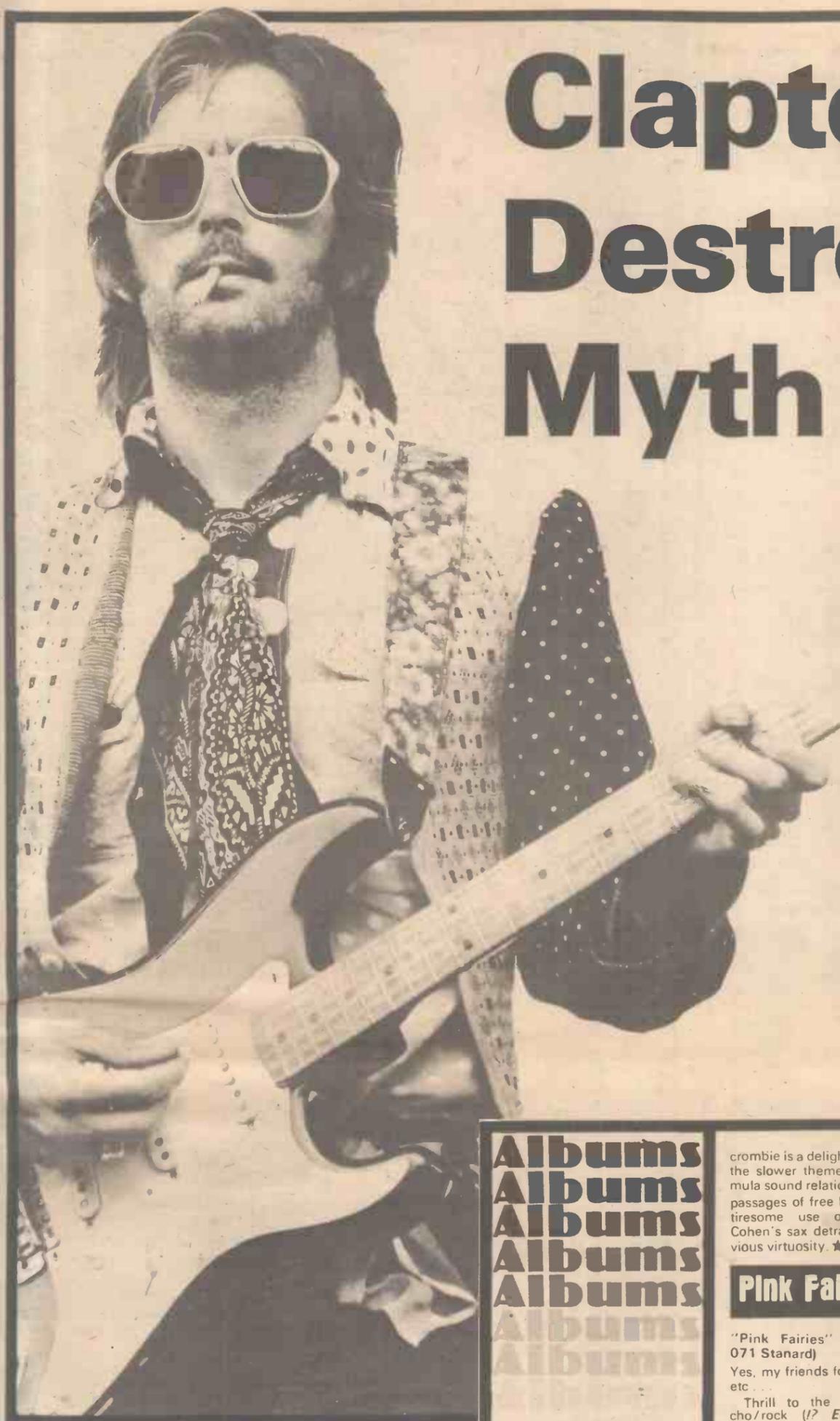
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Clapton Destroys The Myth

ERIC CLAPTON "E.C. Was Here" (RSO Super 2394 160).

It's hard to say what the reasons for yet another Eric Clapton album are. It could be just that the man felt it was time that another album, representative of what he is about, should be put out to set the record straight. It could be that he wants to show people that he has not, as has been the case on his last two studio albums, mellowed into a musician satisfied with soft sounds, nice songs and occasional brilliance.

If that was the original intention, then Clapton has shown that he is as much into the blues as he ever was. No sign here of the reggae overtones of his last couple of singles, no sign of the mellowness that was an outstanding feature of "Ocean Boulevard" and "There's One In Every Crowd". Lots of leanings, though, towards the preceding periods when Clapton's reputation as rock and blues guitarist extraordinaire was second to none. It's as if Clapton is none too fussed on his material on the last few albums. Let's face it, if he did care about those songs, he could have recorded them live.

The album itself is well recorded with unusual high quality. Clapton has rarely been captured so effectively live. There are the obligatory couple of outstanding guitar breaks from Clapton. The backing band of Jamie Oldaker, drums, Carl Radle, bass, Dick Sims, organ, George Terry, guitar, and Marcy Levy, and Yvonne Elliman on vocals, comes across as a highly competent bunch. Terry, in fact, played much more than a minor part on guitar on stage so it is presumed that a fair amount of the excellent work can be attributed to his talented fingers.

It's an album of changing moods. There's the blues on the opener, *Have You Ever Loved A Woman*, with Clapton blazing into a sizzling run. The perfect way to show that he's almost, though not quite, as good as he ever was. *Presence Of The Lord*, the old Blind Faith track, bursts into a riff that sends a shiver through my spine, one of the few occasions when Clapton manages to do so. There's a bit of Boogie on *Rambling On My Mind*, once more handled comfortably if not dynamically.

All in all, a pleasing album for Clapton freaks. They'll be able to sit back and reminisce on the great man's stage show, on the things that used to be. But for the younger fans who joined the bandwagon with the last two albums, it might be a bit disappointing. An album, though, to destroy the myth that "E.C. Was Here" (RSO Super 2394 160).

Olympic Runners

Olympic Runners "Out In Front" (London SHU 8483).

The emergence of Pete Wingfield recently as a major new talent is certain to attract attention to this album. Wingfield, in his accustomed role as session musician, is one of the Olympic Runners and is surrounded by fellow musicians as accomplished in their respective individual fields as he is on keyboards.

The fact, though, that Wingfield is

only familiar with *Eighteen With-A Bullet*, this should convince you of just how good he is on keyboards. Throughout this album, the music is excellent, every single track.

Exit City, on side one, is built around one wailing guitar riff. As with all the tracks, the foundations are simple with complex overdubbed keyboard, guitar and percussion work. *Out To Lunch* is the epitome of this, a beautiful track. All the music leans towards soul but will be quite acceptable to any fan of music, if only for the musicianship. Other members of the Olympic Runners are: Joe Jammer, guitars, De Lisle Harper, bass, Glen Lefleur, drums and Mike Vernon, percussion.

A beautiful album which, with enough plays could very easily be funky music's answer to "Tubular Bells".

★★★ HD.

Tomita

"Pictures At An Exhibition" (RCA Records ARL 1-0838)

More of the synthesised stuff that Tomita has laid claim to as the first serious commercial exponent of ("Switched-on Bach"? Phooey!)

"Pictures At An Exhibition" works better in some ways than the

Albums
Albums
Albums
Albums

ALBUM RATINGS

★★★★ BRILLIANT
★★★ VERY GOOD
★★ GOOD
★ FAIR
NO STARS: POOR

last album "Snowflakes Are Dancing" mainly because the material is more familiar and thematic. Still, a bloke with Tomita's training and experience must find it a breeze to turn out this stuff. I wonder what Moussogorsky would have to say? ★★★ DF

Friends

"Friends" (Virgin / Caroline C 1511)

Yes, my friends for £1.49 you can be the proud owner of this exceptional album of complexo / jazz / rock from the talents of bassist Clint Houston, saxist Marc Cohen, drummer Jeff Williams and that remarkable guitarist Mr John Abercrombie.

Four varied and accomplished exercises in improvisation. Aber-

crombie is a delight throughout but the slower themes fall into a formula sound relationship during the passages of free blowing, and the tiresome use of wah-wah on Cohen's sax detracts from his obvious virtuosity. ★★★ DF

Pink Fairies

"Pink Fairies" (Polydor 2384 071 Stanard)

Yes, my friends for £1.47 you too etc.

Thrill to the legendary anarcho/rock (!? Ed) combo that spawned such masterworks as *Wargirl*, *Portobello Shuffle*, *Pigs Of Uranus* and *Mick Farren* (spokesman of the social underground [sic]).

If you weren't out changing the world from 1967 onwards then buy this album and find out why.

Part of the Polydor Rock Flashbacks series, this gives the more avant garde of you a chance to hear some real instant nostalgia instead of the shoddy sixties re-treads that are becoming so fashionable these days.

Not recommended for Bay City Rollers' fans. ★★★ DF

Terry Stamp

"Fatsticks" (A&M Records AMLH 68329)

What an unlikely looking bloke this Stamp guy is. He ain't no movie star dish as the name might suggest, nor no bedenimmed funk merchant as the music on the album suggests. In fact he looks more like an off duty painter and decorator.

Still, as was said before, the music is funky and Terry copped some good back-up musicians in Tony Newman, Ollie Halsall, Herbie Flowers, Mike Moran and Mike Avery.

All the tunes are his or co-written with pianist Avery. It's okay. That's all. ★★★ DF

Daavid Allen

"Bananamoon" (Virgin / Caroline C 1512)

Yes, my friends for £1.49 you can be the proud owner of this exceptional album of complexo / loon / rock from the talents of Daavid "lewd guitar and Sing Song Whoopie!!!" Allen, Robert "the man" Wyatt, Archie "bass guitar" Legget, Gary Wright — pno, Gerry Fields — violin, Maggie Bell & Barry St John — chorusing, but Pip Pyle — drum, a gentleman known as Submarine Captain Tritsch — rythm guitar and bass and last, but not anything but trombone on *I'm A Bowl*, Nick Evans.

Has to be heard to be believed. Just one hint, listen to *Fred the Fish (and the chip on his shoulder)* and remember this one will run for weeks and weeks. Not to be missed. ★★★ DF

Gilgamesh

"Gilgamesh" (Virgin / Caroline CA 20007)

Yes, my friends for £1.99 you too can be the proud owner of this exceptional album of complexo / jazz / rock from the talents of Phil Lee — guitars, Alan Gowen — keyboards, Jeff Clyne — basses, Michael Travis — drums and Amanda Parsons — voice.

A total surprise this. Behind the naivete of the sleeve design there lurks a very polished collection (gleaming, they are) of tunes. The band's style falls somewhere between Gentle Giant and Hatfield and the North with emphasis on the H and the N side. Recommended. ★★★ DF

Earth Band

"Nightingales & Bombers" (Bronze Records ILPS 9337)

Manfred and the Earth Band are an erratically excellent band. I've made a point of acquiring all their albums but I can understand why a lot of other people don't. They require a certain amount of perseverance as one of the most rewarding aspects of Earth Band's music is the occasional stroke of genius on the part of Mr Mann on keyboards (particularly his subtlety and playfulness with the synthesizer's portmanteau control) and the band's arrangements of their own and other people's songs.

Well, in brief, they have come up with a good 'un this time, far superior to their previous effort "The Good Earth".

If you get a chance to hear it you'll find a very atmospheric, if marginally excessive version of Joan Armatrading's *Visionary Mountains*, Bruce Springsteen's *Spirits Of The Night* as well as a bunch of Earthband's own.

Pretty good. ★★★ DF

Aerosmith

"Toys In The Attic" (CBS Records CBS 80773)

What a relentless bunch of muck this is. One day aspiring MC5s and their record companies will realise that in Britain at least, this stuff don't cut no ice. Black Oak Arkansas, we're told, do enormous business in the good ole U.S.A. but here they don't bash no dwarfs. Unless this lot can unleash World War III at the live performances they are in danger of receiving the same disinterest.

No, to be fair they are good at what they do but it's nothing new. ★



Pete Wingfield

on the album will mean that more attention will be paid to his work, and incredible it is. For those who are

Forget Sixties, Say Hudson-Ford

NOT too much has been heard of Hudson-Ford lately, yet another British band whose success in the States far outweighs the acceptance here. But they'll keep on trying and trying until the same measure of success is achieved in this country, although that may never come.

It's not really hard for them to analyse the reasons for the failure to take off here. But to set the record straight, they haven't been total failures here. Since the split from the Strawbs, Hudson-Ford have had a fair degree of singles' success, but that's not what they're after. As they see it, a whole lot of good albums have gone unnoticed simply because H-F are now regarded as a singles' band. It's a stigma they're trying to lose.

The duo's new album has just been released here. "When Worlds Collide" sees Hudson-

Ford venture into the concept area. The album carries the sentiments of a Russian author who had a theory that several unnatural upheavals, the parting of the seas, fire and brimstone, etc, were caused as a result of Venus, Mars and Earth coming into close proximity. Basically, it goes against all religious theories. One track is based on a theory that Earth is not, in fact, being watched by God but by UFOs. Hudson-Ford hope that it'll cause a little bit of controversy.

Although hopeful that "When Worlds Collide" will attract at-

tention here, the duo aren't really expecting it to do great business.

Richard Hudson said: "I suppose it won't do great business. If people buy and listen to it, it'll stand a chance, but we're not going to change our music just to get into the charts. We've been in the charts already and know what it's like. I'd just like people to listen to the album and take it for what it is."

"We'll release another single soon which will indicate the direction we are heading in. We don't want singles to give the wrong impression but it's always



"It's not good to rehash the old stuff." Richard Hudson (left) and John Ford.

Gladys Knight: All Kinds Of Everything



WHEN American artists come to this country, various days on the itinerary are set aside for interviews. One person after another is seen. All ask virtually the same questions, with the result that, sometimes, the artist gets very bored.

We talked to Gladys Knight through that maddening medium the telephone. She was in the States, we were here. There were maybe four or five journalists present, but the nice thing was that she talked to everyone with the personal touch. She wasn't at all bored — a very pleasant lady indeed.

interviews to last a lifetime. She's been in the business for over twenty years, but is still in her early thirties. Lately, she has had great success with her records. *The Way We Were* and *Help Me Make It Through The Night*, being only two hits. *Best Thing That Ever Happened*, the new single, will be another hit for her. The chances of us seeing her live soon, though, are slim. She is so busy in the States working in various areas, some new to her, that a visit here is impossible.

"We are working in Warwick, Rhode Island," said Gladys, "at a place called Theatre in The Round, where we've been playing for the past month or so. We have also been recording and are getting ready to start some one-night engagements. The Theatre in The Round thing is really nice; the atmosphere is very theatrical. It's very interesting. The stage revolves and there are trailers (caravans) for you to dress in, but they are laid out real nice. There's all kinds of lights and props just like a regular theatre."

"When you play different sorts of venues, you have to change the style a little of course. When you do a supper-club show, the pace is a little slower than the Theatre in The Round. I like them all. You've just got to change your show slightly, you know what I mean?"

"We've also just had a new album released in the States. It's called *Second Anniversary*. It'll mark my second year on the Buddah label. We used to be on the Soul label, a subsidiary of Motown. With that label we released numbers like *Take Me In Your Arms And Love Me*, *I Heard It Through The Grapevine* and *I Don't Want To Do Wrong*. They did a lot for Gladys Knight and The Pips and we are very grateful for it, but we are very happy where we are now."

"There's a great variety of material on the new album. There's at least a couple in the vein of *The Way We Were* and I think there are some very good disco numbers on it this time. Also there are some nice ballads, the type of things that people associate with us."

Wasn't there the problem that people are used to hearing the slower, more romantic numbers and might find the disco material strange?

"Well, that's always been the case," she replies. "When we had *I Heard It Through The Grapevine* on

Motown and then came up with *Imagination*, which was also disco, people were surprised when we came up with a ballad. When the ballads become hits they are surprised when we come up with a disco number, see what I mean? All along, it's been varied. We try to give something for everybody."

"I do like ballads though. I lean towards lyrics and you can project a lyric better when the tempo of the song is slower."

With Gladys taking the lead voice on the slower numbers, there doesn't seem to be many opportunities for the Pips to come in. Aren't they getting to be a bit redundant?

"They weren't on *Help Me or The Way We Were*. We are a very democratic group. It's hard trying to explain our sort of group to the general public because they have a mental picture of what groups are supposed to be like. They tend to separate the lead singer from the rest of the group; maybe that is because the group is always in the background. I think that some day they should give an award to the background singers because almost every record has got background singers on it — even solo artists. Diana Ross, Aretha Franklin, even Elton John, they all have somebody with an "Ooh" or an "Aah"; they tend to play down the background singers and it's so unfair."

"The Pips don't have any hang-ups about me singing lead. They don't have a hang-up thinking they have got to be on every record. With the shows we are doing in the theatre, there are tracks from the last two albums and there are always some songs where one of the Pips has the lead and you are going to hear more of that in the future."

What were the group's immediate plans for the future. Would we see them over here?

"We have some club and one-night engagements that we have to fulfill here. We hope to come over soon, though we don't know when that will be at this moment because we have a very heavy schedule and the TV series we have kind of throws things off base. If we do get over there it will be in the early part of next year. We found the British audiences very receptive and we really enjoy playing there and are looking forward to coming over again."

Les Hall

the same old story. The only time we ever did a commercial single intentionally to get into the charts was just after we had left the Strawbs and we needed a hit. You have to adopt a different approach to do something like that and we're not prepared to do that anymore."

In America, they point out, people are prepared to give the albums a listen and, as a result, can relate to the tracks when they are played live by the band. Radio play, too, makes a big difference.

"There should be more openings," Hudson added. "The whole BBC thing is very limiting. There are so many old records played that it's ridiculous. Somebody up there likes the oldies. Pop music is becoming stagnated by all this old stuff and new material isn't being given a chance."

"We've been lucky because our stuff has been getting fairly well played, but a lot of new bands are suffering."

John Ford added: "I'd like to see a more flexible panel operate in the BBC. It's becoming so limiting and it's not good for the business. The new generation of kids is being brought up on the old stuff all over again, all the stuff we heard in the sixties. And they're all going to be hits again because they're good songs. I don't see why we should have to look backwards. There is a lot of scope for progress. They should have just one special programme on the radio for oldies. It's not good to rehash all the old stuff."

"An awful lot of new talent is being held back because of this. Think of all the good bands around who don't get a chance because they can't get the plays

on the radio. I resent that the BBC should dictate what the country has to hear. There are some good programmes, but the daytime programmes, which is what the working public listen to, are quite bad. They're only hearing a very limited amount and don't get the chance to listen to other types of music."

Meanwhile, Hudson-Ford will not desert Britain for the much richer American shores. Britain is home and it's the place to be. They're going to tour here again next February for the first time in a year, although it's almost certain that, by that time, they'll be as insignificant in British rock as ever before.

HARRY DOHERTY

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CLUES

ACROSS

- 1 Tomita's dancers (10)
- 7 A piece of this? (6)
- 8 An old beribboned one, perhaps (4)
- 10 Something fruity for chuck (5)
- 11 Ian is organising the run (6)
- 14 Bandit in a Dylan blues (6)
- 16 Moves a la Bifferty? (5)
- 17 Grand stuff! (4)
- 18 The Miss Smith with a track on the Basement Tapes (6)
- 19 This cowboy is the glen Campbell one (10)

DOWN

- 2 A Beatle mother with a son (6)
- 3 Guthrie as one of the Rollers? (5)
- 4 King involved in myths and legends (6)
- 5 Do so to get Alice Cooper voted into office? (5)
- 6 Typically tropical isle! (8)
- 9 Sort of fee to a Manhattan band? (8)
- 12 Communicatin' the jive way (6)
- 13 Jackie for PM? (6)
- 15 It's undisputed (5)
- 16 The sort of lovin' Gloria Gaynor needs from you (5)

Discword Winners

John Rogers, Everton, Liverpool; Andrew Deans, Airth; D. Blrtwhistle, Marston, Blackpool; N. R. Pain, Broadstairs, Kent; Michael Mann, Edlington, Doncaster; Jim R. Wilson, Northallerton, Yorks.

SOLUTION TO LAST WEEK'S PUZZLE

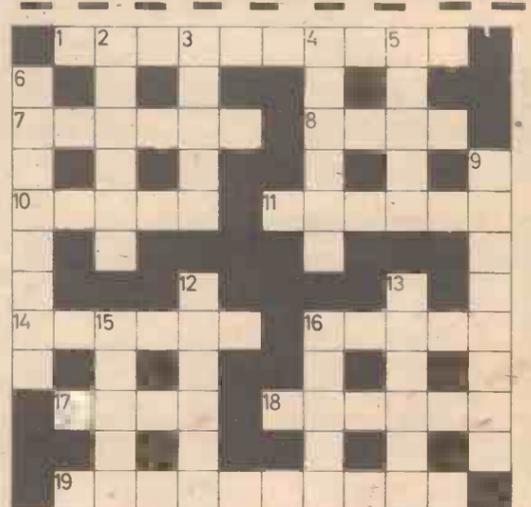
ACROSS: 4 toys, 6 Airplane, 7 Al-to, 8 Ready, 10 Aching, 12 Valli (valley), 13 Rosko, 14 Slyest, 17 Theme, 20 tull, 21 Eighteen, 22 Dawn.

DOWN: 1 Rage, 2 Fred, 3 Carl-a, 4 Teach, 5 Snow Goose, 8 Revisited, 9 Alley, 11 Is-sue, 15 Ellen, 16 Tango, 18 Hues, 19 Mink.

DISCWORD

Six Albums To Win!

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



NAME _____

ADDRESS _____



Vera, Forces' Sweetheart Still Loved

IN 1941, the BBC launched a brand new radio series on their overseas network, featuring the vocal talents of an attractive blonde lass from East Ham. The show was called "Sincerely Yours" and the leading lady was named Vera Lynn.

1941, you may recall, was one of the bleakest years of the second world war. In Europe, Adolf Hitler was achieving undreamt of military success while, on the other side of the world, the Japanese dominated the Pacific.

For the English-speaking nations, it was a grim time indeed. A time of enormous grief, hardship, tension and uncertainty. It was not surprising therefore to find young Vera, with her reassuring songs of hope, love and patriotism, capturing the hearts of millions of English speaking people throughout the world.

In particular, she became a great favourite with the long-suffering British armed services stationed around the globe, and quickly earned herself the title of "forces' sweetheart."

For the duration of the war, Vera's distinctive soothing tones became an important aspect of life in Britain. Many of her songs captured the mood of the time perfectly. Songs like *We'll Meet Again* and *White Cliffs Of Dover* for instance, both of which had powerfully optimistic messages for the troubled wartime listener.

Looking back on that whole period of her career, Vera confesses she was quite surprised at the way those early broadcasts were received.

"I never expected so many people to listen to the programme," she explains. "Even people in the occupied countries used to listen in. The reason being that I used to follow the nine o'clock news, and everyone tuned into that so they could hear Churchill speaking."

"I only really realised this after the war when I started getting invitations to appear in other countries."

For a while, in the early stages of the war, it looked as though nothing could stop Hitler from invading Britain. During this period, Vera's mu-

sic undoubtedly helped to boost the national morale. One wonders whether the lady who brought comfort to so many millions ever worried about the outcome of the war, herself?

"There was so much to do and so much happening I don't think we had time to worry. We got used to it all after a while. Even the nightly air-raids. We were kept going by this wonderful feeling of national unity... something I'm afraid that's lacking today."

Though Vera's name is inextricably bound up with wartime nostalgia, her biggest hits were actually recorded long after the fighting had ceased. Perhaps her most outstanding release was *Auf Wiedersehen*, a song which took her to the top of the US charts in the '50s and notched up sales in excess of a million.

Then, in the '60s, Vera enjoyed something of a rebirth in Holland with her version of Elgar's *Land Of Hope And Glory*. The song earned her a gold disc from the Dutch record buying public — a remarkable feat when you remember that the song is almost a British national anthem.

"When we did it on the TV series it was such a success in Holland, the record company decided to release it as a single. I think the Dutch people remembered the tune from the proms. A lot of young people over there liked it."

After more than a decade Vera's version of the song is finally available in this country. We asked her why the record company had decided to release it now.

"I think as a result of the economic crisis people are starting to get together more. There seems to be a trend for people to be a bit more patriotic than perhaps they were before. The record company obviously feels this is the right time to bring out a patriotic song."

"Also, the record's release ties in well with the Dameship. Though I won't be going to the palace to receive it till October, after the family gets back from their summer hols."

Besides being made a Dame, two other important events for Vera occur in the next couple of months. First of all she has a new TV series in

the autumn on BBC 2.

"It's going to be pretty much the same type of thing as the last series though there will be one important difference. We're going to feature a request spot for the older numbers."

The second important occurrence this year for Vera is the publication of her autobiography "Vocal Refrain" (published by W. H. Allen).

The book traces her 40-year career in the music business. A career which has survived the numerous changes in popular musical styles from jazz to acid rock. One wonders what this sentimental songstress thinks about the state of today's music.

"Well, the main thing I've noticed about today's music scene is that artists and groups are writing their own material now, whereas in the past they never used to do that. That's fine for those who can write songs, but it makes it difficult for artists who don't."

"I don't think music has changed that much. Obviously the way-out section is a completely new field altogether, but a large portion of the songs today have the same basic sentiment as the old songs. The only thing that's different is the way they're told."

Of course it would be quite wrong to think of Vera as simply recording numbers from the '40s and '50s. She makes a point of including modern songs on her albums and has even covered a couple of Beatles' tracks. It would be also wrong to think of her as appealing to an elderly age group. As a result of her TV series and concert appearances she finds she attracts a wide age range.

"The age seems to be dropping all the time. I used to be surprised if I had fans aged 17 or 18. But these days I find even the very youngest teenagers are showing an interest. I think it's all down to sentiment. It means a lot to a lot of people."

And the same can be said about Vera.

Beverley Legge

COMPETITIONS COMPETITIONS COMPETITIONS

David Essex



WINNERS

The ten lucky winners of our David Essex competition were: Ann McDonnell, Hilton Way, Halstead, Essex; Ellen Collins, Belmont Road, Reading, Berks; Caroline Hill, Forest Glade, Epping, Essex; S. Farnes, Somers Road, London E17; Tima Ismail, Arncliffe, Middlesbrough; Carol Legge, Adelphi Crescent, Hayes, Middlesex; Liz Bowerman, Dunkery Road, Bridgwater, Somerset; R. Jarski, The Avenue, Harpfields, Stoke on Trent; Frances Jukes, Newnham, Glos; P. Sterry, Maple Road, Loughborough, Leicestershire. Each receives a pair of tickets and a copy of David's new album.

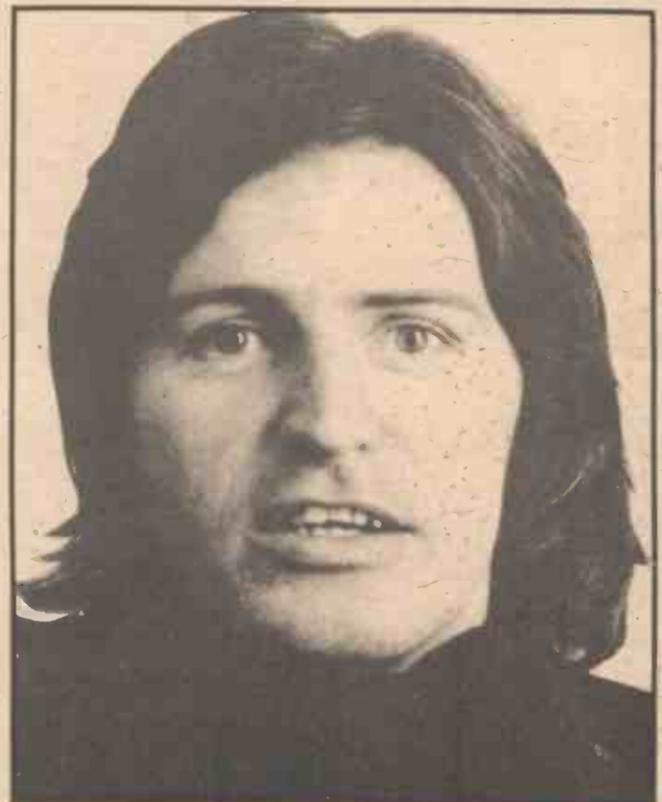
Fifteen runners-up each receive a copy of the album. They are: Gillian Price, Huntley Road, Sheffield; Belinda Floyd, Heatherside Road, West Ewell, Epsom; Ann Leversha, Aldykes, Hatfield; Jill Tonkin, Elms Close Terrace, Penzance, Cornwall; E. Sullivan, Sherwood Road, Tunbridge Wells, Kent; Andrea Cox, Marlborough Road, Liverpool; Julie Farnham, Hillside Road, Bath; Michelle Myler, Cedar Avenue, Lancashire; A. Odlin, Pennygate, Lincs; Denise Turner, Tamworth North Road, London N7; G. Findlay, Moorhouse Road, Hull; Kim Parkin, Whitethorn Place, Swansea; Geraldine Shally, Somerville Road, Small Heath, Birmingham; Maria McGregor, Glendower Road, Waterloo, Liverpool; Mary Redhead, Windsor Crescent, Bridlington, North Humberside.

The overall winner of our recent Mike McGear contest is lucky Anne McCracken of Merseyside.

The five lucky people who win second prize in the contest are: Penelope Foden, London; Margaret Prettyman, Ipswich; Jane Pickering, Rotherham; B. L. Drummond, Coventry and P. Spurr, Nottingham.

Runners up are: Ronald Melvish, Cleveland; Jane Epstein, Edgware; Rhona Harding, Liverpool; Megan Freeth, Northfield; Gillian Booth, Merseyside; Praveen Gupta, Liverpool; Wendy Eades, Coventry; V. T. Turner, Catford; Babs Eglash, Stamford Hill; Morag Pringle, Timperly; Susan Shaw, Altrincham; H. Vivian, Birtley; Sara Whittle, Wirral; Andrea Lloyd, Nottingham; Virginia Wike, East Kilbride; Jayne Hobbs, Beckenham; Elaine Bowers, Newquay; Frank Davies, Stockport; Hazel Jackson, Bollington; Ruth Awati, Rustington; Coral Crossley, Banstead; Catherine Sherwood, Charlton; Kirk White, Paignton; Linda Young, Midlothian.

Mike McGear

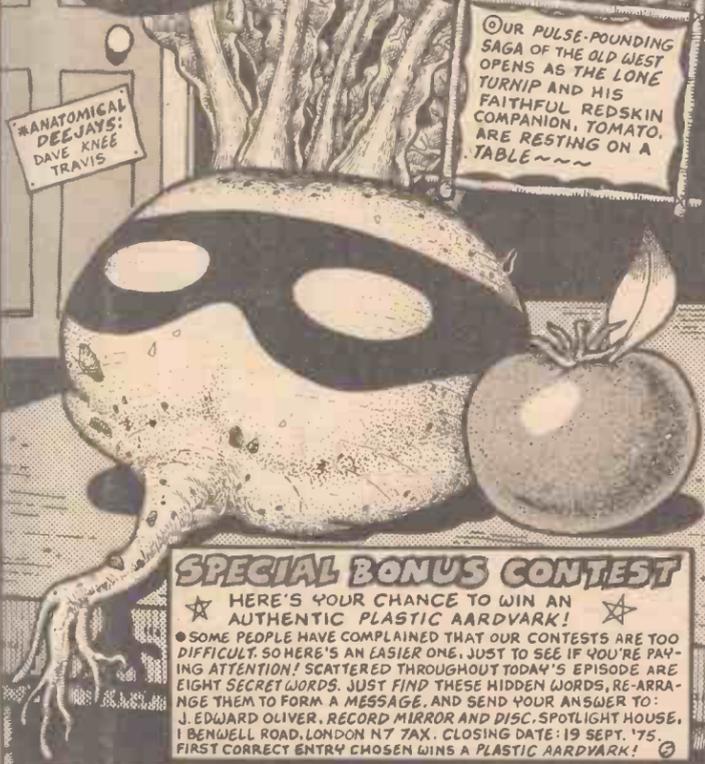


J. Edward Oliver

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5. DON'T THROW IT ALL AWAY - ALAN LONGMUIR
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7. MAMA NEVER TOLD ME - GLORIA JONES
8. BORN WITH A SMILE ON MY FACE - KAREN CARPENTER
9. THE MOST BEAUTIFUL GIRL IN THE WORLD - WYLDA BAKER
10. TWO SLEEPY PEOPLE - BING CROSBY AND PERRY COMO

COMPILED BY: (1-7) ALISON McDONALD AND VICKI CORNELIUS, NORTHFIELD, BIRMINGHAM; AND (8-10) PHILIP GRIFF, KING'S LYNN, NORFOLK.

AWFUL ALPHABET

Y is for YULE, A time to be jolly. But don't drink too much, Or else YULE be sorry!

WHACKY WINNER

HERE, AT LAST, IS THE WINNER OF THE J. EDWARD OLIVER BIRTHDAY CONTEST (SEE DISC 15 JUNE 1974): PAUL HANNAH, HIGH ROAD, KELLS, WHITEHAVEN, CUMBRIA. SORRY ABOUT THE DELAY, GANG--I'VE BEEN HANGING ON, HOPING FOR LAST-MINUTE ENTRIES! SINCERE THANKS FOR ALL THE GREAT CARDS AND GIFTS. --JO.



Loneliness is...

NO COMPLAINTS WHEN YOU PRACTISE PLAYING THE TRUMPET.

FROM: E. CARLICK, PARKVILLE ROAD, PRESTWICH, MANCHESTER, WHO ALSO SENT THE FOLLOWING MICROBES:

MAD MICROBES

TWO MICROBES TEST MATCH STREAKER AT TRYING TO OUT-

WHACKY WINNER

THREE READERS TIED FOR FIRST PLACE IN OUR TURNIP CONTEST (DISC 19 JULY): RAY MARTIN, PRINCE EDWARD PARK, BELFAST; MRS. C. RICHMOND, ELSIDE WALK, HITCHIN, HERTS.; AND CATHY SUPERVILLE, FLEET ROAD, HAMPSTEAD.

AWFUL ALPHABET

Z is for ZULU, Or ZEBRA, instead. Or even ZAMBEZI; But that's enough Z.

NEW ADDRESS!

YOU CAN STILL WIN A PLASTIC WARTHOG (OR A PLASTIC ANTEATER IF YOU'VE WON BEFORE). SEND ANY OLD GARBAGE TO: J. EDWARD OLIVER, RECORD MIRROR AND DISC, SPOTLIGHT HOUSE, 1 BENWELL RD., LONDON N7 7AX.

OR SEND A LARGE SAE TO JOIN THE FRESCO FAN CLUB, AND GET YOUR FREE BADGE, MEMBERSHIP CERTIFICATE AND NEWSLETTER. BUT HURRY, BEFORE WE'RE FORCED TO DOUBLE THE PRICE!

*ANATOMICAL DEEJAYS FROM: S.F.J., ARBROATH, ANGUS, SCOTLAND. • SPECIAL THANKS TO MICHAEL FRY, MIDDLETON ROAD, WOLLATON PARK, NOTTINGHAM, WHO INSPIRED THE CONCEPT OF THE LONE TURNIP.

Next week: Make sure you get the name right! Remember to ask for "Record Dirror & Misc"!

DISC is published by IPC Specialist and Professional Press Ltd, Surrey House, 1 Throwley Way, Sutton, Surrey, SM1 4QQ (Telephone: 01-643 8040) and printed by W.W. Web Offset, Swan Close, Banbury, Oxon, Tel: 0295 4381. American trade distribution: European Publishers Representatives Inc, 36 West 61st Street, New York, N.Y., 10023. Registered at the GPO as a newspaper. Printed in Great Britain. CONDITIONS OF SALE AND SUPPLY: This periodical is sold subject to the following conditions, namely that it shall not, without the written consent of the publishers first be given, lent, re-sold, hired out or otherwise disposed of by way of trade at a price in excess of the recommended maximum price shown on the cover; and that it shall not be lent, re-sold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover of trade; or affixed to or as part of any publication, or advertising, literary or pictorial matter whatsoever. DISC Editorial Offices 24/34 Maymont St, London SE1 9LU (Telephone: 01-261 8000), DISC Advertising Offices, Surrey House, 1 Throwley Way, Sutton, Surrey, SM1 4QQ (Telephone: 01-643 8040) Telex: 946564 BISPRESS SUTTON. Contents © Copyright IPC Business Press Ltd., 1975.

IT'S HERE IT'S FUNTASTIC IT'S NEXT WEEK

it's the first issue of **RECORD MIRROR & DISC**

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