

4.00 N.KR

# DISC

## Rollers' Copyists

Why do they do it?

See Page 7

JULY 19, 1975

10p WEEKLY

USA 50c

# Bee Gees — Talkin' back in the charts

**A**FTER AN absence of three years from the British charts, the Bee Gees — brothers Robin, Barry and Maurice Gibb — have returned with a new hit single, *Jive Talkin'*. But the trio will not be performing in this country for some time.

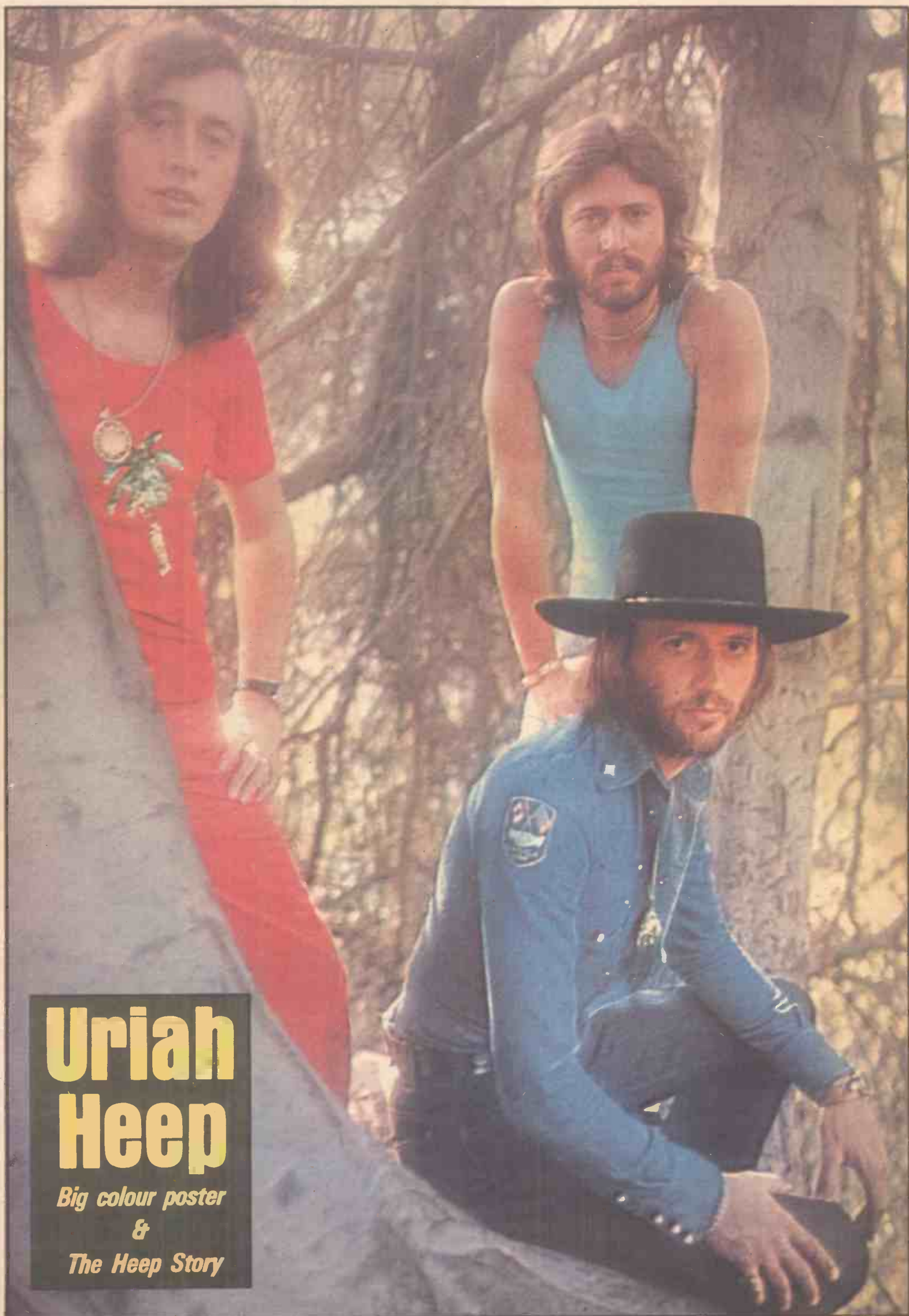
Commitments in America will keep them busy for at least the next six months. Included in their plans are a full-length comedy feature film in late Autumn. Next week, though, the Gibbs take a short break from a lengthy American tour for a holiday at their homes in the Isle of Man. After that, they return to the States for a tour of the West Coast and Canada.

During their Isle of Man holiday, the Gibbs will be unable to enter Britain for tax reasons.

"The boys have no plans at the moment to visit Britain," a spokesman in America said. "There is no likelihood of them returning to Britain this year."

A spokesman for their record company in Britain, RSO, said: "The American tour they have been doing is very inclusive. For a long time, there wasn't much recognition for them so there was no need to do any dates here."

A new Bee Gees' album, the follow-up to the current release, "Main Course", will be recorded next January in Florida.



## Uriah Heep

Big colour poster & The Heep Story

# CHARTS DISC

## THIS WEEK'S TOP SELLING RECORDS

### TOP 30 SINGLES

- 1 (3) **TEARS ON MY PILLOW**  
Johnny Cash, CBS
- 2 (2) **MISTY** ..... Ray Stevens, Janus
- 3 (4) **THE HUSTLE** ..... Van McCoy, Avco
- 4 (8) **HAVE YOU SEEN HER**  
The Chi-Lites, Brunswick
- 5 (1) **I'M NOT IN LOVE** ..... 10CC, Mercury
- 6 (22) **GIVE A LITTLE LOVE**  
Bay City Rollers, Bell
- 7 (22) **BARBADOS** ..... Typically Tropical, Gull
- 8 (13) **EIGHTEEN WITH A BULLET**  
Pete Wingfield, Island
- 9 (10) **DISCO STOMP**  
Hamilton Bohannon, Brunswick
- 10 (26) **JIVE TALKIN'** ..... Bee Gees, RSO
- 11 (21) **SEALED WITH A KISS**  
Bryan Hyland, ABC
- 12 (9) **MY WHITE BICYCLE**  
Nazareth, Mooncrest
- 13 (5) **MOONSHINE SALLY** ..... Mud, Rak
- 13 (6) **DOING ALL RIGHT WITH THE BOYS**  
Gary Glitter, Bell
- 15 (18) **BLACK PUDDING BERTHA**  
The Goodies, Bradleys
- 16 (11) **WHISPERING GRASS**  
Windsor Davies/Don Estelle, EMI
- 17 (16) **FOE—DEE—O—DEE** Rubettes, State
- 18 (27) **D.I.V.O.R.C.E** Tammy Wynette, Epic
- 19 (12) **I DON'T LOVE YOU BUT I THINK I LIKE YOU** ..... Gilbert O'Sullivan, MAM
- 20 (19) **MAKE THE WORLD GO AWAY**  
Donny and Marie Osmond, MGM
- 21 (14) **THREE STEPS TO HEAVEN**  
Showaddywaddy, Bell
- 22 (—) **ROLLIN' STONE** David Essex, CBS
- 23 30 **I WRITE THE SONGS**  
David Cassidy, RCA
- 24 (7) **LISTEN TO WHAT THE MAN SAID**  
Wings, EMI
- 25 25 **SOMEONE SAVED MY LIFE TONIGHT**  
Elton John, DJM
- 26 (—) **IT'S IN HIS KISS**  
Linda Lewis, Arista
- 27 (17) **MAMA NEVER TOLD ME**  
Sisters Sledge, Atlantic
- 28 (—) **FOOT STOMPIN' MUSIC**  
Hamilton Bohannon, Brunswick
- 29 (—) **JE T'AIME** ..... Judge Dread, Cactus
- 30 (15) **BABY I LOVE YOU OK** Kenny, Rak

Two titles tied for 13th position

### SONGWORDS

## Bee Gees JIVE TALKIN'



*Its just your jive talkin', telling me lies  
Jive talkin', you wear a disguise  
Jive talkin', so misunderstood  
Jive talkin', your really no good*

*Oh my child, you'll never know  
Just what you mean to me  
Oh my child you got so much  
You gonna take away my energy  
With all your jive talkin', you telling me lies  
Good loving still gets in my eyes  
Nobody, believe what you say  
Its your jive talkin', that gets in the way*

*Oh my love, your so good  
Treating me so cruel  
There you go with your fancy lies  
Leaving me looking like a dumb struck fool  
With all your jive talkin', your telling me lies  
Jive talkin', you wear a disguise  
Jive talkin', so misunderstood  
Jive talkin', you just ain't no good*

*You know love talkin' is very fine  
Jive talkin', just isn't a crime  
And if there's somebody you'll love till you die  
Then all that jive talkin' just gets in your eye*

*Jive talkin', telling me lies, yeh  
Good loving still gets in my eyes  
Nobody believe what you say  
Its just your jive talkin', that gets in your way*

*Love talkin' is all very fine  
Jive talkin' just isn't a crime  
And if there's somebody you'll love till you die  
Then all that jive talkin' just gets in your eye  
Jive talkin', jive talkin'.....*

Words and music by B., R., and M. Gibb

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### SOUL TEN

- 1 (1) **SUMMER OF '42**  
Biddu Orchestra, Epic
- 2 (2) **THE HUSTLE**  
Van McCoy, Avco
- 3 (6) **DOLLY MY LOVE**  
Moments, All Platinum
- 4 (7) **SNEAKIN' UP BEHIND**  
Breaker Bros, Arista
- 5 (8) **SHINING STAR**  
Earth, Wind & Fire, CBS
- 6 (—) **FOOT STOMPIN' MUSIC**  
Hamilton Bohannon, Brunswick
- 7 (9) **YOU'RE EVERYTHING I NEED**  
Major Lance, Pye
- 8 (5) **HAVE YOU SEEN HER**  
Chi-Lites, Brunswick
- 9 (—) **IT'S IN HIS KISS**  
Linda Lewis, Arista
- 10 (—) **DISCO STOMP**  
Hamilton Bohannon, Brunswick

### TOP 30 ALBUMS

- 1 (1) **VENUS AND MARS** ..... Wings, EMI
  - 2 (3) **HORIZON** ..... Carpenters, A&M
  - 3 (2) **CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY**  
Elton John, DJM
  - 4 (5) **THE ORIGINAL SOUNDTRACK**  
10CC, Mercury
  - 5 (4) **THE BEST OF THE STYLISTICS** Avco
  - 6 (6) **ONCE UPON A STAR**  
Bay City Rollers, Bell
  - 7 (7) **BEST OF TAMMY WYNETTE** ..... Epic
  - 8 (11) **THE GREATEST HITS OF 10CC**  
10CC, UK
  - 9 (26) **ONE OF THESE NIGHTS**  
Eagles, Asylum
  - 10 (11) **TUBULAR BELLS**  
Mike Oldfield, Virgin
  - 11 (17) **MADE IN THE SHADE**  
Rolling Stones, Rolling Stones
  - 12 (15) **RETURN TO FANTASY**  
Uriah Heep, Bronze
  - 13 (13) **24 CARAT PURPLE**  
Deep Purple, Purple
  - 13 (8) **AUTOBAHN** ..... Kraftwerk, Vertigo
  - 15 (10) **JUDITH** ..... Judy Collins, Elektra
  - 16 (18) **PHYSICAL GRAFFITI**  
Led Zeppelin, Swan Song
  - 17 (—) **STEP TWO**  
Showaddywaddy, Bell
  - 17 (—) **STAND BY YOUR MAN**  
Tammy Wynette, Epic
  - 19 (14) **THE SINGLES** ..... Carpenters, A&M
  - 19 (19) **TONIGHT'S THE NIGHT**  
Neil Young, Reprise
  - 19 (20) **HQ** ..... Roy Harper, Harvest
  - 22 (16) **ROLLIN'** ..... Bay City Rollers, Bell
  - 23 (9) **TAKE GOOD CARE OF YOURSELF**  
Three Degrees, Philadelphia
  - 24 (22) **I FEEL A SONG**  
Gladys Knight and the Pips, Buddah
  - 25 (24) **CUT THE CAKE**  
Average White Band, Atlantic
  - 26 (20) **FOX** ..... Fox, GTO
  - 27 (26) **ELTON JOHN'S GREATEST HITS**  
DJM
  - 28 (30) **THANK YOU BABY** Stylistics, Avco
  - 28 (—) **STAND BY YOUR MAN**  
Tammy Wynette, Epic
  - 28 (—) **DARK SIDE OF THE MOON**  
Pink Floyd, Harvest
- Two titles tied for 13th and 17th position. Three titles tied for 19th and 28th

### TOP 30 U.S. SINGLES

- 1 (2) **THE HUSTLE** ..... Van McCoy, Avco
- 2 (4) **ONE OF THESE NIGHTS** ..... Eagles, Asylum
- 3 (1) **LISTEN TO WHAT THE MAN SAID** Wings, Apple
- 4 (6) **PLEASE MR PLEASE** ..... Olivia Newton-John, MCA
- 5 (5) **MAGIC** ..... Pilot, EMI
- 6 (3) **LOVE WILL KEEP US TOGETHER**  
The Captain and Tennille, A&M
- 7 (8) **I'M NOT IN LOVE** ..... 10CC, Mercury
- 8 (9) **HOW LONG** ..... Ace, Anchor
- 9 (11) **JIVE TALKIN'** ..... Bee Gees, Polydor
- 10 (12) **ROCKING CHAIR** ..... Gwen McCrae, Cat
- 11 (14) **MIDNIGHT BLUE** ..... Melissa Manchester, Arista
- 12 (18) **SOMEONE SAVED MY LIFE TONIGHT**  
Elton John, MCA
- 13 (15) **WHY CAN'T WE BE FRIENDS** War, United Artists
- 14 (7) **WILD FIRE** ..... Michael Murphy, Atlantic
- 15 (10) **THE WAY WE WERE** ..... Gladys Knight, Buddah
- 16 (16) **MISTY** ..... Ray Stevens, Chess/Janus
- 17 (19) **DYNAMITE** ..... Bazuka, A&M
- 18 (20) **RHINESTONE COWBOY** ..... Glen Campbell, Capitol
- 19 (22) **ROCKFORD FILES** ..... Mike Post, MGM
- 20 (13) **LOVE WON'T LET ME WAIT**  
Major Harris, Atlantic
- 21 (17) **I'M NOT LISA** ..... Jessie Coulter, Capitol
- 22 (21) **WHEN WILL I BE LOVED** Linda Ronstadt, Capitol
- 23 (30) **MORNING BEAUTIFUL** ..... Dawn, Elektra
- 24 (28) **DISCO QUEEN** ..... Hot Chocolate, Big Tree
- 25 (—) **HOW SWEET IT IS (TO BE LOVE BY YOU)**  
James Taylor, Warner Bros
- 26 (—) **FALLIN' IN LOVE**  
Hamilton, Joe Frank and Reynolds, Playboys
- 27 (—) **I'M ON FIRE** ..... Dwight Twilley Band, Shelter
- 28 (—) **EVERY TIME YOU TOUCH ME** Charlie Rich, Epic
- 29 (—) **IT'S ALL DOWN TO GOODNIGHT VIENNA**  
Ringo Starr, Capitol
- 30 (27) **SPIRIT OF THE BOOGIE** Kool & The Gang, De-lite

### TOP 30 U.S. ALBUMS

- 1 (2) **VENUS AND MARS** ..... Wings, Apple
- 2 (1) **CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY**  
Elton John, MCA
- 3 (3) **ONE OF THESE NIGHTS** Eagles, Elektra/Asylum
- 4 (7) **LOVE WILL KEEP US TOGETHER**  
The Captain and Tennille, A&M
- 5 (4) **FOUR WHEEL DRIVE**  
Bachman Turner Overdrive, Mercury
- 6 (5) **THAT'S THE WAY OF THE WORLD**  
Earth, Wind and Fire, Columbia
- 7 (8) **THE HEAT IS ON** ..... Isley Bros, T-Neck
- 8 (11) **MADE IN THE SHADE**  
Rolling Stones, Rolling Stones
- 9 (16) **CUT THE CAKE** ..... Average White Band, Atlantic
- 10 (10) **DISCO BABIES** ..... Van McCoy, Avco
- 11 (13) **HORIZON** ..... The Carpenters, A&M
- 12 (14) **METAMORPHOSIS** ..... Rolling Stones, ABKCO
- 13 (6) **STEMPEDE** ..... Doobie Brothers, Warner Bros
- 14 (17) **GORILLA** ..... James Taylor, Warner Bros
- 15 (9) **FANDANGO** ..... ZZ Top, London
- 16 (12) **SURVIVAL** ..... O'Jays, Columbia
- 17 (18) **TOMMY** ..... Soundtrack, Polydor
- 18 (20) **DIAMONDS AND RUST** ..... Joan Baez, A&M
- 19 (15) **CHICAGO VIII** ..... Chicago, Columbia
- 20 (—) **CAT STEVEN'S GREATEST HITS**  
Cat Stevens, A&M
- 21 (—) **STILLS** ..... Steven Stills, Columbia
- 22 (19) **WELCOME TO MY NIGHTMARE**  
Alice Cooper, Atlantic
- 23 (24) **ADVENTURES IN PARADISE** Minnie Riperton, Epic
- 24 (27) **WHY CAN'T WE BE FRIENDS** ..... War, UA
- 25 (28) **TOYS IN THE ATTIC** ..... Aerosmith, Columbia
- 26 (30) **THE ORIGINAL SOUNDTRACK** ..... 10CC, Mercury
- 27 (21) **MR MAGIC** Grover Washington Jnr, Kudu Records
- 28 (22) **SPIRIT OF AMERICA** ..... Beach Boys, Capitol
- 29 (25) **HEARTS** ..... America, Warner Bros
- 30 (—) **CHOCOLATE CHIP** ..... Isaac Hayes, ABC

## News Extra

Former Mountain member Leslie West is to undertake a 10-day European tour, taking in dates in Britain. The only one so far confirmed is London's New Vic Theatre on September 13. West is currently recording a new album in the Electric Ladyland studios. A single from his current album, "The Great Fatsby", will be released to coincide with the tour.

**Supertramp**, who are booked for the Reading Festival, begin a British tour in mid-November. He opens at the Croydon Fairfield Hall on November 16. One other major London date is still to be fixed and 14 or 15 other venues around the country: A new single titled *Lady* is to be released within a month.

**Junior Walker and the All Stars** begin their British dates on August 3 at Wrexham Football Club. Other dates are: Stafford Top of the World (4), Southend Talk of the South (6), Hammersmith Odeon, with KC and the Sunshine Band (7), Bentwaters US Air Base and Weatherfield US Air Base (8), London Portman Hotel (9), Mildenhall US Air Base and Lakenheath US Air Base (15), Dunstable California Ballroom (16) and New Brighton Theatre (17).

**KC and the Sunshine Band** have a new album and single released on July 18 titled "That's The Way I Like It". Their British dates are: Birmingham Barbarellas (July 18), Portsmouth Football Club (19), Douglas Lido (20), Exeter Tiffanys (22), Plymouth Top Rank (23), Ilford Palais (24), Andover Country Bumpkin Club (25) and Taunton County Ballroom (26).

**Mike Harding's** forthcoming dates are: Ashton Town Hall (July 20), Crewe Brunswick Hotel (27) and Loughborough Summer School (29).

**The Drifters'** itinerary is Wolverhampton Rollerdom (July 18), Morecambe The Bowl (19), Blackpool FC and Leigh Garrick Club (20), Hanley Bailey's (21), Derby Baileys (22), Stockport Poco-a-Poco (23/24), Bridlington Town Hall (25), Batley Variety Club (29), Charnock Richard Park Hall Club (30), Leigh Garrick Club (31), Purfleet Circus Tavern (August 10-16).

**Splinter** begin recording a new album this month with Tom Scott of the LA Express producing. It will be recorded in George Harrison's own studio in Henley. The group will do dates in the autumn.

**The Jack Bruce** band have not yet found a replacement guitarist for Mick Taylor who left suddenly two weeks ago. Meanwhile they are going ahead with the recording of their album.

**A concert** at Stamford Bridge Football ground on July 26 features Osibisa, Toots and the Maytals, Arthur Louis with Papa Music, Lord Shorty, The Filrtations and the Phase Two Pan Groove Band.

**Richard and Linda Thompson** will be backed by Dave Mattacks, Dave Pegg, John Kirkpatrick at the Cambridge Folk Festival where they will be appearing over the weekend July 26/27.



TOOTS and the Maytals for the Chelsea festival.

# Lou Reed for Reading — £8 if you're late!

LOU REED has been added to the bill for the Reading Festival. He appears on the August 24 on the same bill as Wishbone Ash, Caravan, the Climax Blues Band and Soft Machine.

Applications for weekend tickets which arrived at The National Jazz Festival Ltd, PO Box 4SQ, London W1 4SQ before July 16 will be honoured at the price of £5.50. Ticket prices later may go higher than last year's prices.

Organiser Jack Barry told *Disc*: "We are hoping to maintain the prices of last year, which were £2 on Friday, £3 on Saturday and £3 on Sunday. However, this

depends on the economic situation at the time. The pound has been dropping drastically in the past couple of weeks and with all those American acts on we will have to see how the pound goes against the dollar.

"The cost of the site alone has gone up 30 per cent since last year. We usually get attendances of between 17 and 20 thousand. This year, with a stronger bill, we hope to attract 25 to 30 thousand."

## Bohannon here next month!

HAMILTON BOHANNON arrives in Britain in August to undertake a nationwide tour. He opens at Stafford Top of the World on August 18. Other dates are: Farnborough Burlesque (19), Halesowen Tiffanys (21), Newcastle Mayfair Ballroom (22), Wolverhampton Wheels Club (25), Southend Zero Club (27), Derby Baileys (28), Bury St Edmunds Corn Exchange (29), Dunstable California Ballroom (30), Hanley Baileys (September 1), Leicester Baileys (2) and Gt Yarmouth Tiffanys (4).

More dates still to be announced by Promoter Henry Sellers. Bohannon's new single, titled *Foot Stompin' Music* has just been released.



## Black Oak label change

BLACK OAK ARKANSAS — who have just signed a recording contract with MCA — are currently recording a new album in Los Angeles. Black Oak first toured Britain with Black Sabbath in May 1974.

Black Oak are scheduled to headline their third British tour in February next year. The group were previously with Atlantic Records and have four albums released in Britain through that company.



## Hunter single

IAN HUNTER has a new single released on July 25 titled *Who Do You Love*. It is taken from his album: "Ian Hunter". Meanwhile, CBS have denied rumours that Hunter/Ronson are intending to split.

## Man dates

MAN begin a short series of British dates on July 20 at Ipswich Gaumont. Other venues are: Bath Pavilion (24), Redruth Regal Cinema (25), Yeovil Johnson Hall (26), and Torquay Pavilion (27).

## Rollers star in court

LES MCKEOWN, 19-year-old lead singer of the Bay City Rollers, was charged in Edinburgh last Friday with causing death by dangerous driving. McKeown, who was present in court, made no plea.

The court was adjourned after a preliminary hearing. The trial is expected to take place later this year.

McKeown was involved in a fatal accident nearly two months ago in which a 75-year-old widow, Mrs Euphemia Clunie, was knocked down and died.



## Queen, Chi-lites, Blue Jays to tour

QUEEN's first British release, titled *Keep Yourself Alive*, is to be released in the States. The group have specially re-recorded the single for US release. They are currently rehearsing material for a new album which will be recorded in August and released in late September/early October. Queen may perform in Britain before the end of the year.

CHI-LITES, whose single *Have You Seen Her*, is in the singles charts, arrive in Britain for a tour this autumn. They open on September 2 at Newcastle Odeon. Other dates are: Southampton Gaumont (4), Ipswich

Gaumont (5), London Hammersmith Odeon (6, two shows). They then join the Bailey circuit at Stoke (7-13), Leicester and Derby, doubling (14-20), Liverpool (22-27), Watford (28-October 4) and Birmingham (5-11).

BLUE JAYS are expected to undertake a British tour in October. It will include one major London date at the end of the tour. Justin Hayward and John Lodge are expected to be joined by the other musicians who appeared on the album, for the tour. Moody Blue Mike Pinder is flying over from the States for the tour. Dates are yet to be finalised.

## Essex Dates

THE DAVID ESSEX autumn tour will not, as reported in last week's *Disc*, be visiting Sheffield, Taunton, Edinburgh, Lowestoft, Swansea and Brighton.

The dates finalised are: Bristol Colston Hall (Sept 14), Leicester De Montfort Hall (30), Southport New Theatre (Oct 2), Leeds Grand Theatre (Oct 3/4 with two shows on the second date), Southampton Gaumont (Oct 5), and London Hammersmith Odeon (Oct 14-16). More dates have yet to be announced.



DAVID BOWIE'S attorney, Mike Lippman, denies rumours about the star's health. Bowie, he told *Disc*, is, in fact, very healthy, and is standing up well to his 12-hour working day on the set of the film he is making in America, "The Man Who Fell To Earth". He is even putting on weight.

The film is expected to be finished by the end of August and a tentative release date is set as January 1. Bowie is also completing the recording of two albums — one of original material and another for the soundtrack of the film. Angie and Zowie Bowie are flying out to join David in Albuquerque this week.

## radio and t.v. with Beverley Legge

YESTERDAY'S teen hero, David Cassidy gets to meet today's teen heroes, the BCRs, on Tuesday, July 22 (ITV) on "Shang-A-Lang". David makes a guest appearance on the show alongside newly emerged pop band *Son Of A Gun*.

Meanwhile back to this week. Take special note of the "45" guest list (Thursday, ITV most regions) which includes Alan Price, Lamplight, Wigan's Ovation and Dr Feelgood.

Then on Friday Dionne Warwick — the lady with lots of hits — turns up on "The Other Broadway" (BBC 1, 8.20pm). On Saturday alert yourself to the sounds of *Be Bop Deluxe* as their plough their way through "The Old Grey Whistle Test" (BBC 2, 11.10pm). And on Monday first catch "Star Trek" (BBC 1, 7.10pm) and then switch over to "In Concert" (BBC 2, 10.20pm) with Judy Collins.

Finally a swift rundown of the week's Radio 1 guests: Joan Armatrading, and John Cale (John Peel, Thursday), Jackle Wilson ("My Top 12", Saturday), Genesis ("In Concert", Saturday) and Bryn Haworth and Global Village Trucking Company (John Peel, Monday).

## Yes, Ace concert thwarted

Two British bands, Yes and Ace, pulled out of a concert at Little Rock, New Orleans, shortly before it was due to start last week, after police intervention.

A spokesman for Anchor Records, Ace's record company, said that police wanted to stop the gig and, after they found out this wasn't possible, they went to the 15,000 capacity stadium, lined up the audience and told them that they weren't allowed to smoke, drink, get out of their seats or move about at the interval. The groups decided they could not play under these circumstances and cancelled the show.

# The Gossip Column

**A**LTHOUGH the BAY CITY ROLLERS' new single has gone straight into the charts, is it not true that people in the BCR camp are disappointed that *Give A Little Love* didn't go straight to number one? The word is that advance sales were nowhere near as big as expected.

No one was really surprised when Mick Taylor announced last week that he was leaving the Jack Bruce Band. But what about Taylor's future? Could he be thinking of taking up where he left off and relieving Ronnie Wood of his temporary position in The Rolling Stones?

Those Wombles of Wimbledon Common are on the move. We hear from America that Uncle Bulgaria and Company are to set up home in a giant amusement park at Six Flags, Georgia. From there, we are told that "Womblemania is spreading fast in America, spurring the Wombles to take up permanent residence." America is taking our Wombles seriously and even intend to build a special Womble Theatre in the future. For all this moving house, the odds are that we haven't heard the last of the Wombles in Britain.

Remember that smash hit *Grocer Jack* way back in 1967? Well, Keith West, who sang the song, has finally confessed that the song is not from "The Teenage Opera", as we were told at the time. "The Teenage Opera" never existed. West has now admitted that the whole thing was a big bluff.

Ray Thomas, of the Moody Blues, tells the story of how the band were asked to do the soundtrack of the Michael Caine movie, "Get Carter". The film producer slotted in some old Moodies' material to give the boys an idea of the kind of music he wanted. In one sequence, they played *Have You Heard* just as a guy had his head shot off. It freaked the Moodies out and put them off immediately. Why? The opening line of *Have You Heard* is "Now you know how nice it feels".

Tammy Jones, discovered on "Opportunity Knocks" and now cutting out a recording career with the CBS label, Epic, is to have a facelift. CBS sources inform that when this is finished, we will see a trendy Tammy Jones, complete with fab hair-style and new wardrobe.

David Essex didn't exactly prove to be an aspiring Tony Blackburn when he took over the dj's chair at London's Capitol Radio last Monday. Regular dj Nicky Horn was on holiday so Essex stood in, playing his own selection of tracks. Good selection though it was, Essex would be advised to stick to making records.

Steeleye Span might not be too anxious to play football ground gigs again after the gig in Blackpool the other week. "There was," bass guitarist Rick Kemp stated this week, "a distinct lack of people." Only 1,000 people turned up for the gig in the 12,000 capacity stadium.

Bay City Rollers' manager Tam Paton is said to be considering Manchester Belle Vue as the venue for the Rollers' September television special which

is to be screened via satellite to an American audience estimated at 80 millions. Paton has recently purchased a new house which, in keeping with his needs, is surrounded by a ten-foot high wall.

David Bowie is considering getting even more involved with film-work. Although he hasn't yet finished his debut film, offers of further film parts have already been coming in but nothing has been accepted yet. On the subject of Bowie, the current legal hiatus involving Bowie and his former manager Tony Defries continues but Mike Lippman, Bowie's attorney, says that the situation will probably be resolved soon. Lippman confirmed that Defries tried to prevent the release of Bowie's "Young Americans" album.

MCA, who have just signed Black Oak Arkansas for a vast sum, have involved themselves in even more financial deals by insuring lead singer Jim Dandy, for a million dollars. The insurance is taken against his not being able to complete the first album on the label. Nice to see trust carried to such a touching degree.

A mystery from that man of words, Mike McGear! McGear tells us that his new single, *Dance The Do*, features two mystery guest singers and he can't tell us, under any circumstances who they are. But, wait for it, a precious clue!! One of them is a relative. Could it be his dad?

## You know what Amin?



General Idi Amin is unexpectedly honoured this week by the release of a single — *Amazin' Man* — which immortalises in song a rather unsympathetic view of his exploits. The above picture was received with the press release (provide your own caption).

## ROADSHOWS

# Cardiff — Splendour in the rain!

Cardiff Castle: Saturday, July 12.

**W**HEN this event is held next year there will be one thing that the organisers will be praying for. They will hope that it doesn't rain, they will hope that it doesn't pelt down with such great force and consistency that only one minute in it soaked you to the skin. It wasn't anybody's fault that it rained, you cannot control things like that you just wait and see. Surprisingly enough it didn't ruin the high spirits of the crowd, if anything this dreadful climate kept everybody closer together and more in a festival spirit.

It was hailed as "Wales' First Major Rock Concert" and at £2.75 a ticket it was a good deal for them all. They obviously don't get all that many good concerts in the Cardiff area so they welcomed every act with great enthusiasm. The crowd was about 50,000 strong, not a small figure, but they were very well behaved and there didn't appear to be any trouble apart from some hold ups at the gates.

## Rollers— Frenzy at Bristol

Bristol Colston Hall: Sunday.

Technical advances may have altered the volume of the Bay City Rollers over the past 10 years, but Sunday night's concert showed that their style really hasn't changed at all. The heat in the Colston Hall was unbearable, hundreds of tartan clad bodies swayed back and forth long before the group appeared. A line of security men held back the girls, but not so far away that outstretched hands couldn't reach the stage.

The Rollers opened with *Shang A Lang* but as far as the audience was concerned they could have been singing *Abide With Me*. The screaming continued unabated throughout the show. The Rollers' stage presentation is vestigial. Giving out the occasional wave does not, for me, constitute a stage act. I found them gauche and mechanical.

Drummer, Derek Longmuir was brought down from his podium to make his obligatory obeisance to the audience. He touched a few hands quickly; a gesture that looked as if it was a set piece that had been discussed in a planning meeting beforehand.

The other set pieces — I counted five in all — the timed kneeling on one knee, turning backs to the

audience etc. all seemed wooden. Musically the Rollers didn't have much depth and vocally they were weak. The guitars were barely audible — was this intentional? With the notable exception of the Ronettes' hit *Be My Baby* and the Isley Brothers' *Shout!* each number sounded the same. Their new single, *Give A Little Love*, was a marginal improvement on the bulk of their material.

Really the Rollers' music is not their biggest attraction. It's the powerful imagery that creates the interest. After all, the fans in Bristol had waited two months for this. They had kept their tickets since the original date was cancelled in May, following Les McKeown's car accident. Two months gave time for excitement to build up and the fans reaction to the group was frenzied.

They closed the show predictably with *Bye Bye Baby*. They played for 40 minutes and performed no encores, which was really quite a relief.

Rosalind Russell



On the back of all the tickets there was a notice saying that no alcoholic drinks were being allowed into the ground and any bottles brought in would be confiscated. This meant that nearly everyone was searched at the gates causing great long queues. The security guards were also not letting anybody out of the ground at one stage, which caused a lot of hard feelings as people were wanting to go out and get a drink or something to eat. Eventually these restrictions were loosened and everybody settled down, as well as possible, to listen to the band.

The first act on were Thin Lizzy, they came on two hours early because of various problems with lights, etc. They were good and put on a well received set, a Welsh crowd warming to an Irish band — these Celts stick together. As the first group on, Thin Lizzy had to hazard all the problems that the other bands were going to face later on. As Brian Robertson, the band's guitarist said later.

"We were all really worried about getting electrocuted. Somebody had wired up the whole electrical system the wrong way round — positive to neutral and vice-versa. We didn't even have a chance to tune up before we went on because every time I touched the tune up amp I got an electric shock. We had to go on and tune up on stage, but it was one of those occasions where it just clicked."

"We weren't using our own PA system it was 10CC's. Now that is a great system, the only problem that we found was that it wasn't quite powerful enough for us. We like to turn up the volume a bit and maybe lose on quality, you know get a bit more punch and bass to the sound. Nevertheless it was a great gig; the only thing that I am worried about is that we are doing another open air concert next week and having got all those shocks this time I won't be so sure about performing in the rain again."

This was one of the factors of the gig that the audience weren't aware of. They didn't realise that any member of the groups could have ended up burning on the stage from faulty electrics. As it was nobody got any bad shocks and the day continued without casualty.

The next band to brave the torrents were Man — a home grown band. For them doing this gig was important in more ways than one.

"The last time we came to play Cardiff," explained Deke Leonard, the band's guitarist, "We couldn't use the stage that was built because it couldn't take the weight of all the equipment. We had to cancel the concert and a lot of our fans were upset. They didn't realise why we had cancelled it because nobody explained to them even though we put a notice in the paper. This gig lets us play to them and to let them hear what they missed."

Man went on to play a fine set. The absence of John Cipollina didn't make all that much difference to their sound as they were all working harder than they would have if he'd been there. The crowd all got to their feet and had a good time, unthwarted by the rain — how they could sit down in the mud anyway is quite amazing. Numbers like *Come On* and *Babe I'm Gonna Leave You* were the order of the day. Many of the tracks featured were from their last album. They left the stage to be called back for an encore, the number played being *Bananas*; this got the whole castle rocking and at stages you could see steam coming off people's heads and clothing.

Back in their caravan it was a different Deke who spoke. He was very tired and sat in a numb state taking occasional sustenance from a cup of some potent beverage.

"I don't know man, but it always seems to rain when we play in Wales," contemplated the tired Mr Leonard, "I think that we played over time, even though everything is running late anyway. As with the other bands we were all worried about getting electrocuted, but we had a good time."

Rumours that Steeleye Span weren't going to come on were dispelled when they walked on to a darkening stage. They were the first band to get stage lights as it was about eight o'clock and visibility was very poor. All the electrical problems weren't solved even by then though. The sound level from the back of the castle was low. The bands could be heard but they definitely needed some more power. With lights being used the already dodgy supply was stretched even further. Both Steeleye and 10CC had to come to a compromise with both lights and sound on. Up front it was great, but at the back it was a bit weak.

The band started off playing a few jigs and reels to get everybody in the right mood. As they finished those off the lovely Miss Maddy Prior came on along with an umbrella. Her skipping across the stage must have impressed somebody somewhere because the rain stopped and indeed didn't return until they had finished their set.

The setting of a medieval castle was perfect for a band like Steeleye Span. *Batchelors Hall*, *Dance With Me* being two of their numbers that fitted in to the surroundings extremely well. The antics and beautiful singing of Maddy is enough to blow any ones blues away and this was what they did. At all their open air gigs they come over as the most relaxed. Cardiff was no exception.

A preview of some new songs was given, one number being called *All Around My Hat* a good Steeleye number it is difficult to be critical before you hear it on record. Apparently Mike Batt flew in a helicopter down to see them from Woking. It is rumoured that he is interested in producing them.

The band encoored with a reggae version of *Spotted Cow* — a great number that got everyone bopping.

"We all enjoyed it even though it rained," Bob Johnstone, the band's guitarist, said later. "I suppose I was a bit worried about the rain but at least it stopped when we went on."

"I wish the rain would stop," commented Eric Stewart of 10CC before their set. "It's such a drag and we want to put on a good show." This was to be their first gig since they finished their tour; would they be previewing any of their new album?

"We have got five tracks written for the album but we don't start recording for two weeks, so we will not be playing any today. It will be basically the same set as the tour."

"The album hasn't really got a theme though. It could be rising to new depths or falling to great heights!"

The band went on to play one of their best sets for a long time. They were undeterred by the rain and along with their lights and the lights on the castle they brought a musically great day to a fantastic end. Songs from "Sheet Music" and "10CC" were featured besides the latest album. ("The Original Sound track"): All were fantastically well received, it looked like Wales has been waiting a long time for these blokes to play there. Lol's and Eric's comic cuts kept everybody amused and as with Steeleye the rain held off until they had finished their set.

Donna and Rubber Bullets were excellent finishers to a great set; by then everyone was singing along and really enjoying themselves. Even though they played their usual set with the normal amount of numbers it seemed shorter than before — maybe it was because I was enjoying myself so much.

Wales will look back on that day with fond memories; when the occasion arises next year they will hope for no rain even though it didn't stop play.

Les Hall

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IS ON  
CASSETTE &  
CARTRIDGE

EMI

# Photocall

Every week DISC keeps you in the picture.

Maddy Prior



Deke Leonard



Lol Creme



SAFETY FILM

SAFETY FILM

After the gig frolics



Robin Nash

Thin Lizzy



Brian from Thin Lizzy meets Graham Gouldman

10



Eric Stewart of 10cc and wife to be

10A

11

11A

# Hot single stars: Ray gets Misty . . .

**RAY STEVENS**, suffering from the affects of jet-lag in his London hotel, wasn't exactly laid-back, but his talk was slow and deliberate.

For a man who hit big with *Everything Is Beautiful* and the comic *Bridget The Midget* to talk that way was rather strange.

The expectation was of a dynamic personality the epitome of everything that is good or bad about American culture.

Ray has grown a beard: a change of image you might say? Not really, it was one of his whims and like his records it will last for some time and then be ditched when something else comes along.

Why is he visiting Britain? Did he have to give his latest single *Misty* a little push?

"Yeah, I'm over here mainly for promotional work — 'Top Of The Pops' and things like that. The single is selling about 30,000 copies a day which isn't bad.

"The single is really an accident though: we were in the studio rehearsing for a television show. I wanted a different type of song for this one particular spot in the show.

"As a joke one of the musicians said, 'Let's do *Misty*, with a banjo and fiddle and steel guitar,' and we launched into it — as a joke.

"It started sounding good, so we had the engineer come out and mike everybody and we recorded it in about 30 minutes.

"I later overdubbed some voices on it and a tambourine and a cow bell. It took about an hour in all.

"When I am recording, I like to do a lot of overdubbing and a lot of production work. However *Misty* was about as minimal production that you could ask for."

Ray's rendition of *Misty* has a very country and western feel to it. Does this mean that he was more interested in this style of music?

"I like all kinds of music," he said, strongly. "and I don't want to be typecast as a country and western star."

"I don't want to typecast as a pop act. I don't want to be typecast as a novelty. I don't want to be placed in a box in a bag or a category or a pigeon-hole.

"I think it is very constricting when everybody is placed in all these categories, and I am glad to see a breakdown in this strict compartmentalisation. I think it is healthy for the business and it is slowly but surely happening.

"I like to do what I feel and want to do at the time — whether that be *Misty* with a banjo or *The Streak* with a whistle or *Every Thing Is Beautiful* with a violin section. Whatever it is, I think I deserve the freedom to do it."

Stevens has taken his freedom of choice to great lengths in the past. *Bridget The Midget* wasn't liked a lot by people. Nevertheless it sold very well, and was a great hit for Stevens. Did he feel a single like that ruined his standing as a serious musician?

"Anybody who would consider *Bridget The Midget* as something that could ruin somebody's image as a credible musician just doesn't understand music. It was a very complicated thing to record and a very complicated thing to arrange.

"To me it takes a lot of work to create something from nothing and that was what *Bridget* was all about it was something from nothing — *Bridget* is nothing."

*Bridget* may be a song about nothing, but surely *The Streak* was a song about something, a social phenomenon which was around at the time?

"I wrote it before streaking became a big thing. I saw an article in the back of a magazine about four months before streaking was in the news and all that.

"I don't consciously try to cash in on a 'thing' going on at a certain time. Last summer it was streaking, this year it is throwing pies. That doesn't ring a bell for a song concept to me, therefore I am not going to write a song about throwing pies.

"I used to be quite interested in politics, but now I am less so. I wrote a song called *Mr Businessman*, which everybody said was political, but it wasn't political — it was about a social/moral issue, it wasn't political at all."

So sometimes Ray works from a certain theme, sometimes he just uses an old number, or writes a song that isn't relevant to any burning topic of the day. What direction is he moving in now? He seems to be capable of such great diversification that it is surprising he hasn't torn himself apart by taking such opposing paths.

"I've always liked to play around with a lot of old songs and do them the way I would like to do them and not the tired old way that they have been done before.

"With *Misty* being a hit it gave me a perfect excuse for doing an album

## Ray Stevens explains his different directions to Les Hall

of old songs, standards like *Misty*.

"I'm really proud of the album. If it's not the best album I've ever made, at least I had a ball doing them, really had a ball getting it together.

"*Deep Purple*, *Over The Rainbow*, *Young Love*, *Misty*, *Lady Of Spain*, *Indian Love Call*, *Cow Cow Boogie*, they're all songs that I remember and are all on the album.

"I mean, I have been recording since 1957, and I have been listening to the radio since I was four. I had a little band at high school and have always been interested in music; I took piano lessons from the age of six.

"I remember songs that were popular before I was born, simply because I was interested in music."

"I've never worked at anything else, although I have a lot of other interests. I almost went to college to study architecture and I am still very interested in that.

"I've designed and built two recording studios in Nashville and four houses. I build one and live in it for a while then I build another one and move to it and so forth. They're all different in certain respects although they have similarities."

Like his several homes, Ray's songs represent different directions. But they do all stand up.

"I didn't do them different just for the sake of being different," Ray said. "I did them the way I felt them."



Ray Stevens: "I've always liked to play around with old songs"

## Sparking off the USA

**RUSSELL MAEL**, front man extraordinaire with Sparks, sounded happy. Russell Mael had every reason. America, his band's homeland was, at last, showing signs of giving Sparks the recognition they have been accorded over here.

Russell and brother Ron, the creative duo behind the band, are presently taking it easy in Los Angeles, writing ma-

terial for a forthcoming album and reading through film scripts.

Russell and Ron have discovered that there is a wide, wide world of celluloid which is constantly looking for new stars. Russell and Ron are making no secret of the fact that they want to make a career of acting.

"We're very confident in our acting abilities but we're not really going to be acting anyway," said Russell. "We are wanted for the personalities we have already so it's just a matter of utilising our own personalities to suit the parts."

Over the transatlantic phone line, an excited Russ was also giving the lowdown on just what has been happening to Sparks. It's almost a year now since the band toured Britain.

"Things here have been going incredibly well," Russ enthused. He was in good voice and sounded very fresh, although the band had just finished a stateside tour.

"The tour was sensational. Frankly, we didn't know what to expect when we came here. People were saying to us that what goes in Britain doesn't usually go here and we knew from our experience of living in the States that a lot of British groups didn't click here.

We went out and played with the same approach as in Britain and the response was amazing. The audiences were just fantastic."

This is where Russ feels the

change is coming in America. It's well-known here that most audiences there have a reputation for being super-cool, preferring to sit back, relax and listen to the music rather than jumping around and working as hard as the band, the wont of most British audiences.

"American audiences are famous for not showing any reaction," said Russ, "but for us anyway, the audiences acted a bit different. The Los Angeles concert was unbelievable. Apparently, it was the most amazing reaction there has ever been at any concert here in the past two and a half years. The last time the kids were acting as mad was at a David Bowie gig."

"People in the States really want something new. They seem to be getting tired of seeing the same old boring things. They still go to see the heavy metal type bands but people are looking for new things. They're bored with seeing smoke bombs on stage. They're starting to look now for things that are both good and different."

"We hope to be the band to give the new things and people are saying that our sound is so fresh. We've already heard that our next US tour is selling well already and it doesn't start for three months."

"I think that a new phase is coming in American rock. The only reason that some bands are still very big is that the people are offered no alternative. Our case has proved that, if there is a good alternative, people will be willing to listen to it."

But while Sparks try to force America that they are the rock alternative, England, the country that gave them the break in the first place, is put on a staple diet of occasional record releases, and tours.

Mael, perhaps naively, doesn't believe the new-found success in America will mean that Britain will suffer.

"It doesn't mean that we're going to neglect England," stressed Russ. "We enjoy playing England. All it means is that we're going to be a lot more busy than we were before and that's good for us."

"We're looking forward to the British tour in October. It'll be a year since we've played Britain and we're missing it a little bit."

Did he not feel that with success in America and in Europe and with film commitments, something would suffer in the end?

"I suppose we are being kept very busy and every spare minute of every day is taken up with Sparks — but that is only the way we would want it."

"We could take it easier and lie on beaches but, after one day, we get itchy. We thrive on being so busy."

Things are just as hectic for the Mael's on the film front. Apart from working with French director, Jacques Tati on one film, they are constantly being offered other parts. Intentionally, any film that they do decide to participate in will have nothing to do with rock 'n' roll.

"People want us to be as we are in real life. That is what has impressed them and that's what makes us confident."

It's that blatant confidence which has taken Sparks to the top of the pop world, so who's to say that is won't have the same effect on cinema buffs. Telly Savalas and Ryan O'Neal had better look out.

"I'd like to be in a really good, sappy love story," said Russ. "I think I'd be quite a good lover."

"Mind you, I wouldn't mind being a detective either."

**Harry Doherty**



Ron and Russell Mael: "Things here have been going incredibly well"

## Groups that look like the Rollers:

# Riding on Rollers' success?

**B**ACK IN '63, the Beatles were heralded as the biggest pop phenomenon of our time.

Their music, their clothes and their hairstyles set the pace in the worlds of records, taste and fashion.

A wave of "look-a-like" groups sprang up in their wake, with identical sound and identical presentation. Everybody wanted to sound like the Beatles.

The fashion world, after examining the phenomenon for signs of popularity, saw its opportunity. Everybody wanted to look like the Beatles.

Soon, boutiques all over the country were making vast profits from the sale of Beatles' suits, Beatles' shoes, and just about any other piece of garb imaginable — as long as it was Beatles'.

It's happening all over again in 1975.

This time around the Bay City Rollers are the sensation, and it can be truthfully said that they have made an impact on the teenage world comparable only to the Beatles.

As happened in the Beatles' heyday, scores of groups have taken their inspiration from their stars. The music is often the same. The concern with image is definitely the same.

This year has seen the Roller's style outfit of tartan shirt and half-mast trousers in full scale production, and on sale in every boutique in the country.

Here, *DISC* mounts a special investigation into the remarkable look-a-like phenomenon of 1975.

Beverly Legge talks to three groups whose inspiration and guiding influence is all too obvious: **Harry Doherty** talks to one of the men behind the Rollers' calculated rise to fame, and fortune.

**IT WAS ONLY** when the Rollers went for a change of image that things started to happen. Before that, they were regarded as a run-of-the-mill pop band.

Phil Coulter was part of that change of image. Along with Bill Martin, he used to write the Rollers' hits.

"They were always a handsome bunch," he said. "We were very conscious of the projection of the youthful and clean cut thing and that they had to be different."

"You have to remember," Coulter added, "that before the Rollers were relaunched they had been in the wilderness for two years, so there was no intrinsic magic in the Rollers themselves. I mean, they weren't about to scoop the Melody Maker jazz polls as musicians of the year or be invited to play on the Royal Command Performance."

"But they had got youth and a very presentable identity. The music had to be instant, but the thing that was to make the band distinctive from others was the

## Don't do it, kids — Roller man

presentation.

"On the musical side, we decided that it would be best to keep a consistent style of song. The music was kept consistently happy and uncomplicated."

"I wouldn't have thought that the Rollers created a teenybop scene that new groups have since taken advantage of," he said. "The case is more that they are the first home-grown band to tackle that market. Before that, bands like the Osmonds and David Cassidy from America had captured teenybop hearts."

"When we took on the Rollers, we were aware of that market. We knew it was important to find a young teenybop band that was young enough for the teen, a consistently happy, uncomplicated band."

"It would certainly be right to say that, because of the Rollers'

success, the business is now much more aware of the teenybop market. The record business has sat up and taken notice that British bands can be as big, and bigger, as their American counterparts."

To groups who are tempted to follow the Rollers' Coulter said this:

"Imitation is definitely not the thing to do."

"There were a million imitators of the Beatles but there was only one Beatles."

"The things that young bands must do is to learn from the past and extract the best from it."

"The people who have made the really big impact are those who have tried something different and have not been satisfied with just being good copies."

"The market is definitely there. The Rollers did not create that market but they have ac-

tivated it. The way to capture it is not by copying them. Bands must have their own identity and their own personality if they are to succeed.



Phil Coulter: once one of the big wheels behind the Rollers

ket. Loyalty is not a virtue in it and bands certainly can't hope for a long term success.

"When one band passes on, there'll always be somebody else to take its place and take the market. Marc Bolan is the ideal example. A year ago he was massive, and where is he now?"



From left, Bill Rice (vocals), John Summerton (lead guitar), Mike Holloway (drums), Jamie Stone (bass), and Derek Pascoe (sax).

## 1: Flintlock

**FLINTLOCK** have a head start on most other groups who have a resemblance to the Bay City Rollers. They have their own TV series.

In recent weeks Flintlock been making regular appearances on the Thames Television's "You Must Be Joking."

The band is a very young five-piece from Dagenham. First constructed in its present shape a year ago, they have actually been in existence in one form or another for five years.

It was back in 1970 that original members Mike Holloway (drums) and John Summerton (lead guitar) first got together — at the grand old age of nine — to start up a pop combo.

Despite this incredible lack of years the twosome were able to reach a sufficiently high standard to be offered gigs at discos and cabaret clubs. For four years they worked together building up a formidable reputation. Then last year they met the remaining three members of the band and Flintlock was born.

Jamie Stone (aged 17) who plays bass takes up the story from there: "A short while ago we did a charity concert, and it just so happened that Roger Price the producer of 'You Must Be Joking' was sitting in the audience."

"After the show he came back stage to meet us." So impressed was Mr Price that he decided then and there to incorporate the outfit into his new TV series for teenagers.

Right now Flintlock are in the middle of a seven week run on that series, and so successful has their appearance been that they've been invited back for a further six weeks in the autumn. At the same time the band have been able to release a new single entitled *Learn To Cry* on the Pinnacle label.

In short the group are on a course that could well lead them straight into the singles chart. If they do succeed, the question arises do they have the same stamina and durable image that the Rollers have?

One that would enable their career in pop to be a lengthy one?

Certainly their progress so far suggests they have the potential to survive.

With an average between them of about 15, it's hardly surprising to learn the band are all still at school. One of the greatest problems the band faces is trying to fit in their TV and recording activities while keeping up-to-date with their school work.

Jamie explains what happens: "The school is very good about it. They're behind us all the way. They try to help us as much as possible."

With an understanding school, a recording contract and a fully networked TV series, Flintlock are plainly a band to be reckoned with.

But will they have the same success as the Rollers did?



From left, Tam Stewart (drums), Ian Harris (lead guitar), Gordon Harris (vocals), Alan Stewart (guitar), Alan Campbell (bass), Owen Mullen

## 2: Shorty

**IF BEING SCOTTISH** is a prerequisite for success in the teenybop market today, then Shorty have a clear lead over all the other bands in this field.

Like the Rollers, Shorty originate from north of the border, the only difference being that their home city is Glasgow.

Formed four months ago, the band have an average age of 18 years, which means they're even more youthful than their Edinburgh rivals. They also have one unique gimmick that the Rollers lack — everyone in the band is five foot four in height.

"It's purely co-incidental," says 17-year-old Gordon Harris, the lead vocalist. "We all happen to be the same height. One day our manager spotted this and suggested we call ourselves Shorty. Since then that's been our image."

One wonders if the band ever have to suffer rude comments about their lack of height?

"Not really, because it's our image and people accept it for what it is. In fact we play it up. When we're on stage we deliberately wear flat shoes so we'll look really short."

"Once we're off stage though we put on platforms to look normal height again."

Having such a gimmick is fine as long as it lasts. But with all the band members still in their teens there's a distinct possibility one or more of the line-up may increase their height and look out of place.

Gordon and colleagues appear in-

credibly unprepared for such a possibility.

"I don't know what we'd do if that happened," he confesses. "I just hope we don't grow too big."

Though the band resent any comparisons between them and the Rollers, it has to be said that their images do overlap. Both groups wear clean-cut, easily identified clothes. The Rollers go for tartan and shrunken trousers, while Shorty prefer dungarees and white shirts.

Like the Rollers the band are still at the stage where they have to rely on other people to write their songs. For the time being their music is composed by the Bickerton-Waddington team (who, provided the Rubettes and Mac and Katie Kissoon with so many hits). Their latest single, *It's Getting Sweeter All The Time* is reminiscent of the Rubettes earliest release.

All told there are six in the band. Besides Gordon, there's Ian Harris (aged 18) lead guitar, Alan Stewart (18) guitar, Alan Campbell (18) on bass, and Tam Stewart (17) on drums.

A quick glance at any photograph of the group reveals a line-up that is almost certain to win the hearts of teenage girls.

If the six can manage to become heart-throbs, while at the same time establish their musical ability, they are assured of a place in the top 30.



From left, Colin Smith (vocals), Clive Smith (standing, drums), Craig Burton (bass), and Mike Halbert (lead guitar).

## 3: April

**OF ALL** the new, young groups that have been launched in recent months, April probably bear the closest resemblance to the Rollers

When they appeared on "Top Of The Pops" a while ago to promote their single *Rollin'*, viewers were astonished to see how similar was their image.

Not only did the band appear very youthful, but they also sported the same boyish garb as the Rollers.

To cap it all their song bore more than a passing resemblance to the kind of music the Rollers had been having enormous success with.

The band themselves are utterly unrepentant about the whole affair. Lead singer Colin Smith (aged 20) had this to say: "The first single was similar to the Rollers' but the next one is going to be quite different."

"I suppose our images are comparable but we're really more musical than the Rollers. Quite a bit more. And that's an important difference."

Given this musical superiority the band feel assured of eventual superstardom.

"I know the band will make it one day," proclaims Colin. "The potential is terrific. At the moment we write our B-sides and later we hope to progress to writing the A-sides."

Even at this early stage in their career April have already enjoyed some of the perks of pop fame.

"Since we were formed seven months ago we've played about 35 gigs. Sometimes we've been mobbed by fans outside. It's a bit of a prob-

lem at the moment, but obviously when it gets to Roller standards it will be far worse.

"We got quite a reaction from the girls after our 'Top Of The Pops' appearance. We did a concert shortly after that and there were about 200 girls outside our changing rooms. It was tremendous."

Besides Colin the other band members are Craig Burton (21) on bass, Mike Halbert (22) on lead and Colin's brother Clive (21) on drums. Together they believe they have enough talent to overtake the Rollers. Not only as musicians but also as performers on TV.

"I don't think the Rollers are very professional on their TV show 'Shang-A-Lang'. It looks as though they're reading their lines off cards. Sometimes you can see their eyes moving from the card to the camera."

"I think if we did a show like that we'd be more professional. We might be nervous at first, but we'd try to put a bit more humour into it. Our bass player is a real comedian."

Clearly the band have great faith in their own abilities. But it would be wrong to assume they are mindlessly conceited. Certainly they know their limitations. When asked how they compare to the Beatles, Colin's reply is immediate.

"In no way are we as good as the Beatles. There'll never be anyone better than them."

# Singles

this  
week's  
releases



reviewed  
by Beverley  
Legge



## Bowie right on the nose

**Fame (RCA 2579).**

David Bowie and John Lennon chum up to transmit a truly tense, black American sound that comes perilously close to Ohio Players country.

Derivative though it may be, it is well-executed, devastatingly arresting sort of work, with raw vocals and grating backing.

Mr "Average White" Bowie leads the way vocal-wise, with "super-spade" Lennon following up half a beat behind. Together they bemoan the hardships of fame, while snarling out some deliciously jagged harmonies.

Then as they approach the final run-in the whole pattern starts to break up. Lennon fades out, leaving Bowie to glide down the scale, make a few random soul noises, then vanish.

It all adds up to a masterful production. Written jointly by Bowie, Lennon and American guitarist Alomar. Automatic hit.

### Idi Amin

**Amazin' Man (Transatlantic BIG 527).**

They don't come more tasteless than this. Here we have General Amin, eccentric supremo of Uganda grinding his way through a low-key reggae number, aided by a remarkable female vocal quartet.

In the course of three minutes the general sings his own praises, extols the virtues of Hitler and Stalin and the turns on his back-up singers and shoots them.

Transatlantic Records, it seems, have scooped all other labels, by signing up the avuncular Idi at the peak of his fame.

But wait a minute this isn't the real General, but a startling convincing imposter — otherwise known as John Bird. Somehow Mr Bird has captured the warm ethnic twang of Amin and delivers it, dead-pan style on record.

What he, Mr Bird, lacks in musical finesse, her more than makes up for in bad taste. If perversity is still hip then this is going to be a hit. Rumour has it the song is already at the bottom of the Kampala hit parade ... with several bullets.

### The O'Jays

**Give The People What They Want (Philly Int. S PIR 3296).**

Of course, if the O'Jays really knew what the people wanted, as much as they imply in the song, they'd be having more hits than they've had of late.

This tune isn't really going to help them change that. As a piece of expertly produced Philly soul, it's unassailable. However, as a candidate for the charts it's a virtual non-starter. The trouble is the trio have gone out of their way to understate themselves in this song, Admirable though that is on an album, it doesn't really endear them to the singles buying public.

Next time lads, let's have more of your action-packed vocal harmonies and less self-conscious musicianship.

### Neil Innes

**Lie Down And Be Counted (UA UP 35745).**

Hot from Rulland Weekend Television (the recent BBC 2 comedy series) comes Neil Innes with a song he wrote especially for the show. It's a carefully constructed, folkish protest song, but with a difference. Instead of inciting the public to fight for its rights, Innes wants everyone to lie down and give up.

It's an inspiring message which will strike a chord with all those of us who believe in solidarity through apathy. I mean I could tell you if it was going to be a hit or not, but to be honest I can't be bothered.



### Jackie Wilson

**Whispers (Gettin' Louder) (Brunswick BR 23).**

Ah yes, they don't seem to make them like this any more. A classic early soul type sound here from the man who was singing Motown before Motown was singing Motown.

First issued in '67, this is yet another back track from the veteran vocalist. Perhaps not an melodically interesting as his recent *Sweetest Feeling* hit, this nevertheless remains a formidable disco sound, which will almost certainly chug into the charts.

Over on the flip-side is another Wilson classic. Titled, *Reet Petite*, the song was his first ever hit way back in 1957.

### Thin Lizzy

**Rosalie (Vertigo 6059 124).** Time for a super-simple rock package from the band who have wisely graduated from a trio to a quartet. At times reminiscent of Elton's *Bitch Is Back* the song is possibly not the world's most original invention. Even so you have to admire the team for their undaunted style of delivery and overall rhythmic efficiency.

Lizzy are a band with potential and a band with style. This certainly is not a hit, but don't be fooled into writing the band off.

### Drifters

**There Goes My First Love (BELL 1433).**

A brand new recording from one of the oldest, longest-serving vocal platoons in the universe. Though the decades have flashed by, the Drifters retain their original musical identity and still manage to stay in tune with what's happening today.

Here we see them chugging along to a greenaway-Mason composition that fits their style perfectly. It's sentimental, but not excessively so. Relaxed, but in a melodic way.

Despite these valuable qualities the song lacks the magic of some of the band's earlier tunes. For this reason it is unlikely to be a hit.

### The Jimmy Castor Bunch

**Potential (Atlantic K 10645).** Not exactly the world's most commercial offering this. But it has style and an identity of its own.

Jimmy Castor, one of the stalwart's of the recent Atlantic soul package, grunts his way across this one, assisted by some strikingly unusual bass guitar work. Halfway along there's a note-worthy jazz-soul passage and then it's back to the gruff Castor vocals as though nothing had happened.

Watch out for an unexpected B-side bonus in the shape of an instrumental version of Elton John's Daniel.

### James Taylor

**How Sweet It Is (To Be Loved By You) (Warner Bros K 16582).**

Magnificent single from the masterful album. Our Jimmy has opted for an old Tamla Motown classic penned by the Holland-Dozier-Holland partnership.

Rather than compete with the broad soul production of the original version, young Jimbo has wisely chosen a far simpler arrangement. The result is a truly tasteful rendition of a song that is certainly one of the highlights of the singer's latest "Gorilla" album.

Those who had written Mr Taylor off will surely have to think again.

### MFSB

**Sexy (Philly Int S PIR 3381).**

Takes a while to get going this one. Just when you're about to give up, it suddenly bursts into life and turns into a full-blooded orchestral soul number.

As always, MFSB have gone for a totally instrumental excursion, relying on their formidable collective musicianship to pull them through. Needless to say they succeed completely.

This particular number is taken from the band's latest "Universal Love" album. Admirable though it is, the band might have done better to issue the track MFSB as a single.

### Nosmo King and The Javells

**Ain't No Substitute For Love (PYE 7N 45496).**

Mr King and his joyous Javells bounce back into the singles arena with a 69½ mph action number that owes just a little to the northern discos. The opening bars sound genuinely soulful, though by the middle eight the trio have switched to a basic pop sound.

By straddling the pop and soul boundaries Nos and Co are clearly trying to appeal to both markets, but in so doing, they may have risked pleasing nobody.

### Teach-In

**In The Summernight (Polydor 2058 618).**

OK, everything is all right and you're feeling uptight, so why not do yourself a really fab favour and listen to this groovy chunk of instant superfine Euro-plasm.

Marvel at its chirpy beat, thrill to the sound of its sugary hook-line, brace yourself for a carefully controlled dosage of steel drums.

Put it all together and you've got yourself the most painless and inoffensive middle-of-the-road, middle-of-the-continent, middle-of-the-dustbin teen muzak you're ever likely to hear.

Funny thing is, it'll probably be a hit.

### Isley Brothers

**Fight The Power Part 1 (Epic S EPC 3434).**

Choosing a single from the Isleys' current "Heat Is On" album must have been a hard job. Every song is of such a high standard.

Nevertheless for sheer adrenalin-producing drama no track can match this one. Like the title suggest this is a belligerent outing, with plenty of angry vocals and assorted funkier effects.

There's a semi-naughty word half-way through, which might offend those who are easily offended by such things. But trivialities aside, this is a tune to be reckoned with. An urgent, unclipped, 197 seconds of mega-rock which ought to find a slot in the hit listings.

### Terry Jacks

**Christina (Private Stock PVT 23).**

Well they don't come more anaemic than this. Mr Jacks seems to have made a real effort to provide us with the world's slowest, most boring musical lament. Add in some mysterious lyrics and you've got yourself the bizarrest ballad of the fortnight.

It's really hard to see what our Terence was trying to get at here. Maybe he just thought it was time he came up with a bad song.

Real disappointment, from someone who should know better.



WE OPEN UP the file with *Son Of A Gun's* latest release *Man Of My Word* (RCA). This band you may recall recently sprung to fame with their winning performance on ATV's "New Faces." Here we find them ploughing through a light, but catchy pop production written by the same team that wrote the latest Rollers' hit. In quite a different vein there's *Geno Washington and the Ram Jam Band* dishing up *Hold On Mamma* (DJM). Yes, this is a compelling contribution riddled with rhythm and soul. Note the Caribbean influence.

Worth hearing is *Natural Four's Love's So Wonderful* (Curton), which is an unashamed soul sonata packed with plenty of smooth soulful vocals plus and a useful backing. In the same style but with more orchestral effects comes *Bill Harris with Uptown Saturday Night Part 1* (Warner Bros). Impossible to fault this one, but hardly a massive seller.

Now we turn to newly emerged British soul band *Eruption* and their debut single

*Let Me Take You Back In Time* (RCA). Eruption were the winning act in a contest organised by RCA and Capitol Radio to find a local soul outfit. This is a perfectly executed number with a vaguely memorable melody line, which may just penetrate the lower reaches of the chart. Which is something which certainly won't happen to *Cara Mia* by *Dennis Neal* (Charisma). Even allowing for this New Zealander's obvious vocal sincerity the whole affair is an abysmal joke. Quite unsuited for the top 30.

If you like accelerated disco songs then you'll be overjoyed at *I'm On Fire* by *5000 Volts* (Philips). Certainly one of this week's more electrifying efforts. Still on the same label there's *Sophie* by *Simon May*. Some noticeably toned-down singing from this gent, which does the tune no harm at all. Basically it's a gentle pop ballad, which could have been released any time in the past decade.

There's a terribly dreary ditty from *Charlie Rich* this week entitled *Every Time You Touch Me I Get High* (Epic). Sad to say it starts badly and gets worse. Much too slow. Far more interesting is a spiky rhythmic number from *Betty Davis* called *Shut Off The Light* (Island). Listen out for some delightfully excruciating vocalisms from the mysterious madamoiselle.

If sensuous reggae is what you're after then get an earful of *Breakfast In Bed* (Island) by *Lorna Bennett*. Some interesting lyrics as an added incentive. At the other end of the scale there's

*Ben E. King's Do It In The Name Of Love* (Atlantic). Our Ben pulls no punches here as he pounds through this VU-meter-splitting soul poem.

It's rare these days you find an acceptable version of an old Buddy Holly song. I think we have one this week in the shape of *Lelly Boone's Everyday* (Penny Farthing). Lelly handles this Hardin-Petty composition like she knows exactly what she's about.

Don't really see *Paul Jones* making it with *After All I Sacrificed* (Penny Farthing). No amount of vocal enthusiasm from him can hide the fact that the song is terrifically tepid. The same goes for *The Best Ever* and *Muhammad Ali* and their song *The People's Choice - Muhammad Ali* (Polydor). Ali, clearly out to upstage Joe Frazier and band, supplies a few characteristic remarks on this one aided by a funky rhythm section and some strident backing vocalists. The resulting hotch-potch is decidedly lightweight.

Something quite different comes from a gentleman called *Dario Baldan Bembo*. The song, *Aria* (Fresh Air) is a sluggish continental ballad that builds dramatically all the way pushed along by some foggy electronic effects. Back to reggae again with *Rudie Mowatt* and *Love You Baby* (Island). Some warm voicemanship from the main man and his back-up ladies, altogether quite exceptional.

Time for some up-paced truck-ola with *Dennis Bryant* and his song *Soul Man* (Discreet). Listen to the way the ensemble rip their

way along guided by *Squire Bryant's* tough-throated delivery. It's definitely a compelling concoction, but will be overlooked for sure. And that's what will probably happen to *Ron Banks And The Dramatics' version of Me And Mrs Jones* (ABC). The song is a masterpiece, the performance is impeccable, but for millions of people, I'm sure, Billy Paul's rendition is the definitive version.

It's a long time since we've had a really worthwhile plaintive soul ballad in the charts. *Carl Graves' The Next Best Thing* (A&M) might just be the number to fill the gap. But what gap the *Laugh Tango* by *Railings* (Philips) is expected to fill I'm not exactly certain. From start to finish the work is an orgy of giggling accompanied by some subdued background instrumentalisation.

If sales on the continent are anything to go by *El Bimbo* by *Bimbo Jet* (EMI) ought to be the monster hit of the summer. It's a boringly repetitive synthetic disco instrumental with a vaguely European sound, which has already sold several dozen copies in the Common Market. Still on the same label but in a far more subdued mood is *You're My Reason For Living* by *Saffron*. It's a passable middle-of-the-motorway serenade that's just right for Radio 2 late at night. One of the best re-releases of the week has to be *Lovin' Spoonful's Daydream* (Kama Sutra). First time round this was the perfect easy-going summer serenade. Whether it has the same impact now is debatable.



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# FOR THE RECORD

## From

# DECCA

# Engelbert to Al Green and Camel

**M**Y AIM is to make this record company the best in Britain. It isn't yet — but we've got the best people, the best resources and the best distribution. We have an understanding of what the market wants."

Ken East, managing director of Decca Records, was firm in his belief that his company would soon be Britain's leader on the record front. With over 1,200 employees and an endless list of record labels under his wing, East has quite an amount of responsibility on his experienced shoulders.

He's been in the music business for 23 years and has worked as managing-director of EMI both in England and his native Australia. He decided to opt for the job with Decca Records so that he would be totally involved in music once again. With EMI, he was working on all fronts — records, radios, films.

"We have a good understanding and relationship with artists," he said in support of his plans to make Decca top. "We have plans to build new and unheard of artists and that's going to take a lot of time and a lot of energy.

"We're a record company in the whole sense of the word with pop, jazz, middle of the road and classics."

There wouldn't be many people around who would disagree with East in his comments about being "a record company in the whole sense of the word." With stars like Gilbert O'Sullivan, Tom Jones, Engelbert Humperdinck, Al Green, Camel and the Moody Blues under the Decca banner, there can be little arguing that they have very saleable product.

"I suppose pop is our biggest market although it's fairly evenly spread. We're market leaders in classical records. In some pop charts, we've got seven albums and five singles, all but one going up. That is an increasing number and there is no reason why this shouldn't increase in the future."

East keeps a close eye on the product his company releases. There is no set number of singles released each week and it could range from as little as two to as many as five or six. They try to refrain from putting out five or six though as they feel that it's too many records to properly work on. If the five or six were sure hits, East wouldn't mind releasing them. Unfortunately that's not always the way.

"It's a matter of being selective," he said. "Releasing a new record is like bringing a child into the world. Somebody has to look after and care for it."

Pop music is Decca's biggest market but other markets are in no way ignored. There are two marketing and promotion divisions — one for pop and middle of the road and the other for classical. The pop section employs more people purely by virtue of the market being greater.

East is non-committal as regards his own musical tastes. "I like mostly pop but anything that sells, I like."

A complete business outlook. "I like what the public likes," he added. "Nobody likes every record that is put out but every record we put out we believe in and we believe there is a market for it. Too often we have to say to people that we can't put out their records simply because we don't know if any market would buy it. There's no point in saying otherwise if we don't believe in the record."

Decca has lost a few major artists to other companies, in its time. One of those bands was the Rolling Stones and, every so often, old, rehashed Stones' material is put out on a compilation album by the company. The exception, of course, is the latest Decca Stones' offering, "Metamorphosis," a compilation of previously



Ken East — Decca m.d.

unreleased tracks. But what about the other albums of tracks that have already appeared in other forms?

"Well, obviously we put them out because there is a demand for them. We don't just put them out for the fun of it," East retorted.

And what of the artists who left Decca to go on for better things?

"I think it has been unfortunate but certain things are inevitable. We've seen many artists change record companies."

In the same way that Decca were the first company to discover names like the Stones, David Bowie and Cat Stevens, they're hoping that similarly talented new artists will join them. Talent scouts from the company constantly look at new bands and singers but more new acts are turned down than accepted because, once again, the company doesn't have faith in them.

East has a pride in Decca which he hopes the public is aware of through the product released.

"I'd like the public to have an image of Decca as that of the most progressive and best record company in every area of recorded music."

**A**S PROMOTIONS manager at Decca, Lyndon Holloway is responsible for getting the company's artists as much exposure as possible through all the media. It's his job to see that the record buying public are made aware of all the label's current releases. By mounting a unified campaign in the music press on radio and TV and in the discos Mr Holloway can help establish new names as well as build upon the careers of already established artists.

In recent months perhaps the two best examples of this type of exposure are Camel and Hamilton Bohannon. Mr Holloway explains:

"As far as Camel are concerned we're really pleased with the way they've progressed in the last few months. They're really starting to sell out their concerts. I attended a concert they did the other night and was amazed to see kids standing outside the theatre who'd been unable to buy tickets."

The Hamilton Bohannon success story has come about in an entirely different fashion.

"With Hamilton's music being so disco-orientated it's a case of having to get his records to the DJs around the country. Originally the buzz started in America when Bohannon first started to sell records there. Gradually the discs in this country got to hear about that and it was our job simply to build on that.

"All told we have about 400 discs on our mailing list, though the number is growing all the time. Sally Dyer is responsible for keeping in touch with them. She sends them the record as soon as it's available and

also attaches a reaction form to it. The disco DJs can then fill in the form and let us know how their audience reacted to the song. By analysing these results we can get a pretty good idea of how the song is going to fare in the chart."

So far the system has paid off handsomely. In a very short space of time Hamilton Bohannon has had three records in the chart, two of which are currently still there.

Of course it's possible to debate at length just how much effect a full-blooded promotions campaign can have on a record's sales. A great number of indeterminate factors can be involved. However no-one could disagree that by mounting the type of thorough and efficient promotions campaigns that Mr Holloway has been doing, a record's chances of selling well must be greatly improved.

**T**HE NUMBER of big acts that have passed through the Decca label is quite amazing. Names that spring to mind are David Bowie, The Rolling Stones and Cat Stevens, those three being some of the most popular. Decca's Artist and Repertoire department was responsible for the signing, and to some extent, the making of those acts. With their past good record was there any act which they are working on now that might be as big as somebody like David Bowie?

"John Miles is the act that everybody is excited about, said Hugh Mendle, Head of A&R. "I think he is going to be a monster hit. This has been one of the few occasions where everybody has agreed that an act is going to be big and he is the main thing we are working on at the moment. He writes his own songs, plays a lot of different instruments and has a very distinctive voice. It is so interesting and instantly recognisable — in fact his problem might be that he is too versatile. If you are looking for financial success you can't be too versatile, but as he is looking for success musically it's all right."

"John was being managed by Cliff Cooper, who is the Managing Director of Orange sound equipment, and was really keeping him on ice. He let him go into their studio and do some 'personal' tapes, they weren't exactly demos, and when the time was right and when John was ready they brought the tapes to us. It's taken off from there really."

Hugh has been in this business for quite a long time. Was there any time when he was a musician, as with other record company exec's DISC has spoken to.

"I have a total inability to play anything," said Hugh laughing. "I did make what was known as the first rock'n'roll record and was also in on the first skiffle records with Lonnie Donegan."

Hugh wouldn't elaborate on his own background although it is said that he was the man who discovered the Moody Blues. He has been in the business long enough to know it inside out and to easily see when something is wrong or doesn't appear to be as simple as it looks.

"People are such copy-cats, jumping onto band wagons; fortunately it doesn't always work. You get these rip off merchants who come in and say I've got the next Rollers, but they haven't; you can't have another thing like that."

"It's a great business though — it is a creative business that is also a commercial success. I don't have any time for the rip-off merchants. You can do a thing in this business because it's creatively right and will also be financially rewarding. For a



Al Green



Engelbert Humperdinck



Hamilton Bohannon  
breaking Decca into discs



Tom Jones

big company like us it is getting easier to get the good new acts. They are looking for professional security. Traditionally the large companies didn't supposedly know the problems of the artist. That has all changed though it's now easier to communicate with the artist in the large company. The rules of the game have changed as well; the artist is involved in his own destiny now to a great extent.

"There will always be manufactured acts, but what we see now is the artist getting completely involved in his own future."

**C**HRIS POOLE is Decca's Press Officer. He deals with artists as diverse as Tom Jones and Al Green. Such is the wide umbrella of Decca, covering an extensive field.

This, in itself, can present problems to the Press Office, which has to be as prepared to deal with enquiries from the national Press about the daily doings of Engelbert as they are to help the music Press in their need for information on the Chi-Lites or the Moody Blues.

Surely it must be an easy job to get coverage on the standard favourites like Engelbert, Tom Jones and Gilbert O'Sullivan?

"They are easier in some ways,

The national papers deal with an older age bracket, so it's no problem. But to get coverage in the music Press is something else.

"Gilbert is more 'pop' than the other two, but we have hopes of Tom Jones' new single *I Got Your Number*. It was produced by Johnny Bristol and it's quite surprising."

Some of their publicity stunts have had long reaching effects. There are still a lot of people who remember Gilbert mainly for his sartorial inelegance in short trousers and schoolboy cap.

"They may laugh initially," said Chris. "But it makes them remember the name and that's 90 per cent of the battle won."

The Press office obviously likes to spend the same amount of time on all their artists but there are some who seem to have the best chance of making it — and it's not always the same choice as the public.

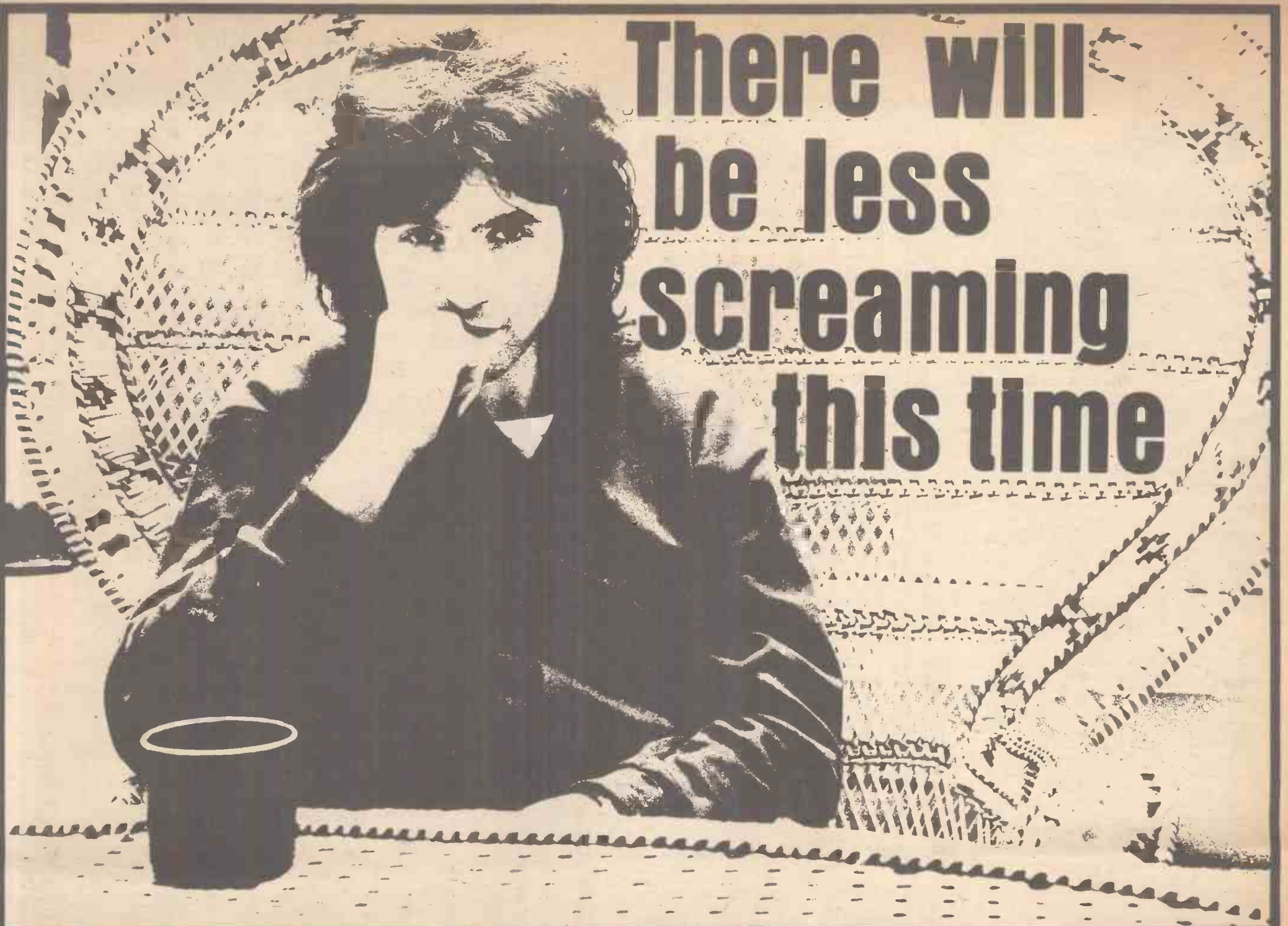
"You can work very hard and get nowhere, then something will surprise you. That happened with Al Green and the Chi-Lites especially. At first it was a struggle, then suddenly everyone wants to know. It is obviously because the time is right for black music. Decca has been very successful in the past six months with soul, even though our soul

acts have been with us for a long long time."

A group which needs little help is the Moodies, but Ray Thomas's solo effort is going to need a push from the Press office. They organised a reception for him and have got behind the promotion of the single release. Its success has turned out to be one of the bouquets for Decca, as opposed to the brickbats they have been receiving over the past few years.

"I think we are enjoying a renaissance," said Chris. "We went through the doldrums from 1970-75 when we had chart singles but didn't break any new acts. Now we have a few breaking including Hamilton Bohannon, who is doing well and ZZ Top who have suddenly taken off. I can't understand why ZZ are doing so well now when we have been working on them for so long."

It's not always an easy life in the Decca Press office. The very fact that three of their biggest acts — Tom, Engelbert and Gilbert — are so famous, means that they are also fairly inaccessible. It means headaches for a Press office trying to keep their column inches up to scratch, while also explaining to the Press that the stars don't want to do interviews.



# There will be less screaming this time

**A**T this stage last year, David Essex, the face of '74, was preparing to hit the road on a tour that would, inevitably, attract the legions of Britain's screaming boppers.

It did, and Essex, unwillingly, was heralded as the new king of teenybop. A year later, on the eve of a second tour, he has happily relinquished his crown to those others who wear it with more ease, although the legacy of teenage worship remains.

"I think there will be less screaming this time," said David. "The first tour was at a time when I was 'the scream king,' but I don't know if I am anymore. I've still got people who believe in me, but it's evened off a bit.

"But if they want to scream then that's OK, they can scream. They can do whatever they want. They can go bananas.

"I've always wanted the fans to listen to what we play because we really took a lot of trouble to get it together," he adds. "They've got some of the finest musicians in the world playing my stuff so, obviously, I'd like them to have a bit of a listen."

With the release of a new single *Rolling Stone*, and a third album imminent, Essex is once more presenting himself for interrogation. The tour starts in September and the publicity machine is once again gearing itself for a major offensive on the British public.

In fact the CBS Press Office is buzzing at the prospect of seeing Essex arrive, he has a genuine charisma and warmth that few other "today" stars possess and his presence is very much felt without having to force anything at all. He's confident, energetic, relaxed and looking very brown after a short holiday in St Tropez.

He's also getting a little nervous at the prospect of his second tour.

"Course I'm a bit nervous," he says. "I always am. There are so many loose ends to tie up and I'm involved in them simply because I couldn't leave it to somebody else to do it for me.

"It's not in my make-up to let someone else do what I want to do myself. Better sort it all out yourself, I say. Then when it all goes wrong, you've only got yourself to blame."

David's planning something special for the roadshow this time but he's not saying what. He has wanted to get back into theatre so he's going to take a short-cut and incorporate some theatrics in his stage act. Special sets are being drawn up for the tour but Essex hasn't reached the stage yet where he can judge if it's all feasible.

What would he change from his debut tour?

"I think that, once it ran itself in, the first tour worked very well for what it was. It had a kind of urban menace about it. It was my first time showing that what we did on record, we could do on stage.

"It had ups and downs and it moved people. That's all you can ask for. There wasn't anything completely wrong. Some of the musicians weren't exactly right but that's been amended.

"This next tour will be a lot more of the same thing and an extension with an added ingredient."

The tour ties in with the release of a new David Essex album, which the man is still working on. Five tracks, including *Rolling Stone*, have been completed and he started work

on the rest last week. The album, which will probably be titled "Hold Me Close" after another track, is a "simple chemical progression" from the last one, Essex says.

*Rolling Stone* re-captures that spacey sound Essex made his own on tracks like *Rock On* and *America*. There is a story behind the song which David assures us is true. Apparently, it was just after Essex had spent two weeks in America doing hundreds of interviews to promote "Stardust". He crawled down into the hotel bar, which was empty apart from the barman.

"I staggered in and the barman said to me [David puts on deep Negro voice] 'Hey boy, you look tired'."

"I said that I was, and explained what I had been doing and that it would be really nice to have a break with no commitments. And [wait for it] he said: 'Yeah, like a rolling stone'. I agreed."

It just so happened that there was a piano in the bar and Essex walked over and started playing the tune. As he tells it now, David explained graphically how he did it, banging his hands against the desk as if it were a piano and singing the song at the top of his voice — giving us a private concert.

Meanwhile back at the bar, the barman said to Essex after he had played the basis of the song, once again in deep Negro voice, "Dat sounds good to me, boy."

Songs like *Rolling Stone* have that special David Essex stamp on them, spacey and bassey but differing a great deal from the outright commercialism of releases such as *Gonna Make You A Star*.

"I suppose it's just the way that I write. I'm very conscious of my sound. If I sat down and

played you *Rolling Stone* on a piano, you'd think it wouldn't sound like much. But I can hear the finish, I can hear the atmosphere and the orchestration at the end of it.

"*Gonna Make You A Star* was very different, but it just so happens that I can write toe-tappers as well as little bits of atmosphere. It was a toe-tapper and it did very well. A lot of people prefer that kind of thing to the *Rolling Stone/Rock On* thing.

"I'm not apprehensive about releasing the new one because I

"We didn't try to get a new sound. We just wanted to put on record exactly the way we felt about production. *Rock On* was a stamp. It was also a very honest stamp because that is the way, in an ideal world, we would like things to sound.

"At the same time, I don't think it's a weakness to be able to do all different kinds of songs. It's a strength. It's very hard for a reviewer or a music critic to actually understand that you can do lots of different things and still be committed to each of them.

a few years ago he insisted that *Rock On* should be the single. He got his way then and it paid dividends.

"I was the one who had spent a lot of time recording songs that I didn't want to record. And after getting some level as an actor, I decided that I'd like to do musically on record what I liked the best, and I liked *Rock On*."

With an air of satisfaction, he added: "As it was a number one in America and a number three in this country, it sort of set the trend.

"A great record company this, you know. It really is. I've worked with other companies and, I don't know if it's because I'm the biggest artist they've got in this country or what, but they've always been incredible to me."

David has obviously got his record company on his side.

Although content with CBS, Essex has not been totally happy with his album sleeves to date. Both carried glamorous photographs of him on the cover and the first, "Rock On", he considers grotesque.

"I've always been against the kind of picture they put on an album but I haven't had my own way yet. I felt that they were selling my face but I suppose that they thought that the music would sell itself so they might as well sell the face along with it.

"That was probably very instrumental in my success. It probably was very influential in the acceptance of the music as opposed to the acceptance of the face, which is well accepted" David laughs, then grows serious again. "But the music has had problems from time to time, not too much though. We've actually got off fairly lightly in most cases.

"People don't really have too many go's at the music."

## David Essex talks to Harry Doherty on the eve of his tour

like it best out of the five we've recorded so far. Last time, I liked *Gonna Make You A Star* best. A song like *Hold Me Close* would probably reach a wider area of record buyers but I don't think that you can work it that way.

"It's not important to me that *Rolling Stone* should be a hit. It is always great to see people relating to your music and going out and buying the record, but it doesn't have to be a number one or a number two or even a number three. I don't mind as long as it gets recognition."

That Essex sound has been getting a lot of attention lately. He has shown he is one of the few new artists around at the moment to have a sound that is immediately identifiable.

"I didn't consciously get my own sound," David explains.



**DISC**

**Uri**



# iah Heep

Read the  
Heep story  
overleaf

# The Uriah Heep Story

**URIAH HEEP** began life five years ago. David Byron and Mick Box were first spotted by Bronze owner Gerry Bron, while they were playing in a group called Spice. The bass player's father was managing the group and wrote to Gerry Bron, asking him if he would come along and see them play.

Gerry Bron was so impressed by the letter, he went to a club in High Wycombe to watch the band. He thought they had considerable potential and took them into the studio to record them.

Unfortunately, the bass player himself dropped out on medical grounds and the fourth member also fell by the wayside. Box and Byron were in the process of changing their name to Uriah Heep when Ken Hensley joined the group, so really he is as much a founder member of the band.

Heep acquired two more members — Paul Newton on bass and Ollie Olsson on drums

unemployed bass player, went to the States at the request of Heep, and joined up. Meanwhile, Lee Kerslake, who had played with Ken Hensley and Paul Newton in a band called Toe Fat, also came to join Heep, having left the National Head Band.

**EVERYTHING** was settled just in time to record "Demons And Wizards". Heep, meanwhile, had broken in a big way on the Continent — particularly in Germany where the demand for heavy rock is strong. They felt confident enough by April 1974 to

## Very 'eavy! Not so 'umble!

— before they began work on their first album. "Very 'Eavy Very 'Umbly" was well received by the critics when it was released in 1970.

**I**T was after this album that the bewildering change of bass players and drummers began. Bassist Paul Newton left Heep in the middle of a tour of the States at exactly the same time as Keef Hartley split up his band in Britain. Gary Thain, Hartley's now

try their luck in America. It proved to be a boost, not only to their confidence, but to their finances.

A promoter in Peoria, just south of Chicago, was so knocked out by their performance, he handed out a bonus of a thousand dollars. It marked a successful beginning to a career of touring the States. Their first tour there was with Three Dog Night. Later they were to tour with Deep Purple, veterans of American campaigns.

**URIAH HEEP** have been together for five years. They are with the Bronze label and have nine albums and six singles to their credit. Their present line up is: Mick Box (guitar), David Byron (vocals), Lee Kerslake (drums), Ken Hensley (keyboards) and John Wetton (bass).

### MICK BOX

Born 9.6.47 in London. He plays guitars of all kinds and enjoys classical music. A non-smoker, he is a keen sports fan, enjoying football, tennis and swimming.

### DAVID BYRON

Born 29.1.47 in London. Apart from being Heep's vocalist can also play piano. An ex-public schoolboy, he likes designing clothes, deep sea fishing and gliding. He has a German girlfriend.

### LEE KERSLAKE

Born 16.4.47 in Bournemouth. A non-smoker, he plays golf and enjoys horse riding. Admires Stevie Wonder as a composer and likes listening to Led Zepelin and Deep Purple.

### KEN HENSLEY

Born 24.8.45 in London. Apart from being Heep's keyboards player, can also play guitar, Mellotron and Moog. He is a keen motor racing enthusiast and races a Formula Ford. He is an ex-pupil of the Brands Hatch school for racing drivers. He also owns a Ferrari, BMW and Ford Capri, among others.

### JOHN WETTON

Born 12.6.49 in Derby. Apart from playing bass, he can also play piano, violin and keyboards. He is an ex-member of Roxy Music, Family, King Crimson and Mogul Thrash.

### HEEP ALBUM HISTORY

1. "Very 'Eavy Very 'Umbly". Released 1970. Bronze ILPS 9142. Personnel: David Byron (vocals), Ken Hensley (organ), Mick Box (guitar), Paul Newton (bass), Ollie Olsson (drums).
2. "Salisbury". Released 1970. Bronze ILPS 9152. Personnel: David Byron, Ken Hensley, Mick Box, Paul Newton, Keith Baker (drums).
3. "Look At Yourself". Released 1971. Bronze ILPS 9169. Personnel: David Byron, Ken Hensley, Mick Box, Paul Newton.
4. "Demons And Wizards". Released 1972. Bronze ILPS 9193. Personnel: Gary Thain (bass), Lee Kerslake (drums), Mick Box, Ken Hensley, David Byron.
5. "The Magician's Birthday". Released 1972. Bronze ILPS 9213. Personnel: Gary Thain, Lee Kerslake, Mick Box, Ken Hensley, David Byron.
6. "Sweet Freedom". Released 1973. Bronze ILPS 9245. Personnel: David Byron, Ken Hensley, Mick Box, Lee Kerslake, Gary Thain.
7. "Uriah Heep Live". Released 1973. Bronze ISLD 1. Personnel: David Byron, Ken Hensley, Lee Kerslake, Gary Thain, Mick Box.
8. "Wonderworld". Released 1974. Bronze ILPS 9280. Personnel: Mick Box, David Byron, Lee Kerslake, Gary Thain, Ken Hensley.
9. "Return To Fantasy". Released 1975. Bronze ILPS 9335. Personnel: David Byron, Mick Box, Ken Hensley, Lee Kerslake, John Wetton.

### HEEP SINGLES

1. *Look At Yourself*. Released August 1971 from the album of same name.
  2. *The Wizard*. Released February 1972 from "Demons And Wizards".
  3. *Easy Livin'*. Released July 1972 from "Demons And Wizards".
  4. *Stealin'*. Released August 1973 from "Sweet Freedom".
  5. *Something Or Nothing*. Released May 1974 from "Wonderworld".
  6. *Prima Donna*. Released June 1975 from "Return To Fantasy".
- KEN HENSLEY** solo album: "Eager To Please", was released in May 1975. Bronze ILPS 9307. Made with ex-Heep Bassist Mark Clarke.

Heep have now been round America eight times. Their forthcoming tour, of 40 dates, will be the longest.

**ALTHOUGH** their albums had been selling moderately well until then, the big break came when "Demons and Wizards" went into the albums charts. Their first concrete sign of success. They even appeared on "Tops of the Pops" with the single from, *The Wizard*.

The song was written by Ken Hensley and was prompted by an incident in his home. He was sitting one morning playing his guitar, when his kettle began to whistle. He wrote a tune around the whistle and called it *The Wizard*. When the song was eventually recorded at the Lansdowne Studios in Holland Park, London, a whistling kettle had to be miked up in the studio kitchen to catch the right note.

Heep were still fighting for major recognition in this country and were helped on their way to achieving that ambition during the Bronze summer package tour, on which they were guest artists to top-of-the-bill She Na Na.

Their very own, first headlining tour happened only three years ago.

**URIAH HEEP** came up to concert tours the hard way — painstakingly picking their way through the clubs and building up their followers by sheer hard work.

Their British tour in January 1973 was a climax of sorts — meaning that they haven't dropped since then, but they definitely reached a peak in their career. The tour was recorded on the Pye Mobile recording unit and parts of it were put together to make up the "Uriah Heep Live" double album.

**I**N the autumn of 1974, a disaster struck. Heep were once again doing the Stateside circuit. One

night in September, on-stage in Dallas, Gary Thain touched a live mike, was electrocuted, and collapsed onstage. He was ill for some time after that. Things drifted on for some months; it was February by the time the group all sat down and discussed the situation. Ken Hensley was worried; he thought that the group might split altogether.

The decision was made. Gary Thain was to leave Heep. Feelings ran high for a while.

**A** REPLACEMENT bass player was signed: the capable John Wetton. A veteran of Mogul Thrash (in the very early days), King Crimson, Family and latterly Roxy Music, the marriage seems to work well. Wetton had known Lee Kerslake for 10 years and was well acquainted with Heep's music and ambitions.

Gary Thain meantime is still trying to organise his own musical career.

Apart from group commitments, Ken Hensley was for some time, anxious to get some of his own ideas onto tape. He began work on a solo album, and it was released in May of this year, titled "Eager To Please" (Bronze ILPS 9307). It was made with the aid of yet another ex-Heep bass player, Mark Clarke, who is now launching his solo career through an album for Rocket.

**H**EEP are at present part of the way into a massive world tour, during which they estimate they will play to approximately one million people and travel 30,000 miles.

Despite this heavy schedule, vocalist David Byron is also working on a solo project. He is organising the final mix of his album, to be titled "Take No Prisoners". It is due for release in September.

In all, Uriah Heep have collected 11 gold albums and 22 silver albums.



David Byron



Lee Kerslake



Mick Box



Ken Hensley

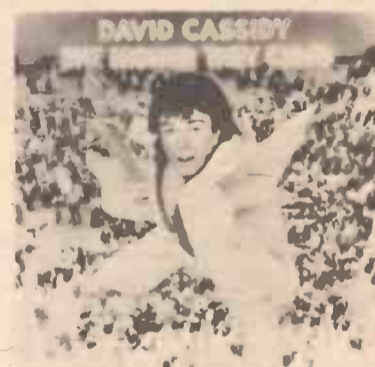


John Wetton

# HE'S BACK

with a new album  
which leaves his  
others far behind

# DAVID CASSIDY THE HIGHER THEY CLIMB THE HARDER THEY FALL



David has grown up.  
More maturity, more style.  
You can hear it  
in his new album—  
'The Higher They Climb,'  
RS1012  
And his latest single—  
'I Write the Songs'  
RCA2571  
They're available now.  
From RCA.

**RCA**  
Records and Tapes

# Steeleye— More rock from folk — rock folk

**I**N BYGONE YEARS, the music of Steeleye Span has only been attractive to that very specialised section of folk and folk-rock fans. But year by year, bit by bit, Span's music has progressed to a stage where it now contains a substantial enough element of rock to make it acceptable to rock 'n' roll diehards, too.

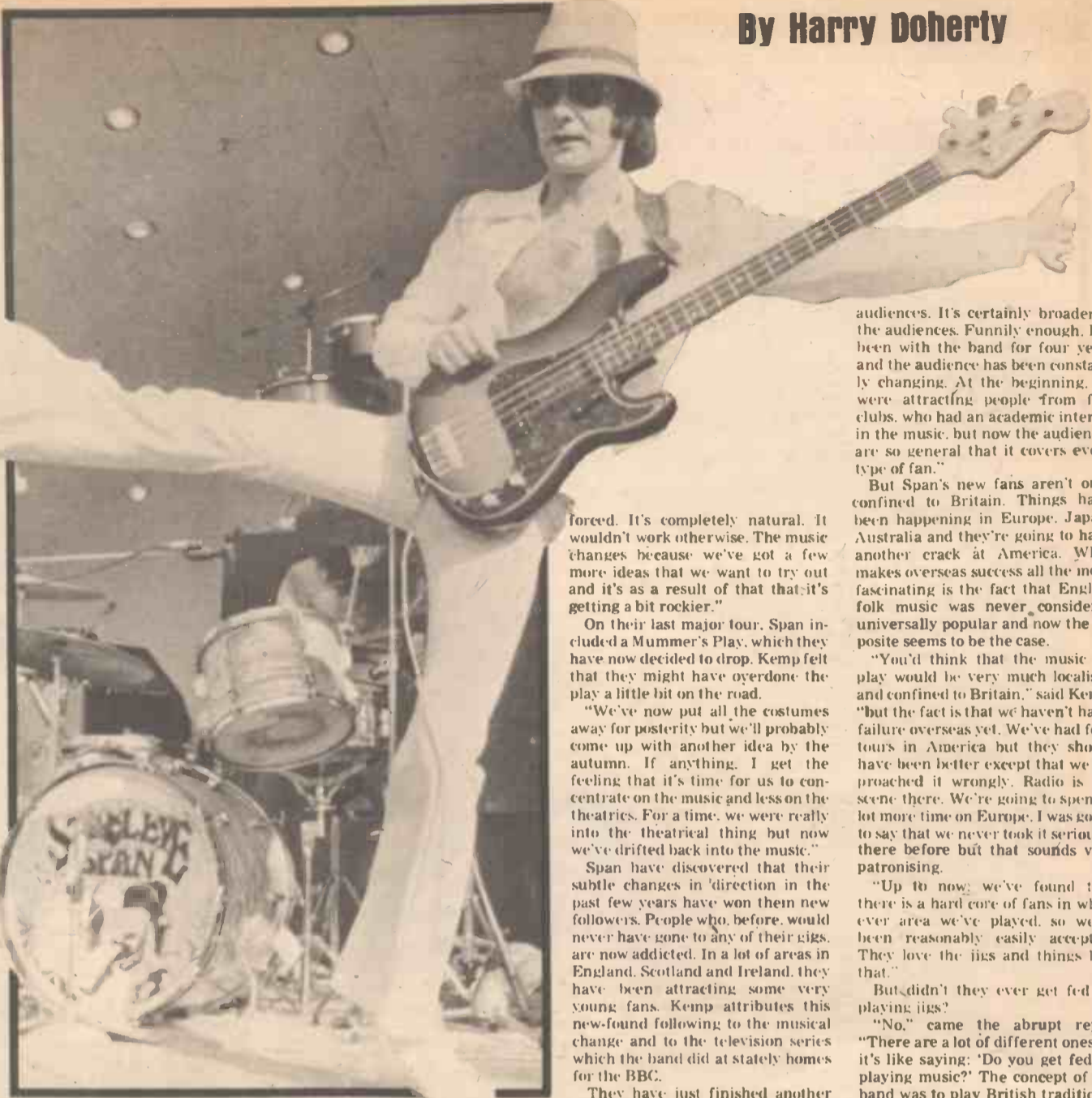
That's not to say that Span, masters and protectors of folk, have sold out. No way are they going to do that but, as new ideas have been introduced to the music and the stage act, more rock fans discover that perhaps the music they play isn't so alien after all.

Span's history goes back many, many years. Their arrival on the folk club circuit spiced up what was regarded as a very ethnic scene. They received the same kind of response as Fairport Convention and comparisons between both bands, although they were quite different, continued for a long time. While Fairport maintained a fairly grass roots approach to English traditional and folk music, Span broadened the horizon quite a bit, adding touches which managed to give their music a modern feel, yet maintaining the traditional basis.

The present band has the versatility to mix modern music with old. In Maddy Prior, they have a vocalist brought up in the strict folk circuit

and that traditional segment is strengthened by Tim Hart, another staunch folkite, and fiddle player Peter Knight. Lead guitarist Bob Johnson, with influences owing more to folk than rock, adds quite a bit of guts in his playing. The other two members of the band, bassist Rick Kemp and the newest member of the band, drummer Nigel Pegrum, retain the balance with rock. Pegrum's addition to what previously was a drummerless group is surely proof of just how much Span are taking the rock direction.

Kemp has added a bit of flash to the band on stage with a distinctly trendy white suit and dark eye-shades which certainly doesn't look the mode of a traditional group. Fresh from rehearsals for the band's new album, Kemp talked about the new direction. Steeleye Span have



Rick Kemp jumps for joy — folk-rock is here to stay

taken.

He said that the new album would reveal further proof of the increasing rock influence in the music.

"The music will be a lot more biased towards the rock direction

we've taken. It's still traditional but much more up-tempo than before. We'll be using a really good producer but we can't say who he is at the moment," he added.

"The change in the music isn't

By Harry Doherty

audiences. It's certainly broadened the audiences. Funnily enough, I've been with the band for four years and the audience has been constantly changing. At the beginning, we were attracting people from folk clubs, who had an academic interest in the music, but now the audiences are so general that it covers every type of fan."

But Span's new fans aren't only confined to Britain. Things have been happening in Europe, Japan, Australia and they're going to have another crack at America. What makes overseas success all the more fascinating is the fact that English folk music was never considered universally popular and now the opposite seems to be the case.

"You'd think that the music we play would be very much localised and confined to Britain," said Kemp. "But the fact is that we haven't had a failure overseas yet. We've had four tours in America but they should have been better except that we approached it wrongly. Radio is the scene there. We're going to spend a lot more time on Europe. I was going to say that we never took it seriously there before but that sounds very patronising."

"Up to now, we've found that there is a hard core of fans in whatever area we've played, so we've been reasonably easily accepted. They love the jigs and things like that."

But didn't they ever get fed up playing jigs?

"No," came the abrupt reply. "There are a lot of different ones, so it's like saying: 'Do you get fed up playing music?' The concept of the band was to play British traditional music electrically so it's not a question of getting tired of it, it's just part of the deal."

"I can see that our music is getting broader acceptance but it's really the first alternative to rock 'n' roll that we've had for years on a mass appeal level."

# This Man is dangerous

By  
Les Hall

**M**AN are one of those bands that everybody has heard of, but do not know much about. The hard core of Man fans followed the band since its inception in 1968. How these followers can have kept up with the seemingly endless personnel changes is hard to comprehend. At times there seems to be a danger of more people leaving the band than there are coming. Deke Leonard, the band's guitarist has trouble remembering how many times the band has changed.

"I've done this so many times that I get confused," mused Deke. "I think this is the thirteenth line-up and the thirteenth LP, or the eleventh line-up and the eleventh LP, it's one of those. The band has really evolved from a certain group of musicians in the South Wales area, which is where everybody came from in the start. We were all playing in different bands and were all from similar musical backgrounds. It went on like that until Ken Whaley and Malcolm Morley joined from Help Yourself, that was when the two English people infiltrated," he joked. "It was one of those things though, when you meet somebody and it clicked instantly."

"So those two came and then went and we were back to an all-Welsh group. Then John Cipollina joined and now he has left and the band is back to what it was before he joined; that is Micky Jones (Guitar), Terry Williams (Drums), Martin Ace on Bass and me generally doing whatever I am capable of doing."

"The music is basically the same, it varies as the people in the band change. Micky is the only one who has been in the band all the way through, he hasn't left, everybody else leaves and he just sits there

and goes along the middle. He is the source of the whole Man "thing".

Nationalism amongst musicians always seems stronger within the "Celtic" groups: did Deke feel a difference between an English band and, say, a Welsh band?

"I think we play different, although I wouldn't like to say we play better, because I don't know what better or worse is. I've only got my own personal standard in music to judge things by and I can dismiss wonderful wonderful musicians because they don't connect with me in any emotional way."

"I don't really care about guitars, I know my settings and I know vaguely what switches to throw to get different sounds out of it. I don't know how it works and I'm not interested, I don't know what strings I use, I use whatever the road manager buys me. I'm more interested in the music. I think that music is a crystallisation of either an imaginary or a real experience, it enables me to re-live that experience."

"I'd like to give up thinking though, I'm constantly weighing up in my "metaphorical scales of justice" subjects for a song. I've got personal standards and I apply them subconsciously to my songs.

Something has to effect me on an emotional level, whereas there are some people who are beautiful as musicians but can be very cold as people. So I think I've got the right to condemn anybody, because they are good or bad by my own personal standards."

Deke wasn't going to condemn recent Man member John Cipollina though.

"I've always nicked a few guitar licks from him. I think every guitarist does that. He was a bit of a legend and I don't think I would be playing like I play now if it wasn't that I listened to him all those years ago."

"We were rehearsing in San Francisco last year and there was a knock on the door. Terry answered it and it was John, who said, 'Hi, I'm John Cipollina, can I come in?' Terry slammed the door and said, 'Oi, he's outside!' Well he came in and I looked at him and I know what he looks like, but we put a guitar on him and got him to prove he was Cipollina."

"He played a bit and we looked at him and thought, he looks like him, he plays like him, he's got an American accent, well, he'll satisfy us, even if it wasn't him it was near enough."

"So he had a blow with us for a while and we had a good laugh even though everybody was a bit guarded. We invited him to the Winterland gig in California and just as John and I walked on to the stage our amplifiers both started making weird noises."

"I held my arms up in a crucifixion pose trying to look as if

I wasn't in the group and didn't want to touch the guitar in case I got electrocuted. Chip'o didn't give a damn about the amp and he just charged in, so I thought 'Oh well' and I just joined in. It was absolute chaos though because Chip'o went on to break a string and played almost the whole set with just five strings."

"After that we asked him to play on our last British tour, which he did. I can remember him more for what he was as a person, more than what he was like as a guitar player — he was on the other side of the stage anyway so I couldn't hear him half the time. He had to go back to the States because he was scheduled to Dave Crosby's album."

"I always think it's best though, when things like that are kept short, I wouldn't like it to get jaded; I still feel that he's in San Francisco and we just had somebody who looked like him, sounded like him and generally behaved in the legendary way."

"I don't like keeping the band at the same level, since he's left the band has lost something but it has also gained something. Micky and I are beginning to come together again. We always play well together and now we are coming closer again."

Maybe it's Man's refusal to keep a permanent group that keeps on making them come up with the goods.

● See pages four and five for a review of the Cardiff Castle Concert.



Deke Leonard — "I don't like keeping the band at the same level."



**W**HAT is the point in having a concert at Wembley Stadium and then sticking the stage at one end of the ground, thus allowing only the lucky few sitting on the ground near to the stage being able to see the acts? It is not as if they paid more — all the prices were the same.

I have been a great fan of Elton John for some time, but have never been able to see him on stage. I was therefore delighted when I was presented with a ticket for his Midsummer Music concert at the Stadium on June 21. At last, I thought, I will be able to see him.

"See" was the operative word, for although I had a seat only six rows back, I had to crane my neck to one side, and even then all I could see when he came on was a flash of blue.

I am not complaining about the sound, but when one pays £3.50 for a ticket, one does expect to be able to see from six rows back without a pair of binoculars.

Surely when you are showing a concert in a circular arena, the most sensible thing to do is to present the stage in the centre of the arena, so that people can actually see the concert as well as hear it.

By the way, the Beach Boys were better than Elton.  
Hilary Kelman, Bedford Road, South Woodford, London E18.

# Dear Elton: it would be nice to SEE you!

## Gang: thanks

THANKS EVER SO much for writing about my fave group, Gang, in this week's *DISC*. It was really great to see their faces looking at me when I opened your paper, and their picture is now on the wall over my bed so I can look at them before I go to sleep.  
Lynda Heron, Bourne Avenue, Sydenham, London SE26.

## Gang: take-over?

IT WAS GREAT to see our group Gang in your paper. They are great and are the biggest group in South London, and we all know they will take over from the Rollers.  
Jane Browning, Dartmouth Rd, Sydenham, London SE26.

## Don't knock Gary

I AM SICK and tired of *DISC*, and other Glitter haters.

From the very beginning you music papers have tried to write Gary off as a "one hit wonder". Now 11 hits (and many thousands of fans later), you've still got it in for Gary.

As soon as one record doesn't get as high as his others, you are immediately trying to get rid of him.

Don't you think that after three years, you ought to give up knocking him, and start on someone else? Gary (in the eyes of myself, and his fans) is the greatest star that's ever lived.

Norman Tyler, Victoria Road, Bournemouth.

## That Essex pic

I AM A great fan of David Essex and buy all the pictures of him.

I had been told *DISC* had a double page pin-up of David, but when I saw the picture I was disgusted. I think you should have called it a double page pin-up for gardening fans — that would have suited it better.

When some girls in my class got hold of the picture he became the laugh of the week.

Do you think you could do another picture of him for fans like me?

J. Oesterman, Teversham Lane, Stockwell, London, SW8.

## Slade: up and up

IN REPLY TO Greg Robinson's comments, I would like to point out that Slade are still the most exciting and talented rock group to emerge on the scene since the Beatles.

Slade have got to the highest peak in their careers and cannot possibly venture further except to break through in America. More time is being spent on this aim thus resulting in fewer singles being released at home.

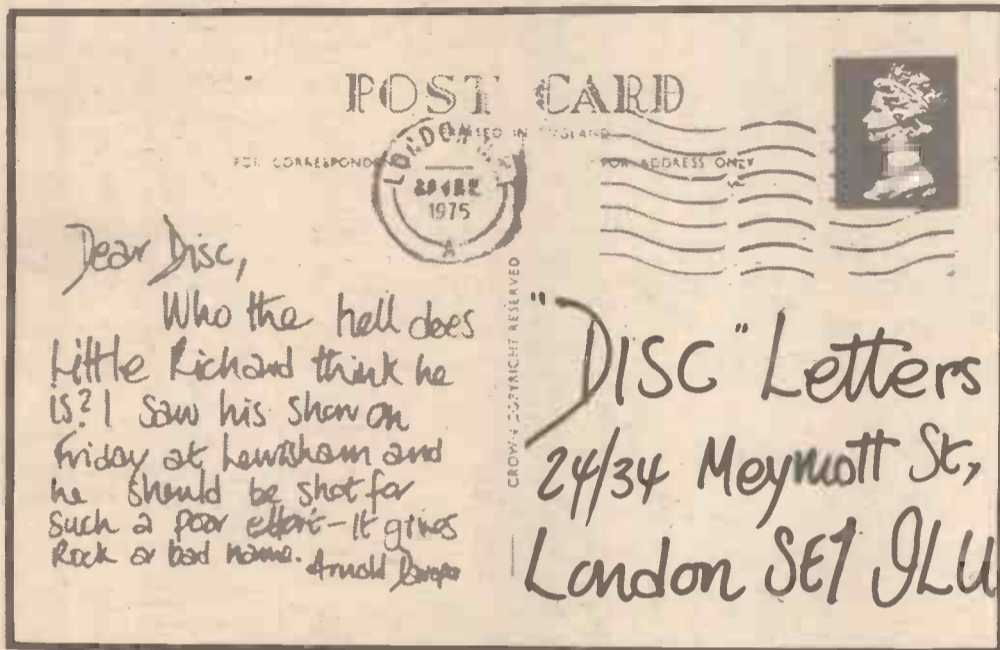
Slade still and will always have a strong bond between them and their followers. So keep your opinions to yourself Greg please! This is only the beginning not the end!  
Diane, Norbreck Road, Blackpool.

## Slade: successful

I MUST SAY that I agree with everything that Peter James said (*DISC* July 5).

Slade are the most successful group since the Beatles and I'm sure they'll be around for a good many years.

One reason is that they write their own songs and therefore can change their style very easily, whereas other groups simply disappear when they can't find the right material.  
David Kemp, Ingham Road, London NW6.



## BCR's: grow up!

I READ *DISC* every week, including the letters page. It is very good, but I would like to say something. If you watch the tv show "Shang-a-lang" you will see the BCR's running up to the audience and touching them.

If they do the same kind of act in concert no wonder so many people get hurt. Don't you think that they could grow up a little and behave a little more like human beings?

I am a David Cassidy fan, and feel that if the BCR's were even half as good as David, they would be 100 per cent better than they are now.  
Miss Cassidy, Timms Road, Banbury.

## BCR's: older fans

IN MANY MAGAZINES (including *DISC*) people who write things about the Bay City Rollers seem to think that all their fans are aged between 12 and 15 years.

Well they are WRONG!!! I am 17 years old and a great BCR fan who has followed them since the song *Remember* — not like some of these kids of 11, 12 and 13 who have only liked the BCR's since their tv series, "Shang-a-Lang".

I think it is about time we older fans got a mention in concert reports, etc.

Melanie Faulkner, Regent Road, Birmingham.

## BCR's: gentlemen

I HAVE JUST seen the Rollers new TV series. May I say after all the fuss some of your readers have made lately, what pleasant nice gentlemen they are.

I am no crazy teenager. I am a mother of two and older than I care to admit, but I watched these boys on TV and I only wish that we'd had a group like that in my day.  
Mrs Margaret Walker, Victoria Road, Portsmouth.

## BCR's vs the rest

HOW DARE THIS Hilary girl even suggest that the BCR's outrank Led Zeppelin and Pink Floyd?

How can she compare Eric and Woody, who are supposed to be guitarists, with the world's greatest guitarist, called Jimmy Page?

You try and compare "Rollin'" and "Once Upon a Star" with "Dark Side of the Moon", "Physical Graffiti" and "Led Zeppelin, I, II, and III". You can't! It's like trying to compare a Mini with a Rolls Royce.

I thought the Osmonds were bad, but at least they have talent — which

is more than I could say for the Rollers.  
Leon, Church End, Hendon, London NW4.

## Not good looking?

I HOPE YOU don't mind me bringing-up an old subject, but I am amazed when I read that some people actually call Kiki Dee, Cilla Black and Clodagh Rogers pretty! Yuch!

Suzi Quatro isn't that bad, but none of them are good enough to be considered good looking.

There are only two girls in the entire pop business who have talent and good looks, they are Eve Graham and Lyn Paul.

I hope you don't think I'm "the other way" — because I am a girl myself and I happen to know pretty from downright ugly.  
Toni Cox, Victoria Road, Chingford.

## Unbeatable

AFTER HAVING READ a letter in *DISC* about the so called "old men of pop," I wanted to write to express my opinion.

I agree that groups like Status Quo, Queen and Cockney Rebel are brilliant. But you can't say the minute the Beatles break up or Bob Dylan gets a little older, that their music is rubbish and that no-one should like it any more.

The days of the various ex-Beatles, Dylan's and Eric Clapton's are not over. They still produce some of the best music around.  
S. B. Hunt, Saltdean, Brighton.

## Suzi's super

I AM WRITING in support of the letter about Suzi Quatro. I'm a 23-year-old girl — I love Suzi — and I don't care who know it.

Roberta Collins, Terrace Road, Birmingham.

## Don't interfere with good musicians

CONCERNING THE LETTER from Hilary, Cardiff published in *DISC* (June 28), I'd just like to say I hope Hilary will recover from her illness soon.

To say that the BCR's beat Pink Floyd, Led Zeppelin and so on, she must be SICK! If having a good scream and dressing up appeals to Hilary she couldn't have picked a better group to support, but we don't want her interfering with good musicians.

As far as I'm concerned the Rollers can "roll off" to America (or wherever they're going) and stay there!

Also, thank you — whoever you were — for sorting out the problem about David Bowie! I'm glad somebody knows what has happened to him.

I'm surprised Angie has not made any comment concerning this matter — or is she "out of contact" as well? Perhaps her West End show has been occupying most of her time?

Can you give us any more details about the film?

For any frustrated Bowie fans I can recommend a book about him called "The story of David Bowie" which tells all about Bo.L. Kemp, and his work.

Well, now I've got that lot off me chest — about the BCR's — I'd like to thank you for the lovely picture you supplied with the letter about David and the lunatics of Romford! Keep up the good work!

PS: Three cheers for J. Edward Oliver.  
Sharon Reid, Margaret Sq, Ballymoney, County Antrim, Northern Ireland.



WOULD you pay £3.50 for a view like this? Elton John at Wembley.

## Samey Osmonds

HAVE YOU HEARD the new one from Donny and Marie *Make the World Go Away*?

I thought Status Quo were bad for repeating themselves, but this is unbelievable.

When I heard it, I thought the previous single *I'm Leaving It All Up To You*, had been re-released, because the tune is exactly the same.  
Roger Taylor, Grapton Road, Selsey.

## Jealous Fins

WE HOPE YOU'RE sorry for us, 'cos we have to listen to Finnish pop music.

Thank you there in *DISC* for saying that Wigwam's single, *Freddie Are You Ready* was the worst single of the week. It really IS: Believe it or not it's in Finnish charts.

We hope you have a good laugh when hearing this example of a Finnish song. We can't laugh at them any more. We cry!

We think Finland is a very, very bad country for pop music. We're jealous of you there in England!  
Jarmo Saari and Juha-Matti Makonen, Varnankatu, Turku, Finland.

## The real Cassidy?

THE MUSIC WORLD is being told of a new artist to break the seal on teenyworship — and not before time either.

OK, David Cassidy appeals to young girls, but what seems to be forgotten is that they are not little girls any more. As David has grown, so his fans have grown with him.

Perhaps we have been ahead of him. In the past five years we have all tried to see the REAL man behind the youthful face. Now our chance is here. It's been a long time but it's worth it.

The music is new, bright, and stylish and we can now see the sun shine through the dark clouds.

*Get It Up For Love* is the better recording compared to *I Write The Songs*. Come on, David, boogie more like this. The long wait has been worth it.  
Louise Quinell, Chyngton Road, Seaford.

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**SHOWADDYWADDY**  
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# Moonrider

**CALL MOONRIDER** an experienced band. Call them mature musicians. But don't call them old. They don't like it. Particularly bassist and vocalist Bruce Thomas, who at 25 happens to be the band's youngest member.

At the suggestion that the lads might be somewhat elderly our Bruce positively explodes: "What do you mean 'old'?" He thunders. "We're not old. What about people like John Lennon and Alvin Stardust? We're not nearly as old as them."

"Ask Ian Hunter how old he is before you start on us. Or Noddy Holder for that matter. I've seen Noddy Holder's passport, you know. He's 36. As for Ian Hunter he's 42. There are an awful lot of people older than any of us in this business. At least we own up to our right ages."

"Maybe people in England think us old, but in America we're the right age for a rock 'n' roll band. You have to be experienced these days. The days of being 17 and coming down from Scunthorpe to London in a Dormobile and taking the music scene by storm are over."

Of course the lad's indignation is understandable. In comparison to many of today's rock superstars, Moonrider could hardly be termed ancient. Even so it would be quite wrong to class them as a juvenile outfit. One wonders whether this lack of youthfulness on their part has any disadvantages.

"No. If anything it's to our advantage. There's more chance of the band staying together for years, because we've all been through it in different bands before and we know how to cope."

"Our age doesn't really matter that much. The type of music we play doesn't fit into the teenybop category. Most of the people we're aiming our music at aren't young. They wouldn't expect us to be either."

Be they young or old, the fact

remains, Moonrider are one of today's most seasoned bands, each member being a veteran rock 'n' roller in his own right.

Lead guitarist and vocalist John Weider for instance turned professional at the age of 14 and went on to play with people like Steve Marriott and the Stones, finally joining Family in 1970.

Keith West (lead vocals/rhythm guitar) on the other hand came to fame first via the group Tomorrow, which he formed in 1963, and then went on to achieve his major triumph in '67 with his single *Grocer Jack*, supposedly an excerpt from a "teenage opera".

The third band member drummer Chico Greenwood has had an equally extensive history playing with such groups as Union Blues, Mainhorse and the Nicky James Band, not to mention pianist and singer songwriter Philip Goodhand-Tait.

The same goes for Bruce, the band's outspoken bassist, who has worked alongside Paul Rodgers and more recently with the Sutherland Brothers.

With four such hefty musical backgrounds in the group, it has to be admitted that Moonrider are a band of enormous potential. Formed in February 1974, it will probably be a while before that potential is fully realised. Though with the release of their debut album "Moonrider", they have plainly got off to a productive start.

"We wanted to form a band that was sure it was going to last. That was going to make music with the thought of working together for five or six years."

This they seem to have achieved. But with all their undoubted rock 'n' roll credentials Moonrider remain an essentially down-to-earth bunch of lads. Nothing illustrates this more than the story of how they chose their name.

Once again Bruce explains: "We



# Are these the new old men of rock?

Moonrider, left to right, Bruce Thomas and John Weider (standing), Keith West and Chico Greenwood.

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The Bakays/Soul-finger  
Fat Back Band/Niga Walk

were at Baker Street station, platform two, on our way into the record company and we had to decide upon a name. So we picked Moonrider from a list of about 400 we'd compiled. It was as simple as that.

"Don't ask me where it came from. It was simply a name we liked. We were originally going to call it Dark Horse but then George Harrison used it."

"I guess the name Moonrider conjures up a picture of some geezer who's missed the last train and finds himself having to ride home on a bike. But it's open to quite a few interpretations. There's no astrological significance in it though."

So much for their name. What about the music? Well as far as Bruce is concerned it's far too early to categorise what the band play. All that can be said is their music draws on a wide variety of influences.

"We're not really settled down into a style yet. We're still finding our way. There's a couple of ballads on the album, a soul number and some country tunes."

"I think the band's first albums are always quite electric."

And perhaps that's not a bad thing.

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- 4 24 carat colour (6)
- 5 McLean gets up as a sign of accent (3)
- 6 The man for Lyn? (4)
- 7 Black rhythmic walkers! (5)
- 11 Curious pant from Peter (8)
- 13 A Joplin, but not Scott (5)
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- 16 Stones' girl differing in age (5)
- 17 Something in Lynn Anderson's garden (4)
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### SOLUTION

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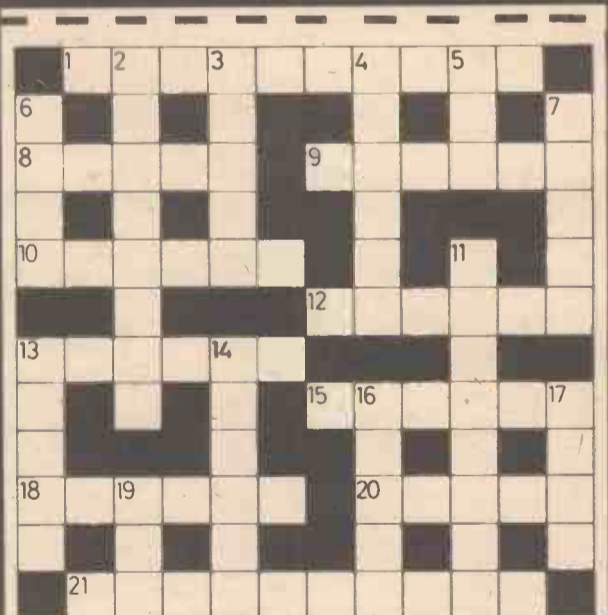
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# The Drifters' eternal hit machine

**T**HE CONTINUED success of the Drifters after more than 20 years in the music business has got to be one of the most remarkable phenomena of the seventies. Groups may come and go, fashions may change, but the Drifters go on for ever.

Someone once likened the band to a football team — and the comparison is a valid one. The name and the image stay the same, but over the years the line-up gradually changes. It's a formula that is virtually unique in the rock world; but nevertheless a formula that has worked admirably for nearly a quarter century.

Johnny Moore the senior member of the band explains the secret behind the Drifters' formula. "When we recruit new members into the group we are very particular about who we choose. The new member has to know the full Drifters repertoire and be able to conduct himself as a gentleman. He has to be amicable and respectably turned out. We can't have long-haired guys who can't find the time to talk to the people. At the end of our shows we always take time to sign autographs and meet some of the audience."

It's an approach that certainly seems to be paying off in this country. After all these years the band is still well-loved by a large number of British people as Faye Treadwell the group's manager explains: "at the moment we're bigger here than in the states. It's like a whole new era has been opened up for us in the past few months on this side of the Atlantic."

Love them or hate them you have to admit that the band have a formidable array of hits to their name. Songs like — *Under The Boardwalk*, *At The Club*, *There Goes My Baby*, *Save The Last Dance For Me*, *Up On The Roof*, *Saturday Night At The Movies*, *Kissing In The Backrow*, and so on. It would be hard to find any other single act that possessed such an extensive repertoire of hit singles. Over the years the band have watched with some amusement the inevitable endless stream of one-hit-wonders that have fallen by the wayside.

"When we were on tour in the old days it used to be a standard joke in the group that everytime we said goodbye to a band we'd been working with we'd say something like, 'Well, if we never meet again, it's been nice knowing you.'"

And of course nine times out of ten they never did meet again. But occasionally there'd be an exception to the rule.

"We've also worked with artists like Buddie Holly, Chuck Berry, Sam Cooke, Eddie Cochran, Bill Haley and all those people from that era."

Since the beginning a lot of people have drifted in and out of the band! Today only Johnny Moore remains from the original hit-making line-up. The other members are Grant Kitchings (joint lead singer), Butch Leake (baritone) and newcomer



Grant Kitchings, Johnny Moore (seated), Clyde Brown and Butch Leake—"We can't have long-haired guys who can't find time to talk to the people."

Clyde Brown (2nd tenor).

This steady turnover in personnel has caused them not a few problems. Johnny reckons that scattered around the world there must be at least 20 ex-Drifters, many of whom have decided to form their own pirate Drifters thus causing embarrassment and confusion for the genuine group.

The lads have resorted to legal action to protect their interests, but it tends to be an expensive process.

"There's not so much of a problem in this country because your laws protect us from this type of thing, but in the States you need a lot of money to fight it. If you want to stop a group using your name you have to put an injunction on them in each individual state that they play. And that costs 5,000 dollars a time. Only the other week while we were playing Eastbourne some other band with our name was appearing at Madison Square Gardens."

"We feel we are a good group, superior to the rest, and it's extremely embarrassing for us to find other people using our name. It don't hurt us, but it certainly don't help us."

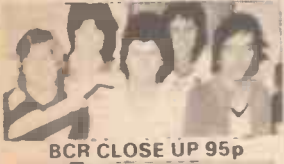
"What really annoys us is that all the time the Drifters were out of fashion they didn't bother copying us. But since we've come back into fashion they're all trying to jump on the bandwagon."

But the Drifters are far too pleasant a bunch of guys to let a small thing like that upset them. Indeed they derive some wry amusement from the thought of all these rip-off Drifters trying to cash in on their success. In any case imitation is just another form of flattery. And with so many imitators to contend with that's a helluva lot of flattery.

**Beverley Legge**

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## Rubettes march into Europe

**F**OE-Dee-O-Dee is the latest single from the Rubettes; the band that evolved from a bunch of studio session men making a single which became an overnight hit. From the high pitched singing on *Sugar Baby Love* they have come down a few tones to the latest single which, like their previous records, is a pacey bop-along little number. Their last single, *I Can Do It* didn't really do it. Bill Hurd, the group's keyboard man explains:

"It was strange: with the last single everybody said it had to be a number one, even now people say that they really loved the last one, but it got to number seven and just stopped selling," commented Bill.

"With this new album we are working on you will notice a new direction that the band is working in."

"We've just started work on it and have laid a few tracks down. We're in between that and going to Europe which is a little bit difficult. We've just got back from Scandinavia and very soon we are going to France and Germany and then later we go back to Germany again."

The band are going down very well on the continent. Was there any reason why a British group should be more popular than a French band? John Richardson, the group's drummer has his own theory.

"We have inspired the imagination of the French people, if you like, in the same way

as the Bay City Rollers have inspired the kids over here."

They will probably follow up these European tours with the release of their new album.

"It's a bit difficult to say really," said Bill. "We've only laid down about eight tracks and none of them are completed, but we are very, very pleased with it so far. We think that the first and certainly the last album warranted a bit more attention from the media than it got. It wasn't taken seriously."

"We didn't think it was a bad album, we were quite pleased with it, this one we are very happy about, too. We are trying to devote a lot more time to it; everybody has put a lot more thought into it, but as with anything else we are being pressed with release dates, although it is getting more time than the last one."

Will there be any tour in this country to tie in with the release of the new album?

"I think the album will proba-



The Rubettes: (l to r) John Richardson, Mick Clarke, Bill Hurd, Alan Williams, Tony Thorpe.

bly come out around October time," said Bill. "As for a tour I am not sure, there may be a single off it. We've never done that before, in the past the singles always came out and would then be on the album; *Foe-Dee-O-Dee* won't be on it although if there is an outstanding track on it there may be a single released. There could be a single used to promote the album, we could do it that way. There will be a single before the album anyway, but we feel that some of the stuff that we have laid down already might be suitable for a release."

Although there was no mention of a tour the talk turned to their latest spate of gigs around the country.

"It couldn't be called a tour,"

said John. "It was a number of gigs in ballrooms and halls over a period of time. In some places we got a fantastic reception, in fact it was almost hysterical at times. We did a gig at Harlow the other week, a charity gig, which the council had put on and it was really good. It was in the open air and all these kids got into a pool at the front of the stage."

"Getting back to the new album though," continued John, "we are not looking to make a particular single track all going off in their own directions, but to make a conglomerate thing. There are some things on the album which are going to come out as a bit unRubettish and a bit more complicated than we could afford on one album."

"We are trying to be a bit more imaginative and do what we want to do, but we obviously don't want to go silly, because we don't think it's right for the band. We are all at some time going to be doing solo albums or maybe in twos or something; we've got other little diversions. If we do something really good that is just not right for the album, we are not too proud to shelve it and put it on somebody else's album."

"There is a particular thing that I wrote" added John, "it may be more suited for a duo that Alan Williams and I might get together later in the year, we will have to wait and see."

**Les Hall**

# There are three steps to ravin'

## "Step Two" (Bell BELLS 256)

There aren't very many good pop bands around. Most pop bands are capable of putting out fairly good-sounding singles but when it comes to laying their cards on the table on albums, the result is a mediocrity that you always thought was there in the first place. Showaddywaddy, thank goodness, are a band that is constantly putting respect back into pop.

This, their second album, is pure pop, the sort of stuff EVERYBODY loved a few years ago before that dreaded word, "category", was introduced in Britain. "Step Two" is an album Showaddywaddy have put a lot of love and care into and, in the end, it was worth the effort. True, it's not everybody's cup of tea but then, what is? I wouldn't be telling the truth if I said that this album will

never leave my record deck but I can truthfully say that if I'm feeling in a good mood, this'll be high on my playlist.

Although most of the songs are originals, there is a distinctive rock 'n' roll feel about every song on the album. Showaddywaddy have based their reputation upon getting a successful seventies r&r sound and they have produced the goods. Upbeat songs like *Big Big Star* and *The Latest Craze* are only two tracks that will be played at parties throughout the land. On slower numbers, eg *Three Stars / Rave On*, 'Waddy just fail to reach the standard of the quickies but that'll get better with time.

All twangy guitars and hubba hubba vocals but deserving of a good home. ★★ HD



Albums  
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Albums

### ALBUM RATINGS

- ★★★★ BRILLIANT
- ★★★ VERY GOOD
- ★★ GOOD
- ★ FAIR

NO STARS: POOR

## Ronnie Wood



### "Now Look" (Warner Brothers K56145)

Ronnie Wood has pulled together more or less the same bunch of people for this album as he did for his first solo effort "I've Got My Own Album To Do". Willie Weeks plays bass, Jean Roussel on electric piano, Boddy Womack and Keith Richard on guitar, Andy Newmark on drums, and the only other Face there, Ian McLagan on piano. Consequently, there isn't much wrong with the musical quality.

I think Woody strains to get his vocals right. They don't sound quite on key, some of the time, but the argument against that is that they don't have to as long as they catch the feel of the song. Well, to me, parts of the album seem a little self-indulgent. It sounds as if all concerned had a good time playing, but I got a bit bored—particularly during a track called *Breathe On Me*. Apart from that, the album is an interesting collection of talent which could have done better with stronger songs. ★★ RR

## Joseph Corvo

### "Regain The Joy Of Living" (Korva Line KL 001)

Quite the weirdest LP that's ever entered the DISC offices. Mr Corvo is apparently a zone therapist. He spends the entire album explaining how to relax and enjoy living by means of yoga-like exercises. As he speaks snatches of classical music can be heard in the background.

The effect is not so much relaxing as sleep-inducing. The Corvo voice is exciting enough to cause an army to slumber. BL

## Steve Lawrence Eydie Gorme

### "We Can Make It Together" (EMBER NR 5089)

A very, very well-seasoned pair return with a typically melodic bunch of middle-of-the-road numbers. Besides the title track, which was written by and features the Osmonds, the duo have a go at songs like *It Never Rains In Southern California* and *Don't Let Me Be Lonely Tonight*.

It's all good clean smoochy stuff. Exactly the sort of thing that's piped out of TV variety shows every night. ★★ BL

## The Pointer Sisters

### "Steppin'" (ABCL 5133)

The cover of this album shows a pair of high-heeled baseball boots; on one hand we have the class and style of the stiletto on the other we have the sizzle and funk of the canvas sneaker. This isn't the best album the Sisters P have done, but it will certainly do for the time being.

One of the nice things about it are the musicians playing on it; Stevie Wonder plays on his own track *Sleeping Alone* and adds some very tasty pieces of Electric Piano, clavinet and possibly vocals although he is not billed. These girls have got such vocal range that you are sometimes duped into thinking that there is a male voice in there somewhere, but there isn't.

Ruth, June, Bonnie and Anita Pointer are all lead singers in their own right, they can all take a song away and amongst themselves they can play vocal handball, throwing lines at each other, great melodies. It's like taking a rich fruit cake and putting layer upon layer of vocal icing on it till it's thick with those sweet harmonies.

*Going Down Slowly* is an eight minute version of this Allain Toussaint song; Wah Wah Watson steps on his pedal and gets down some real good chugging guitar riffs which are tossed like a salad between the Sisters' vocals. It gets better and better rather than boring as it is such a long track. *Chainey Do* is another track worth mentioning if only for the fact that Herbie Hancock plays clavinet on it in the unmistakable Hancock fashion.

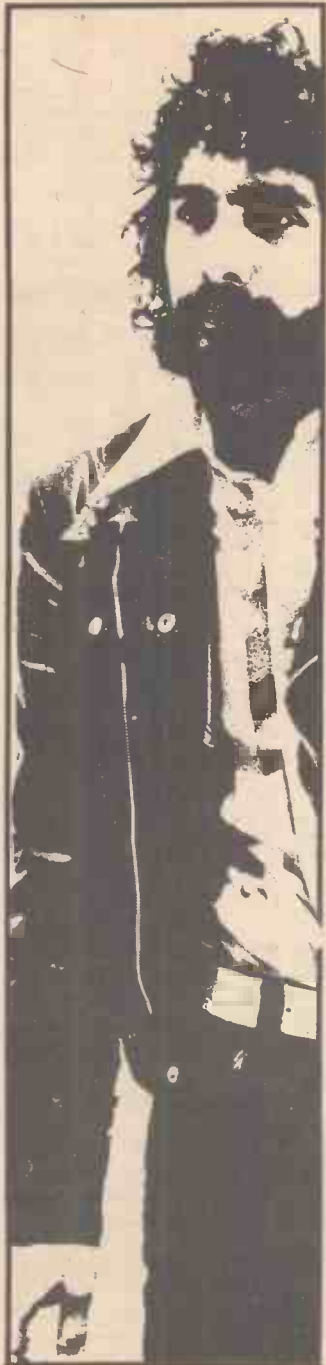
In all this is a well prepared and produced record, maybe not as raw as earlier material but the Pointer's magic is there all the same. It would be nice to have them over here again—soon it is hoped. ★★ LH

## Cat Stevens

### "Greatest Hits" (ISLAND ILPS 9310)

An album I'm sure a lot of people have been looking forward to for some time. Twelve tracks are featured altogether, dating from the end of 1970 right up to the present. The songs are taken mostly from Cat's four greatest albums though there are two that have appeared in single form only.

The music of Cat Stevens is very definitely an acquired taste. When first exposed to it one can't help feeling a little bemused by its raw simplicity. However give it a little time and you'll find that initial reaction was totally misconceived. Mr Stevens is quite definitely one of the most stunning songwriting talents in Britain today. His music is pained, jerky, uncompromising yet exquisitely soulful.



## Donny and Marie Osmond

### "Make The World Go Away" (MGM 2315 343)

The Osmonds are marvellous on-stage; both their singing and choreography is impressive. I can not endorse such a high opinion of their records. They are polished but lack the excitement of the live performances. It might be about time too that they began to use new numbers instead of relying so heavily on the half remembered hits of years ago.

*It's All In The Game* was handled expertly by Cliff Richard at the beginning of the last decade and I can't see what improvement, if any, that Donny and Marie bring to the song. It would also be rather interesting to hear them tackle numbers less bland than the set they have chosen here. The arrangements are predictable and in the case of *I Will*, which is a classic pop song, I think they have taken it too fast. Their single, *Make The World Go Away*, is included and is the strongest song here. I'm sure they could have managed a more exciting album than this. ★ RR

## Buddy Holly

### "Buddy Holly" (MCA CDLM 8034)

The man who set the pace for a generation of rock 'n' roll, Holly's greatness is recaptured on this album. It's only when you listen to the collection that you really appreciate just how much he did for modern day music. From *Peggy Sue* to *Mailman*, *Bring Me No More Blues* to *Rave On* the album captures the raw mood of rock 'n' roll. Definitely recommended for those who missed the chance to catch the phenomenon in the past.

Tracks are: *I'm Gonna Love You Too*, *Peggy Sue*, *Look At Me*, *Listen To Me*, *Valley Of Tears*, *Ready Teddy*, *Everybody*, *Mailman*, *Bring Me No More Blues*, *Words Of Love*, *Baby I Don't Care*, *Rave On* and *Little Baby*. ★★ HD

## Roger Miller

### "Supersongs" (CBS 80822)

Roger Miller's new album contains the kind of music you would feed to a rock and roll invalid—soft bread and milk. He has a voice like John Prine, but not anything like the perspicacity. He has no teeth. Worse than that, his pleasant songs have no conviction. I can see him sitting in the studio, working over each number carefully, technically, but I can't for the life of me, find the feeling that's supposed to be there.

There is an effort with *Wanda Iguana* and *Tommy The Toad* to do something faintly humorous, but frankly, it don't hold a candle to the

gutsier *Gertrude the Groupie* and *Roland the Roadie* by Dr Hook, or even the insect interest value of Burl Ives' *Ugly Bug Ball*. I liked the words of *All I Love Is You*, but the lack of feeling in the singing let it down. I think that to have called the album "Supersongs" was presumptuous. ★ RR

## 'Whistle Test

### "BBC TV's... Old Grey Whistle Test" (Saper Beeh BELP 004)

Usually, compilation albums of this nature are put on the market at budget prices but the Beeb has decided to slap a full-price label on it so it costs £2.75. If it had been a budget album, as it rightly should have been, I would have recommended purchase but it's a different proposition at twice the price.

The album isn't even very good. The programme has had some very good acts on in its time and this track listing isn't really indicative of the versatile selection of artists who have appeared. Like Bob Harris, it

keeps a rather low profile.

Tracks are: *Stone Fox Chase*, *Area Code 615*; *Keep Yourself Alive*, *Queen*; *I've Been Working*, *Van Morrison*; *Drift Away*, *Dobie Gray*; *Dreamer*, *Supertramp*; *Katherine Howard*, *Rick Wakeman*; *One Man Band*, *Roger Daltrey*; *Singapore Silk*, *Torpedo*, *Pretty Things*; *Jesse*, *Roberta Flack*; *Love Has No Pride*, *Bonnie Raitt*; *Vigilante Man*, *Ry Cooder*. ★ HD

## Four Tops

### "Night Lights Harmony" (ABC ABCL 5130)

This marks something of a return for the Four Tops. The last couple of albums released have been of comparatively low quality. This, with Levi Stubbs back in his place as lead vocalist, brings back some of the magic they have been famous for. It just doesn't seem to work as well if any of the rest of the group take the lead. The record company have released *Seven Lonely Nights* as the single. It is good, but my own choice would have been *Is This The Price?* which I think is superb in lyrical content and arrangement. The keyboards gives the album a frantic depth and the horns a moodiness that for me has always been the Tops' trademark. ★★ RR

## Focus

### "Rock Flashbacks" (Polydor 2384 070)

This really is a magnificent album for those people who've admired Focus from afar but have yet to get to grips with their records. It contains most of the best tracks the band ever produced including their two singles *Hocus Pocus* and *Sylvia* and the tracks *Focus* and *House Of The King*.

If anyone ever had any doubts about this group's unique sense of musicianship, just take a listen to this volume. Priced at £1.47 it's well worth acquiring.

Other tracks featured are: *Round Goes The Gossip*, *Love Remembered*, *Early Birth*, *Focus II*, *Carnival Fugue*, *Janis*, *Elspeth Of Nottingham*, *Tommy*. ★★ BL

## Max Bygraves

### "Viva Congalongamax Vol 10" (PYE NSPL 18458)

Don't ask us how he does it, but Mr Bygraves happens to be one of this country's top selling album artists. Now after nine very successful volumes in this series he's decided to change his image and go Latin American. The result is 23 songs sung in traditional Brazilian style.

Highlights include *And I Love You So*, *Y Viva Espana* and *Island In The Sun*. Mums and dads will swoon over it, though it's hardly the most original or inspired wad of songs since Thomas Edison. ★★ BL



# Do the Do!



An adamant Mike McGear: "What you actually do is up to you."

**A GREAT PROBLEM** faces anyone trying to think up a new dance craze. There have been so many in recent years the chances of coming up with something different are virtually nil.

Mike McGear, fast-talking Liverpudlian extrovert, stumbled across this problem when he was working on his latest album.

What McGear felt was that the work would be incomplete without some dance tune on it, but he couldn't decide exactly what.

"We've had do the hustle, do the hand-jive, do the bump, do the funky gibbon," explained Mike. "What the hell was left?"

"In the end the only logical answer was 'do the Do'."

So the "Do" was born. It's a mysterious, almost indefinable dance which McGear is currently taking round the country's major discos.

So far London, Birmingham, Manchester, Liverpool, Glasgow and Sheffield have received a visit from this 30-year-old pop minstrel. Disco-lovers come eager to learn the latest dance and are amazed to discover they'd been doing it all the time.

Mike explains: "Basically the Do is whatever you want to do. The only instructions in the song are that you do it up, do it down, do it in and do it round."

"What you actually do is up to you."

"All I've been doing in the last few days is going round the discos watching what people do. We play the record a few times so they get used to it, then I invite them to do their own thing to the song, and the person who does it best gets a prize."

"The most interesting factor has been going round the ballrooms and seeing how each venue has been sold out. OK, so maybe we can put a bit of it down to McGear. After all I'm handsome, elusive, magnetic etc."

"But the main thing is that those kids have been coming along to dance. If I've learnt anything from this tour, it's been that kids nowadays are really fanatical about their dancing."

Perhaps one of the most dramatic venues for fanatical dancers is Wigan's Casino with its staunch following of Northern soul enthusiasts. Mike managed to take time off to visit the club.

"That was really an amazing experience. I can relate to it from the Cavern days."

"To see all those kids dancing to these black import records was just incredible. At one stage I found it reminiscent of African tribal dancing. The rhythms are quite unbelievable."

"I was amazed to see how many kids come from miles away just to attend the all-night dancing. They seem to have so much energy and enthusiasm."

"Of course, I went only to Wigan Casino as an observer. There'd have been no point in playing my record because it's the wrong tempo. The Do simply isn't their beat. They want fast black American soul music so they can do all those spins and flips."

But if Wigan can't cope with Mike's toe-tapping beat, dancers in other parts of the country can. Mike reports a favourable reaction to his cunningly constructed jive.

"I think it's going down well. It's being played on the radio a bit and people are getting used to it. It grows on you after a while."

"Actually although it sounds very simple, it's quite a complicated piece. There's a lot happening in it that you don't notice at first."

As you'd probably guess from the sound of the record, the work is produced by Mike's brother Paul McCartney. The two lads got together in the studios last year to work on Mike's album, which also contains his previous hit *Leave It*.

"One day our kid" [he meant Paul] "and I got into the studio in Stockport to start a new track. We were just about to start work on it when our kid had to make a business call to America."

"The band and I had nothing to do, so we went off to the pub to discuss what next. While we were there we put on Ike and Tina Turner's *Nutbush City Limits*."

Somehow the Turner's striking rock sound inspired Mike and colleagues to

start thinking about dance music. It wasn't long before they'd hit upon the idea of the "Do".

"We decided to go back to the studio and start on the track without Paul. I'm not a musician, so I have a completely open mind about how one writes a song, which probably helped. Then our kid came back from the American phone call and we were able to finish it off with his help."

Now with one nit under his belt and another one in the offing, Mike can start to think about other projects.

"Obviously my main concern at the moment is the single, but I'm also writing a few things with Scaffold, which should be interesting and we're getting ready to do a TV series with Morecambe and Wise's scriptwriter."

Despite all these activities which involve working in London, Mike's loyalty to his home city remains untarnished.

"I feel much happier being based in Liverpool."

"If I were to move down to London and I'd find myself constantly having to dress up and look like a pop star. Also I'd spend most of my time going to parties."

"Whereas up in Liverpool I don't get that. I can dress how I feel and I don't have to pose all the time."

Sounds as though Mr McGear's found something a lot of pop stars might envy.

**Beverley Legge**

# Fancy Clancy?

**CLANCY ARE** a six piece band who formed about a year ago. Their music is hard to classify, and it's a situation which the band are quite happy about.

Clancy prefer people to take their own feeling from their music and hope they won't dismiss the group because they don't follow one, or another, musical school.

They have just finished a tour with Jess Roden, which has kept them very busy and has given them some publicity, and their first album has been out a few weeks.

Three of the band, Dave Skinner (keyboards), Ernie Graham (rhythm guitar) and Barry Ford (drums) met *DISC* to talk about their past, future and present activities.

To begin with, did the band evolve from the pub rock scene in London? Their roots appear to be in that field.

"The original band was formed by Colin Bass, our bass player, and Ernie," said Dave. "that was around two and a half years ago. I joined along the way and Barry also joined along the way, so the band as it is now is about a year old."

How would they account for their varied style?

"It's all our objectionable ideas

coming together at one time." Barry said concisely. "We all come from different backgrounds, so obviously we are all digging different things. Somehow it all manages to merge together."

"I think that is what makes the album so listenable. There is a track on it for everyone."

"There's six people in the band, from six different backgrounds, and it comes out in the album."

"There's combinations, like Ernie and me, we both like certain music, and then there's certain music that he likes that I don't like and vice versa. It's the same with Dave and Colin, and everybody in the band."

"I would like to do one thing to people who ask us what our music is like," said Ernie, with a gleam in his eye. "I would like to take them round each of our homes and have a look at our record collections. Then you'd see the difference in what we listen to."

"Basically it boils down to the fact that we all dig music," added Barry. "We're all open to each other, and I personally refuse to put a label on what we play."

"Whatever you play, it's only your feeling. From the beginning of time that's how it's been. You play what

you feel. It's unfortunate that people now call it blues or jazz or funk or rock 'n' roll. I think it should still be just plain music."

The music they played on tour with Jess Roden was far from plain.

"We went down quite well on the tour," said Ernie. "Last weekend we did a gig on our own at The Sundown which was okay. The audience there are always a bit strange. I felt they were a bit too young for us. According to the DJ, one night you can get a good batch, the next night you'll get a bunch who really don't want to know and just want to drink and pull chicks."

"The trouble with playing London," said Barry "is that the audiences are very blasé, they've got too much of everything. They have only got to go round the corner to see a band."

"London is a paradox," added Ernie. "You can go to a pub like the Kensington and hear 50s and 60s rock 'n' roll, and it's going down a storm. Put the same band in somewhere like the Lyceum they would die a death. London is a paradox."

"In certain places you can have a really good time. Areas like Kensington and Fulham have always been good solid areas for us to play in."

Clancy have an album released, "Seriously Speaking", which is doing quite well.

"The first album we did in quite a rush. I think the next one is going to be that much better."

"We're beginning to be taken for what we are," said Ernie. "We are ourselves. From starting out as basically individual songwriters and individual musicians, we've gradually become a band."

"It's up to other people now to decide if the sort of music we make appeals to them or not."

"We get a real buzz at times from the fact that six such diverse musicians can make it happen. At some moments, it's real magic. It's music that nobody in America or Africa or anywhere can say, 'That's English or American or African music'. It's universal and they can all plug into it."

"I think it might take us longer to get known than bands who have a more immediate identity, but I think what we play will last longer."

"Yeah, that's right," echoed Barry. "I think we will take longer than say Kokomo or The Average Whites to get it across, but then again I think it will last longer."

It looks like Clancy are determined to last it out. It depends, as they say, on the public.

**Les Hall**

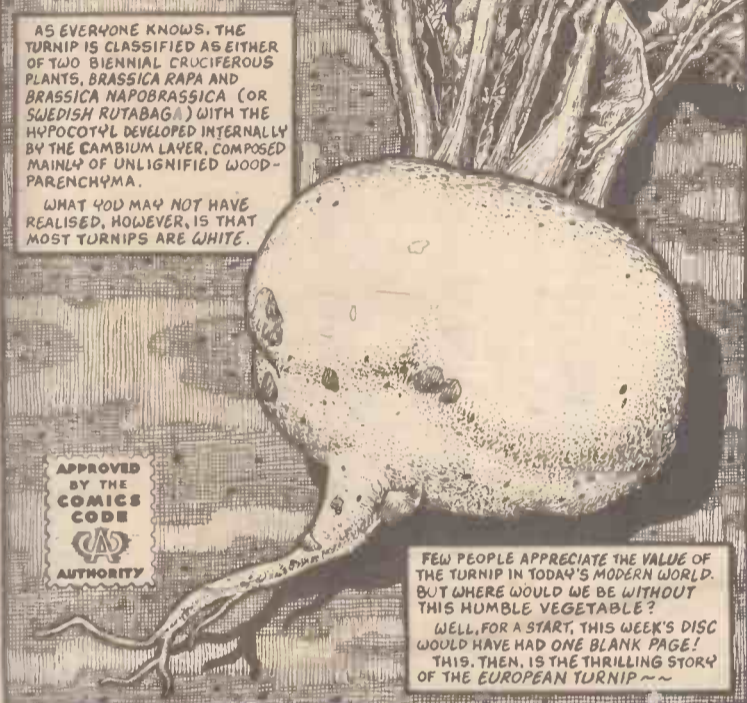


Back row from left, Colin Bass (bass), Dave Vascoe (lead guitar), Barry Ford (drums); front, Gasper Lawal (drums), Dave Skinner (keyboards), and Ernie Graham (guitar).

# J. Edward Oliver 'One good turnip deserves another'

GREETINGS, NATURE-LOVERS! BACK IN NOVEMBER, I PRESENTED A WILDLIFE DOCUMENTARY ENTITLED, "THE LIFE AND HABITS OF THE NORTH AMERICAN BEAVER." THIS NATURALLY LED TO A SEQUEL, "THE LIFE AND HABITS OF THE MADELINE SMITH." THIS FOLLOW-UP WAS SO POPULAR (WITH EVERYONE EXCEPT MADELINE SMITH) THAT I FIGURED IT WAS ABOUT TIME I BROUGHT YOU THE THIRD IN THE SERIES. SO, ONCE AGAIN, HERE GOES WITH ~~~~

## A J. Edward Oliver TRUE-LIFE ADVENTURE THE LIFE AND HABITS OF THE EUROPEAN TURNIP



AS EVERYONE KNOWS, THE TURNIP IS CLASSIFIED AS EITHER OF TWO BIENNIAL CRUCIFEROUS PLANTS, BRASSICA RAPA AND BRASSICA NAPOBRASSICA (OR SWEDISH RUTABAGA.) WITH THE HYPOCOTYL DEVELOPED INTERNALLY BY THE CAMBIUM LAYER, COMPOSED MAINLY OF UNLIGNIFIED WOOD-PARENCHYMA.

WHAT YOU MAY NOT HAVE REALISED, HOWEVER, IS THAT MOST TURNIPS ARE WHITE.

APPROVED BY THE COMICS CODE AUTHORITY

FEW PEOPLE APPRECIATE THE VALUE OF THE TURNIP IN TODAY'S MODERN WORLD. BUT WHERE WOULD WE BE WITHOUT THIS HUMBLE VEGETABLE?

WELL, FOR A START, THIS WEEK'S DISC WOULD HAVE HAD ONE BLANK PAGE! THIS, THEN, IS THE THRILLING STORY OF THE EUROPEAN TURNIP ~~~~

THE TURNIP IS AN EXTREMELY ANCIENT VEGETABLE. IT WAS DISCOVERED BY A PREHISTORIC CAVE-MAN NAMED OGG.

LACKING THE PROPER TOOLS WITH WHICH TO PLANT HIS SEEDS, OGG WAS FORCED TO USE A PIN TO DIG THE NECESSARY RUTS ACROSS HIS FIELD. HE THEREFORE NAMED THE VEGETABLE, "THE PIN-RUT."

THIS SEEMED SUCH A SILLY NAME, HOWEVER, THAT HE DECIDED TO SPELL IT BACKWARDS.

STRANGELY ENOUGH, THE EUROPEAN TURNIP (NOW FOUND MAINLY IN EUROPE) ORIGINALLY CAME FROM SOUTH AMERICA. THE ORIGINAL TURNIPS WERE MUCH LARGER THAN TODAY'S VARIETY, AND THE SOUTH AMERICAN PEASANTS USED TO USE THEM AS ROWING BOATS.

A LOCAL FARMER ONCE HIRED ONE OF THE PEASANTS TO TRANSPORT HIS CROP OF PEAS. ONE AT A TIME, DOWN THE RIVER TO THE PORT, AND IT WAS THE FARMER'S ORDERS TO THE BOAT-MAN THAT LED TO THE VEGETABLE BEING KNOWN AS THE "YOU ROW PEA ON TURNIP."

TODAY, THE AVERAGE TURNIP MEASURES ABOUT 4 INCHES IN DIAMETER.

THE LARGEST TURNIP EVER RECORDED WEIGHED 73 LBS. (DECEMBER 1768).

HOWEVER, THIS RECORDING ("TIP-TOE THROUGH THE TURNIPS") FAILED TO REACH THE TOP TWENTY, SINCE (a) THE TURNIP HAD A TERRIBLE VOICE, AND (b) GRAMOPHONES WEREN'T INVENTED UNTIL 1879.

IT WAS THIS GIANT TURNIP THAT GAVE RISE TO THE EXPRESSION: "WELL, THAT'S A TURNIP FOR THE BOOKS!"

END OF PART ONE

### J. EDWARD OLIVER presents FRESCO-LE-RAYE

I SEE THAT 1975 IS INTERNATIONAL WOMEN'S YEAR.

I WONDER WHERE YOU APPLY FOR YOUR INTERNATIONAL WOMAN?

THE COSMOPOLITAN CROONERS FROM: S.F.J., ARBROATH.

\*COSMOPOLITAN CROONERS: DANE MARTIN

\*SCOT THE HOOPLE

\*POLE MCCARTNEY

\*GERMAN'S HERMITS

PART TWO

THE TURNIP LIKES A DEEP MOIST SOIL, A TEMPERATE CLIMATE AND AN ABUNDANT RAINFALL. BUT, MORE THAN ANYTHING ELSE, THE TURNIP LIKES RUDE JOKES. LIKE, FOR EXAMPLE ~~~~

WHAT DO YOU GIVE AN ELEPHANT WITH DIARRHOEA?  
PLENTY OF ROOM!

TERRY JAPS

MANY PEOPLE CONFUSE TURNIPS WITH SWEDES. IT IS, HOWEVER, VERY EASY TO TELL THEM APART:

A TURNIP IS A FLESHY GLOBULAR OR SPHEROIDAL ROOT WITH TOOTHED LEAVES AND YELLOW FLOWERS.

A SWEDE IS SOMEONE WHO COMES FROM SWEDEN.

THE TURNIP HAS MANY NATURAL ENEMIES. THESE INCLUDE:

- THE TURNIP MOTH
- THE TURNIP WORM
- THE TURNIP FLY (WHICH OFTEN STICKS, THUS PREVENTING THE TURNIP FROM REMOVING ITS TROUSERS)
- THE TURNIP BUG (USED TO EAVESDROP ON POLITICAL TURNIPS)
- THE TURNIP BEETLE (A GERMAN CAR RENOWNED FOR RUNNING OVER TURNIPS)
- THE TASMANIAN MANGEL-WURZEL
- THE SABRE-TOOTHED CUCUMBER
- THE KENWOOD CHEF LIQUIDIZER
- EDITORS WHO CENSOR RUDE JOKES, AND
- SHORT-SIGHTED CANNIBALS WHO MISTAKE THEM FOR SWEDES.

NORMALLY, THE TURNIP IS ONE OF NATURE'S MOST PEACE-LOVING VEGETABLES. IT IS NOT THE SLIGHTEST BIT SAVAGE OR VICIOUS, AND CAN BE EASILY TRAINED TO PERFORM SIMPLE TRICKS (SUCH AS DOING AN IMPRESSION OF A PARSNIP).

THE TURNIP IS DANGEROUS ONLY:

- (a) WHEN PROTECTING ITS YOUNG;
- (b) WHEN PROVOKED BY BEING FORCED TO WATCH "NATIONWIDE";
- (c) WHEN CORNERED BY A SHORT-SIGHTED CANNIBAL; OR
- (d) WHEN DROPPED ON YOUR HEAD FROM A PASSING BOEING 707.

### J. EDWARD OLIVER'S instant garbage columns

**FLOP ZEN**

1. THE WAY WE WERE - EDWARD HEATH
2. BACK HOME - JOHN STONEHOUSE
3. NOT THE MAN YOU THINK I AM - DAVID BOWIE
4. LAY, LADY, LAY - CASANOVA
5. LOVE ME, LOVE MY DOGS - H.M. THE QUEEN
6. WHISPERING GRASS - LINDA MCCARTNEY
7. KEEP ON TRUCKIN' - BRITISH LEPLAND
8. YOU LITTLE TRUSS MAKER - PYGMY SURGICAL BELTS LTD.
9. I'VE GOT PLENTY OF NOTHING - J. EDWARD OLIVER
10. LOVE ME FOR A RAISIN - CARLOS SULTANA

COMPILED BY: (1-4) BABLE AND STOTTY, LEIGH, LANCASHIRE; (5-7) CHRIS AND SHEILA MURPHY, LOSTOCK HALL, PRESTON; AND (8-10) DOUGALL McJAGHLAN, PEACHDALES, HADDINGTON, EAST LOTHIAN, SCOTLAND.

**ROCKER-DOODLE**

GROUP

ANSWER: 5 SEATTLE RULERS 37133 339

FROM: CHRIS MURPHY, RUSHY HEN, LOSTOCK HALL, PRESTON PR5 5JP.

**CRAZY QUESTION**

IF A TRAPEZE ARTIST FROM SILEBIA INVENTED A GLUE FOR SEALING WOUNDS, WOULD IT BE A SILESIAN TRAPEZIAN LESION ADHESION?

**AWFUL ALPHABET**

'S NOT for CUE, Or ACCUSE or for CUPID, Or even KEW GARDENS... Our alphabet's stupid!

**POTTY PROVERBS**

NO 7: A MAN ONCE TRIED TO TRAIN HIS 72-YEAR-OLD PET GND TO SIT UP AND BEG, ROLL OVER, AND PLAY DEAD. HE FAILED, OF COURSE - YOU CAN'T TEACH AN OLD GNU DOG TRICKS!

**NOSEY NOOK**

JUDY BEBA, OF SPALDING, LINCS., ASKS: (1) IS THERE REALLY A FRESCO FAN CLUB? (2) IS IT FREE?

J. EDWARD OLIVER REPLIES: (1) YES; (2) YES. JUST SEND A LARGE SAE TO THE ADDRESS BELOW FOR YOUR BADGE, CERTIFICATE AND NEWSLETTER.

**DAFFY DOORSIGN**

SEND ALL INSTANT GARBAGE TO: J. EDWARD OLIVER, DISC, 24-34 MEYMOTT ST., LONDON SE1 9LD. YOU COULD WIN A PLASTIC GARABAGE (OR A PLASTIC ANTEATER IF YOU HATE GARBAGE BEFORE).

NUDIST COLONY  
CLOTHED FOR THE WINTER

HOW TO TELL THE SEX OF A TURNIP

GOOD GRIEF, WHY DO YOU WANT TO KNOW THIS? WHAT ARE YOU KINKY OR SOMETHING?

OH, ALL RIGHT THEN - IF THE TURNIP HAS GLAUCOUS LEAVES, A BROAD ROOT AND A GREENISH SKIN WITH WELL-DEFINED LEAF-SCARS, THEN IT IS MALE. BUT IF THE TURNIP IS WEARING A BRA AND FRILLY PANTIES, THEN IT IS FEMALE.

**THE TURNIP**

1. CROSS SECTION
2. HAPPY SECTION

THIS METHOD IS NOT INFALLIBLE, HOWEVER, IN FACT, THE ONLY FOOLPROOF WAY OF FINDING OUT THE SEX OF A TURNIP IS TO ASK IT.

RECIPES FOR TURNIPS

THERE ARE, IN FACT, NO RECIPES FOR TURNIPS, SINCE, SO FAR, TURNIPS HAVE NEVER BEEN KNOWN TO TAKE UP COOKERY.

FOR PEOPLE, HOWEVER, HERE'S A RECIPE FROM MEXICO: HOW TO MAKE A TURNIP CHILI. KEEP IT IN THE FRIDGE.

**TEST PAPER**

1. A GROUP OF TURNIPS IS KNOWN AS: (a) A FLOCK (b) A HERD (c) A GAGGLE (d) THE OSMONDS
2. A SEA-SWALLOW, OR TERN, GIVES YOU A SMALL PECK WITH HIS BEAK. IS THIS: (a) A SEA-SWALLOW PECK, OR (b) A TERN NIP?
3. HOW MANY TURNIPS HAVE BECOME TV INTERVIEWERS FOR "NATIONWIDE"? (a) MORE THAN ONE; (b) ONE; (c) LESS THAN ONE (NOT COUNTING MICHAEL BARRATT).
4. NAME ONE ENGLISH WORD THAT RHYMES WITH "TURNIP."
5. TURNIPS ARE MOST WELL-KNOWN FOR: (a) NOT BUILDING THE ASWAN DAM (b) NOT DISCOVERING AMERICA (c) NOT INVENTING AEROSOL DEODORANTS (d) RECORDING "THE PROUD ONE"
6. NAME ANOTHER ENGLISH WORD THAT RHYMES WITH "TURNIP."
7. WHICH IS THE ODD ONE OUT? (a) A TURNIP (b) A TURNIP (c) FRANK BOUGH (d) A TURNIP
8. NAME ONE ENGLISH WORD THAT DOESN'T RHYME WITH "TURNIP."
9. WHAT DO YOU CALL A TURNIP WITH A MACHINE GUN? (a) "SIR." (b) ANYTHING YOU LIKE --- TURNIPS ARE DEAF.

8. A FAMOUS HIGHWAYMAN WAS NAMED: (a) DICK TURPIN; OR (b) DICK TURNIP?
9. THE COLOURLESS OIL USED FOR MIXING PAINTS IS KNOWN AS: (a) TURPENTINE; OR (b) TURNIPINE?
12. THE FAMOUS ENGLISH PLAYWRIGHT WAS NAMED: (a) WILLIAM SHAKESPEARE; OR (b) WILLIAM SHAKESTURNIP?
13. CHARLES, 2ND VISCOUNT TOWNSHEND (1674-1738) WAS NICKNAMED "TURNIP" TOWNSHEND BECAUSE: (a) HE CHANGED BRITISH AGRICULTURE BY ADOPTING ON HIS NORFOLK ESTATE AT RAYNHAM NEW CROP ROTATIONS AND THE WINTER FEEDING OF TURNIPS TO CATTLE; OR (b) HE WAS A TURNIP.
14. COME ON, ADMIT IT - WHY DO YOU WANT TO KNOW HOW TO TELL THE SEX OF A TURNIP?
15. GIVE THE MEANINGS OF THE FOLLOWING: (a) THE FOLLOWING; (b) BIENNIAL; (c) CRUCIFEROUS; (d) HYPOCOTYL; (e) HYPSPODONT; (f) PARENCHYMA; (g) LA PLUME DE MA TANTE EST SUR LE TURNIP DE MON ONCLE; (h) FLOCCIPAUCINIHILIPILIFICATION.

SEND YOUR ANSWERS TO: THE J. EDWARD OLIVER TURNIP CONTEST, DISC, 24-34 MEYMOTT STREET, LONDON SE1 9LD. THE SWIFTEST ENTRY WILL WIN - WAIT FOR IT - AN AUTOGRAPHED PHOTO OF MICKIE MOST! YES, REALLY! ☺

ALL PICTURES WERE POSED BY PROFESSIONAL TURNIPS AND MUST NOT BE DEEMED TO REPRESENT THE ACTUAL TURNIPS REFERRED TO IN THE ARTICLE. SPECIAL THANKS TO MR. & MRS. T. PAYNE, WHO SUPPLIED THE TURNIPS, AND TO THE TURNIP-WATCHERS ASSOCIATION, LEEDS.

### Next week: 'Turnip-watching for fun and profit'

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# DISC

## NEXT WEEK:

### Women In Rock

Are they badly treated by men or is liberation winning through? DISC talks to the ladies of pop and tells you what they think.

### Roy Wood:

Colour picture and fact-filled feature on one of the longest surviving and most colourful men in rock today.

### Mike McGear:

Win a date with the Dance-the-Do Man . . . and there are T-shirts and lots of albums and singles for the runners-up.

### Jesse Collin Young:

A talented musician who's brought a whole new meaning to the phrase "music for all the family".

### Smokey:

The name's the same; but apart from that Mr Robinson and the new group from Bradford have little in common: except that they're both in next week's DISC.

# Read It all in next week's great DISC!



## Win a date with Showaddywaddy



**H**OW would you like a night out with an octopus? Well, we can't offer you that but we've got the next best thing — a night out with Showaddywaddy.

All you have to do is answer the five easy questions below. The winner will be taken to Bailey's Nightclub in Watford during the week of August 17 to have dinner and see Showaddywaddy in action. The winner will be accompanied by a friend of his or her choice. Afterwards, they will meet the band and receive a set of autographed Showaddywaddy albums.

Twenty-five runners-up in the competition will each receive a copy of Showaddywaddy's new album, "Step Two".

The questions are:

1. Name the eight members of Showaddywaddy.
2. What is the nickname of the band's drummer?
3. On what television show was the band discovered?
4. What was the title of Showaddywaddy's first hit single?
5. Who recorded the original version of their last hit, *Three Steps to Heaven*?

Now say, in no more than twelve words, why you like the music of Showaddywaddy.

I like Showaddywaddy's music because:

.....

Entries, on a postcard bearing the special 'Win a Date' coupon, please, to: Showaddywaddy Competition, Disc, 24-34 Meymott Street, London SE1 9LU.