

COLOUR POSTER: LYNSEY DE PAUL

DISC

DECEMBER 8, 1973 7p USA 35c

PETER OLIVER THE NEW SEEKER

DISC Exposé on page four

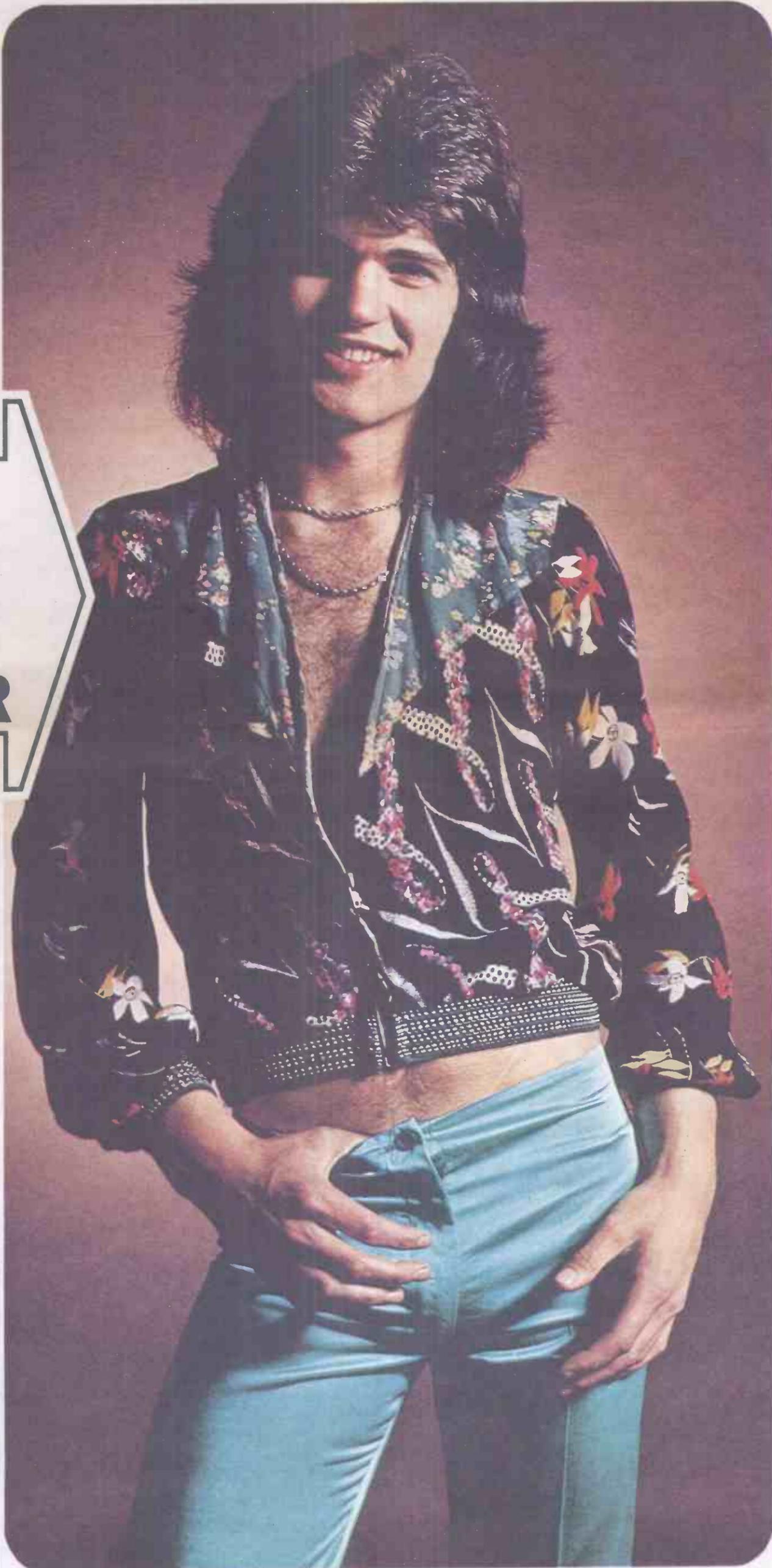
WIZZARD OF WOOD

Centre



Billy Fury

Rock 'n' Roll Revival page 7



Singles

- 1 (1) **I LOVE YOU LOVE ME LOVE**
Gary Glitter, Bell
- 2 (3) **MY COO-CA-CHOO** Alvin Stardust, Magnet
- 3 (2) **PAPER ROSES** Marie Osmond, MGM
- 4 (19) ▲ **YOU WON'T FIND ANOTHER FOOL LIKE ME** New Seekers, Polydor
- 5 (8) **LAMPLIGHT** David Essex, CBS
- 6 (4) **DYNA-MITE** Mud, RAK
- 7 (5) **PHOTOGRAPH** Ringo Starr, Apple
- 8 (11) **WHY OH WHY OH WHY**
Gilbert O'Sullivan, MAM
- 9 (7) **TOP OF THE WORLD** Carpenters, A & M
- 10 (10) **DO YOU WANNA DANCE**
Barry Blue, Bell
- 11 (6) **LET ME IN** Osmonds, MGM
- 12 (15) **ROLL AWAY THE STONE** Mott The Hoople, CBS
- 13 (13) **HELEN WHEELS** Wings, Apple
- 14 (9) **WHEN I FALL IN LOVE** Donny Osmond, MGM
- 15 (20) ▲ **STREET LIFE** Roxy Music, Island
- 16 (29) ▲ **TRUCK ON (TYKE)** T. Rex, EMI
- 17 (12) **SORROW** David Bowie, RCA
- 18 (23) **AMOUREUSE** Kiki Dee, Rocket
- 19 (24) **KEEP ON TRUCKIN'** Eddie Kendrick, Tamla Motown
- 20 (14) **DAYTONA DEMON** Suzi Quatro, RAK
- 21 (30) ▲ **LOVE ON A MOUNTAIN TOP**
Robert Knight, Monument
- 22 (17) **DAYDREAMER (PUPPY SONG)** David Cassidy, Bell
- 23 (16) **FOR THE GOOD TIMES** Perry Como, RCA
- 24 (18) **THIS FLIGHT TONIGHT** Nazareth, Mooncrest
- 25 (28) **LONELY DAYS, LONELY NIGHTS**
Don Downing, People
- 26 (22) **DECK OF CARDS** Max Bygraves, Pye
- 27 (21) **WON'T SOMEBODY DANCE WITH ME**
Lynsey De Paul, M & M
- 28 (—) **SWEET UNDERSTANDING LOVE** Four Tops, Probe
- 29 (27) **EYE LEVEL** Simon Park Orchestra, Columbia
- 30 (—) **MIND GAME** John Lennon, Apple

Two titles tied for 14th and 29th positions

Bubbling Under (In alphabetical order)

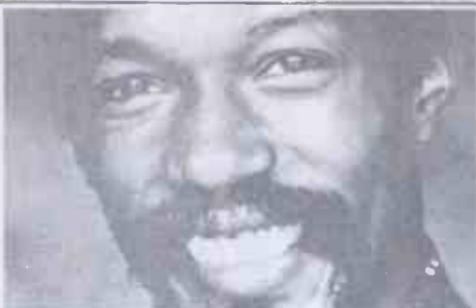
- AND YOU SMILED** Matt Munro, EMI
FOREVER Roy Wood, Harvest
GAUDETE Steeleye Span, Chrysalis
I WISH IT COULD BE CHRISTMAS EVERY DAY Wizzard, Harvest
RAISED ON ROCK Elvis Presley, RCA

● Silver disc for 250,000 sales
 ▲ This week's fastest movers

Albums

- 1 (1) **PIN-UPS** David Bowie, RAC
- 2 (2) **QUADROPHENIA** Who, Track
- 3 (11) **STRANDED** Roxy Music, Island
- 4 (3) **GOODBYE YELLOW BRICK ROAD**
Elton John, DJM
- 5 (4) **NOW AND THEN** Carpenters, A & M
- 6 (9) **DARK SIDE OF THE MOON**
Pink Floyd, Harvest
- 7 (6) **HELLO** Status Quo, Vertigo
- 8 (7) **THESE FOOLISH THINGS**
Bryan Ferry, Island
- 9 (—) **WELCOME** Santana, CBS
- 10 (8) **AND I LOVE YOU SO** Perry Como, RCA
- 11 (18) **TUBULAR BELLS** Mike Oldfield, Virgin
- 12 (16) **SELLING ENGLAND BY THE POUND**
Genesis, Charisma
- 13 (5) **I'M A WRITER NOT A FIGHTER**
Gilbert O'Sullivan, MAM
- 14 (10) **SLADEST** Slade, Polydor
- 15 (29) **RINGO** Ringo Starr, Apple
- 16 (13) **SING IT AGAIN ROD** Rod Stewart, Mercury
- 17 (12) **20 POWER HITS** Various Artists, K. Tel
- 18 (—) **SABBATH BLOODY SABBATH**
Black Sabbath, WWA
- 19 (15) **GOAT'S HEAD SOUP**
Rolling Stones, Rolling Stones Records
- 20 (14) **DREAMS ARE NUTHIN' MORE THAN WISHES**
David Cassidy, Bell
- 21 (17) **MOTOWN CHARTBUSTERS Vol. 8**
Various Artists, Tamla Motown
- 22 (26) **ON THE ROAD** Traffic, Island
- 23 (21) **ALADDIN SANE** David Bowie, RCA
- 24 (20) **THE BEATLES 1962-1966** Beatles, Apple
- 25 (—) **MIND GAMES** John Lennon, Apple
- 26 (24) **HUNKY DORY** David Bowie, RCA
- 27 (—) **A SONG FOR YOU** Carpenters, A & M
- 28 (23) **LOUD 'N' PROUD** Nazareth, Mooncrest
- 29 (25) **SING ALONG WITH MAX Vol. 1**
Max Bygraves, Pye
- 30 (27) **SIMON AND GARFUNKEL'S GREATEST HITS** CBS

Two titles tied for 26th position



KEEP ON TRUCKIN' EDDIE KENDRICKS

Keep on truckin' baby
 I got to keep on truckin'
 Got to get your good lovin'
 Hm um hm hm
 Shame, a double shame on me... yeah
 Love, love I let it control me... yeah
 I've got a fever rising with desire
 It's my love Jones
 And I feel like I'm on fire
 And I'll keep on truckin' baby
 I got to keep on truckin'
 Got to get your good lovin'
 Hm um hm hm hm
 Feelin'... good
 When you can't stop the feelin'
 No... not now
 I'm the red ball express of lovin'
 Diesel powered straight to you I'm truckin'
 In old temptations rain I'm duckin'
 For your love through sleet and snow I'm truckin'
 Can't nothin' hold me back
 Nothin'
 I'll keep right on right on
 Truckin'
 Can't nothin' hold me back
 Nothin'
 I'll keep right on right on
 Truckin'

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SONG WORDS

AMERICA Singles Top 30 Albums

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| <ol style="list-style-type: none"> 1 (4) GOODBYE YELLOW BRICK ROAD
Elton John, MCA 2 (1) TOP OF THE WORLD Carpenters, A & M 3 (5) JUST YOU AND ME Chicago, Columbia 4 (8) HELLO IT'S ME Todd Rundgren, Bearsville 5 (10) LEAVE ME ALONE (RUBY RED DRESS)
Helen Reddy, Capitol 6 (2) PHOTOGRAPH Ringo Starr, Apple 7 (3) I GOT A NAME Jim Croce, ABC 8 (6) SPACE RACE Billy Preston, A & M 9 (12) THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 10 (9) THE LOVE I LOST
Harold Melvin and Bluenotes, Philly International 11 (26) TIME IN A BOTTLE Jim Croce, ABC 12 (15) SHOW AND TELL Al Wilson, Rocky Road 13 (18) THE JOKER Steve Miller, Capitol 14 (17) IF YOU'RE READY Staple Singers, Stax 15 (16) LET ME SERENADE YOU
Three Dog Night, Dunhill 16 (21) MIND GAMES John Lennon, Apple 17 (20) MY MUSIC Loggins & Messina, Columbia 18 (27) WHO'S IN THE STRAWBERRY PATCH WITH SALLY
Tommy Orlando and Dawn, Bell 19 (19) BE Neil Diamond, Columbia 20 (25) COME GET TO THIS Marvin Gaye, Tamla 21 (22) MAMMY BLUE Stories, Kama Sutra 22 (24) D'YER MAK'ER Led Zeppelin, Atlantic 23 (—) HELEN WHEELS Wings, Apple 24 (—) LIVING FOR THE CITY Stevie Wonder, Tamla 25 (—) NEVER NEVER GONNA GIVE YA UP
Barry White, 20th Century 26 (28) ROCK 'N' ROLL BABY Stylistics, Avco 27 (29) CORAZON Carol King, Ode 28 (30) ME AND BABY BROTHER War, United Artists 29 (—) SMOKIN' IN THE BOYS ROOM
Brownsville Station, Big Tree 30 (—) PAINTED LADIES Ian Thomas, James | <ol style="list-style-type: none"> 1 (2) GOODBYE YELLOW BRICK ROAD
Elton John, MCA 2 (1) RINGO Ringo Starr, Capitol 3 (3) QUADROPHENIA Who, MCA 4 (4) GOAT'S HEAD SOUP Rolling Stones, Atlantic 5 (5) JONATHON LIVINGSTONE SEAGULL
Neil Diamond, Columbia 6 (7) LIFE AND TIMES Jim Croce, ABC 7 (8) THE JOKER Steve Miller, Capitol 8 (6) YOU DON'T MESS AROUND WITH JIM
Jim Croce, ABC 9 (15) MIND GAMES John Lennon, Capitol 10 (11) SWEET FREEDOM Uriah Heep, Warner Brothers 11 (10) CYAN Three Dog Night, Dunhill 12 (17) INNERVISIONS Stevie Wonder, Tamla Motown 13 (19) OL' BLUE EYES IS BACK
Frank Sinatra, Warner Bros. 14 (18) IMAGINATION Gladys Knight & The Pips, Buddah 15 (12) BROTHERS AND SISTERS
Allman Bros., Capricorn 16 (9) TIME FADES AWAY Neil Young, Warner Bros. 17 (16) LOS COCHINOS Cheech and Chong, A & M 18 (13) WAKE OF THE FLOOD
Grateful Dead, Grateful Dead 19 (20) JOY Isaac Hayes, Stax/Enterprise 20 (24) FULL SAIL Loggins & Messina, Columbia 21 (14) ANGEL CLARE Garfunkel, Columbia 22 (21) HALF BREED Cher, MCA 23 (27) ON THE ROAD Traffic, Capitol 24 (23) LET'S GET IT ON Marvin Gaye, Tamla Motown 25 (25) THE SMOKER YOU DRINK, THE PLAYER YOU GET
Joe Walsh, Dunhill 26 (30) DIANA AND MARVIN
Diana Ross and Marvin Gaye, Motown 27 (22) CHICAGO VI Chicago, Columbia 28 (—) PINUP David Bowie, RCA 29 (28) 3 + 3 Isley Brothers, Epic 30 (—) DARK SIDE OF THE MOON Pink Floyd, Harvest |
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COURTESY OF "CASHBOX"

COURTESY OF "CASHBOX"

Personality Pop Dec



ALVIN STARDUST selects his own top ten

- 1 **I WISH IT COULD BE CHRISTMAS EVERY-DAY** Wizzard, Harvest
- 2 **I LOVE YOU LOVE ME LOVE**
Gary Glitter, Bell
- 3 **MERRY XMAS EVERYBODY** Slade, Polydor
- 4 **THAT LADY** The Isley Brothers, Epic
- 5 **DAYDREAMER** David Cassidy, Bell
- 6 **DO IT** Della Reece
- 7 **MIND GAMES** John Lennon, Apple
- 8 **SEE MY FACE** Fable, Magnet
- 9 **LAMPLIGHT** David Essex, CBS
- 10 **ROLL AWAY THE STONE** Mott the Hoople, CBS

Soul Dec

- 1 (1) **THE LOVE I LOST**
Harold Melvin And The Blue Notes, Phil. Int.
- 2 (3) **LOVE ON A MOUNTAIN TOP**
Robert Knight, Monument
- 3 (2) **KEEP ON TRUCKIN'**
Eddie Kendricks, Tamla Motown
- 4 (5) **SWEET UNDERSTANDING LOVE**
Four Tops, Probe
- 5 (6) **SPACE RACE** Billy Preston, A & M
- (—) **THANKS FOR SAVING MY LIFE**
Billy Paul, Phil. Int.
- 7 (7) **TELL ME IT'S JUST A RUMOUR**
Isley Bros., Tamla
- 8 (9) **GET IT TOGETHER** Jackson Five, Tamla
- 9 (3) **DIRTY OLD MAN**
The Three Degrees, Phil. Int.
- 10 (—) **PUT YOUR HANDS TOGETHER**
O'Jays, Phil. Int.

Two titles tied for fifth position

Contributing retailers: Record Corner, Bedford Hill, London, SW12; Central Records, Stamford Street, Ashton-under-Lyne; P. & J. Records, Mare Street, London, E8; Henry's Records, St. Mary Street, Southampton; Sinfonia, Cookson Street, Blackpool; Musicland, Berwick Street, London, W1; Hime & Addison, John Dalton Street, Manchester; Sound Unlimited, 149 North Street, Brighton; Sussex; Boylans, 30/32 Old Road, Conisbrough, Doncaster; Rediffusion, Nottingham.

DISC NEWS

THE BEST, FIRST

Ziggy for the stage?

DAVID BOWIE is now working on two stage musicals, "1984" and a Ziggy Stardust Show, though which of them will be staged first remains anybody's guess.

David's Press officer, Cherry Vanilla, has confirmed that David has already written a considerable amount of material for both shows, but reports as to when they are likely to be seen conflict.

Initial reports alleged that "1984" would be seen in London next spring, but other sources claim that the show has now been put back "at least until the autumn," while the Ziggy show becomes the main priority for the early part of the year.

DISC WILL BE DIFFERENT

DISC will be different next week!

Apart from our different and dynamic Disc content we will look different. We end our long association with our printers Oxley and Sons of Windsor so that we can bring you bigger issues and more of them to meet your demand.

We will be moving to Gary Glitter's home town of Banbury, where we will be printed by WW Web Offset.

In that issue will be: Slade invade London, Colour poster of Marie Osmond, news, reviews, singles, albums—and so much more, next week and every week in DISC!

RADIO/TV

EXCITEMENT looms ahead for us in the New Year. BBC 2 present a series featuring the imperturbable Steeleye Span singing their unique brand of traditional songs in suitably historic settings. So far they've been filmed in wonderful Thoresby Hall, deep in the heart of Sherwood Forest. More such venues are planned for the future.

As for this week...well "Colour My Soul" continues tonight (BBC 2, 7.35 p.m.) with Madeline Bell, Jimmy Helms and Doris Troy venturing into the realms of blues. Also tonight, "Lift Off With Ayshea" (ITV, 4.20 p.m.) presents among other things Ducks Deluxe.

Over to capital Radio and we find Noddy Holder being interviewed by David Symonds on "Capital Rap" (Saturday, 7 p.m.), while later you can hear Dionne Warwick speaking to Marsha Hunt in "Black Is Beautiful Music" (9.30 p.m.).

And don't forget Radio One. This week's guests include Queen, Home, Jimmy Stevens (Thursday, "Sounds Of The 70s"), Gentle Giant, Dave Ellis (Saturday, "In Concert"), Brenda Lee (Sunday, "My Top 12"), Jaki Whitren ("Sounds On Sunday"), Robin Trower, John Martin, Unicorn, Tony Bird (Monday, "Sounds Of The 70s"), Allan Hull, Man, Ivor Cutler (Tuesday, "Top Gear").—BEVERLEY LEGGE

FREE RADIO

BY THE middle of last week, five sections (over two thirds) of Caroline's aerial was in position and visible from the shore as a mighty stump pointing 130 feet into the air. The final two sections should have been put in position at the end of the week, but no confirmation of this, as yet, available.

Although there is a fuel shortage in the Netherlands, it is unlikely that Caroline will be affected as she has secured 40 tons of oil which are now in store. The station hopes to hire a tug to ship the whole lot out, probably at the same time that the aerial is being completed. Transmissions, therefore, may have started by the time you read this, if not, Caroline really will be on within the next few days.

Radio Mi Amigo is finished, at least for the time being. Broadcasts on 259 metres (1187 k/c) will comprise evening music programmes only, with the call sign "Seagull" or "Caroline." There will be no daytime transmissions wavelength at present. "Mi Amigo" may start again when the second (389 metre) wavelength is operational, but this might be some time as Ronan's boys have yet another trick up their sleeves—stereo FM!—CHRIS ANDREW

THE 'TOMMY' LINE-UP



The Narrator



The Nurse



The Mother



The Acid Queen



The Hawker



Tommy



Cousin Kevin



Uncle Ernie



The Local Lad



The Doctor

THE cast to perform the Lou Reisner production of Pete Townshend's rock opera "Tommy" at London's Rainbow Theatre on December 13/14 has now been

finalised. The cast is pictured above, and also has Graham Bell in the part of the Lover, the part he had in Reiser's earlier production. All tickets for the show

have been sold. The full cast list is: David Essex (the Narrator), Marsha Hunt (the Nurse), Graham Bell (Tommy's Mother's Lover), Elkie Brooks (the Mother), Richie

Havens (the Hawker), Merry Clayton (the Acid Queen), Roger Daltry (Tommy), Viv Stanhall (Cousin Kevin), Keith Moon (Uncle Ernie), Roy Wood (the Local Lad),

Jon Pertwee (the Doctor). The rhythm section for the opera will comprise Rick Wakeman of Yes, Jim Sullivan and ex-Wings man Denny Seiwell.

Fairport cancel

FAIRPORT CONVENTION were forced to cancel three British concerts at short notice last week after guitarist Gerry Donahue's father, jazz saxophonist Sam Donahue, became gravely ill in America. Gerry returned immediately to the States to be at his father's bedside.

The cancelled concerts were London Rainbow (November 30), Birmingham (December 2) and Swansea (4). The band still hope to play Croydon's Fairfield Hall (16), and the Rainbow concert will now be December 15.

Fans who had tickets for the November 30 Rainbow concert can now either use them for the 15 or, if unable to go on that date, have their money refunded at the box office.

Adelphi setback

BOTH of the first two Sunday concerts planned to take place at London's Adelphi Theatre this month have been cancelled and the series is now expected to begin in January.

Linda Lewis, who was to have starred in the second concert, will now guest with Peter Skellern on George Melly's charity show at Theatre Royal, Drury Lane, on December 21. Title of the concert, originally "A Very Melly Christmas," has been changed to "A Very Melly Evening" to conform with Melly's views.

Linda Lewis's new album, "Fathoms Deep," was released on Friday and George Melly's next "Son Of Nuts" is out December 7.

ELTON, STEVIE ARE TOPS

ELTON JOHN and Stevie Wonder share top honours in a survey of the 1973 American charts conducted by the magazine Cashbox. Stevie Wonder sold more albums than any other artist with Elton as runner-up, while Elton beats Stevie into second place in the singles stakes.

Stevie, now fully recovered from the injuries he sustained in a car accident some time back, is working in the recording studios prior to making his concert return at New York's Madison Square Gardens in January.

Rick Gretch—the part-time Face

RICK GRETCH has joined with the band on a couple of the gigs of their last American tour. Disc understands that he will not, however, be permanent.

FASTBACK MUSIC—BY POST

This week's best selling songbooks

Roxy Music/19 Songs	£1.00	T. Rex Songbook	£1.25
Lead Guitar/Self Tutor	£1.60	Led Zeppelin 1 & 2	£1.50
Sweet Songbook	95p	Black Sabbath Vol. 4	80p
Rock Bass Tutor	75p	Stones Complete	£2.95
Stones/Goat's Head Soup	£1.25	Alan Hull/Pipedream	75p
Rock Guitar/Self Tutor	£1.60	Bolan/Warlock of Love	85p
Paul Simon/59 Songs	£2.95	Jethro/Living in Past	£2.50
Slade Songbook	95p	Don McLean Songbook	£2.50
Songs of David Bowie	£1.95	T. Rex/The Slider	75p
Rhythm Guitar/Self Tutor	£1.25	Jethro/Aqualung	75p
T. Rex/Tank	75p	Who/Meaty Beaty	50p
Alice Cooper/17 Songs	95p	War Heroes/in the West	50p
S & G Greatest Hits	95p	Eric Clapton Songbook	£1.60
Beatles Complete	£2.50	Cat/Tesser & Firecat	£1.25
Stade/Lyrics & Photos	30p	Fender Bass Tutor	75p
Donovan's Greatest Hits	50p	Leonard Cohen Songbook	£1.25
Lindisfarne Double	60p		
Wishbone Ash/15 Songs	£1.00		
Stewart/Every Picture	75p		
Best of Hendrix	50p		

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FASTBACK MUSIC, 5 ELGIN CRESCENT, LONDON W11.

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EP News Service/Garden Flat/57 Prestbury Rd/Cheltenham

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Elvis: Son of a Bitch '56 — at 55p each.

Photos: 100's available candid/Live/Vegas/Hawaii/Press conferences/off stage shots. Colour PC size 4 for 60p. 5 in. x 7 in. (in folders) 52½p each; 10 in. x 8 in. (framed) £1.10 each (special offer 300 colour PC pics for £33.00).

Other Elvis items available: Large SAE for lists, photos/imported books from USA/Japan (special photo books)/Elvis Stickers/News service back issues/ Sov. menu's/sheet music/stills, etc., etc. SAE with all enquiries/or for details of forthcoming Film events. Write to Rex Martin/57 Prestbury Rd./Cheltenham/Gloucestershire GL52 2BY.



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By MICHAEL BENTON

SINCE Peter Doyle quit the New Seekers last May, the group, as far as Britain is concerned, have remained relatively silent. They've had a couple of singles released—one to aid the British anti-Litter Campaign—but by New Seeker standards they were flops.

Doyle left to pursue his own career, after three ultra-successful years with the group and his departure sparked off a nationwide search for his successor.

The man chosen was 21-year-old Peter Oliver, who after his election, slipped quietly off to the States to join the rest of the band, who were touring there at that time.

He was shown the ropes by the departing Peter and finally shoved into the deep end to swim for his survival in one of America's most favourite family groups. He survived and returned with the New Seekers a short while ago. The Press didn't leap upon him, in fact interest has appeared to be at an all-time low in Britain, as far as the group were concerned.

But now the group are back on top form again, having done as they used to do, by blasting high into the chart with *You Won't Find Another Fool Like Me*. But what of the new New Seeker?

He's genial and bubbling over with enthusiasm as befits someone who started a singing career as a kid. "At that time I never dreamed of taking it seriously. I



NEW SEEKERS (left to right): Paul Layton, Lyn Paul, Marty Kristian, Eve Graham, Peter Oliver

Fooled you! They're still littering the chart with hits

drifted on into cabaret when I was 14 and was later asked to make a record. From then on, I found myself in the business—at 15," he recalls.

"I wanted to be an all-round entertainer, so

my then manager thought it would be a good idea if I went to a drama school, which I did for 18 months. I then went back into cabaret, but shortly afterwards joined a rock group and went

up and down the MI with them for about a year," he told me.

Peter's big break came when he got a job as one of the cast in "Hair" where he stayed for about a year. At night

he was on stage and during the day he was finding himself in demand as a session singer and guitarist.

"You really have to hustle things along, if you want to get anywhere in this business and that's what I was doing. Eventually, I quit the show to join a band called Sunshine, which had formed from ex-members of the "Hair" cast.

"It was a really good band, but unfortunately things didn't work out and the group eventually split up, so I set about forming my own band. Once again we went up and down the MI—finally splitting up. Luckily I found myself doing more and more session and it was this that was keeping me alive financially," said Peter.

OPPORTUNITY

Peter stayed silent for a few months before reading about Doyle's impending departure. This he saw as his golden opportunity to find success.

"Luckily, I'd known the New Seekers management company for about two years so I telephoned them and asked for an audition. I hate having to audition, but the one I had for the group was really strange. I rolled up at the rehearsal rooms with my guitar and music, only to find myself being interviewed, rather like when you apply for a normal job.

"It was basically to find out if I'd be compatible with the rest of the group—obviously a pretty important thing to find out. After that I had to go to another audition to show them what I could do musically."

The result, as we know, was that Peter was accepted, but still things weren't 100 per cent certain and settled.

"The next step was to fly out to Los Angeles to join the rest of the group. All that publicity about me being the new member wasn't really true,

because I only flew out on an assumption that I'd be all right.

"Anyway, when I arrived I spent a lot of time learning things from Peter. He was really kind and helpful towards me. I think now that it helped me and the rest of the group to get used to each other, because they and I were away from our homes and our friends and that makes you feel rather lonely and insecure, so you naturally become very close.

"Now I don't feel any different than the rest. You know, we were talking the other day and they said something about an incident that happened several years ago and they actually asked me if I remembered it. I had to remind them that I wasn't in the group then," said Peter, sounding very happy at the thought.

The New Seekers are now getting fresh material together for a new onslaught of British and European stages, so Peter has now got his nose pushed hard against the grindstone in preparation for the future.

"The success of this single hasn't really affected me, but of course I'm chuffed that it's doing so well," said Peter.

On a more personal basis, Oliver does lend a lot of his spare time to writing. "I wouldn't think of myself as a commercial writer, but my tastes do vary quite a lot. I like the Donny's, David's and Gary Glitter's because they bring life and stardom into the business and that's good.

"As for me, well I started out trying to sing like Frank Sinatra and look where I am now!" An Eager Seeker, if ever there was one.

Fun music from the Superchaps —sorry, The Goodies



THE GOODIES — back to front: Bill Oddie, Graham Garden, and Tim Brooke Taylor.

THE GOODIES are currently facing the age-old problem that invariably presents itself to comedians—the difficulty of being taken seriously.

They've just put out an album of songs from their shows and whilst it isn't a completely poker-faced work of art, it isn't giggle-a-minute stuff, either.

"And there's the danger of people thinking that it's a comedy album—sort of excerpts from our shows in a "Monty Python" type sketch vein. The album isn't very serious, but it is a musical LP. Fun rather than funny."

Tim Brooke Taylor explains it all with Graham Garden throwing in the odd comment. They've been working together now for ten years and done the Goodies, along with Bill Oddie, for the past three. They're doing interviews to let people have some idea of exactly what they meant the album to be, and have arrived at their publicist's office complete with the famous three-seater bicycle.

Bill Oddie is the real musical force behind the trio—he's been writing and singing songs for ages now, you might remember his melodious appearances on "Twice A Fortnight."

They got lots of letters in from Goodies fans saying they enjoyed the background music from the shows and why didn't they put out an album? The idea appealed and they went ahead. Decca gave them enough money to hire good session musicians like Chris Spedding, and Miki Anthony, who knew Bill through the Top Ten Football 11, produced it.

The Goodies have a new television series starting this week, and have also made a 45-minute TV Christmas show which is loosely based on Jack and the Beanstalk, and also features Eddie Waring and Alfie Bass. It was filmed at Portland Bill in October; a chilly experience they don't particularly want to repeat.

They reckon they all get on so well because they met such a long time ago at university, and got over any ego problems then. Each Goodies programme takes three weeks to do, including the writing, which is mostly done by Graham and Bill. They called themselves the Goodies in a goodies versus baddies context, but came very near to calling themselves Superchaps. They are constantly thankful they settled for Goodies.

Caroline Boucher

Some hits sound even better the second time around

I Love My Dog

Matthew & Son

by

Cat Stevens

DM 406

DERAM

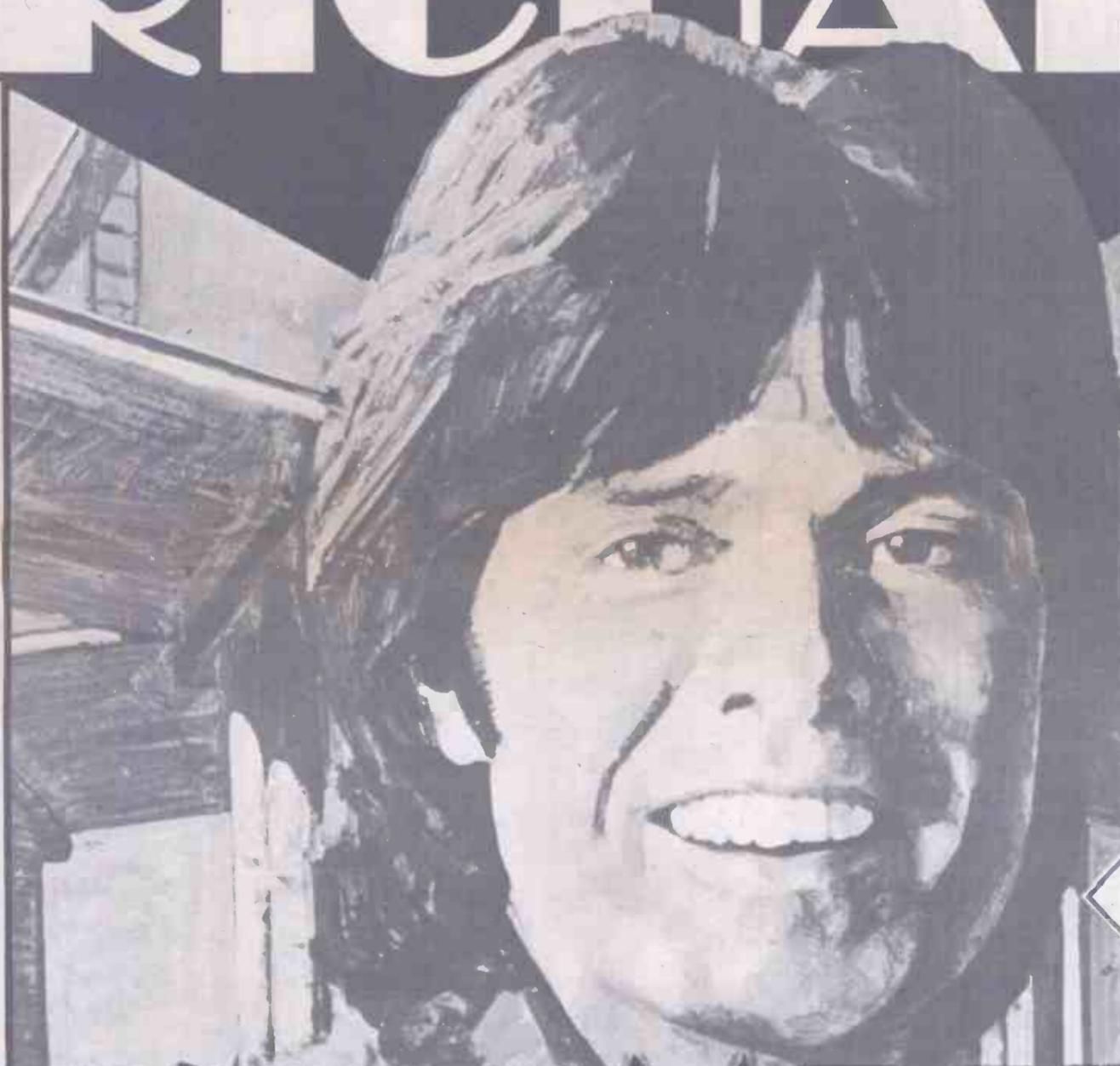
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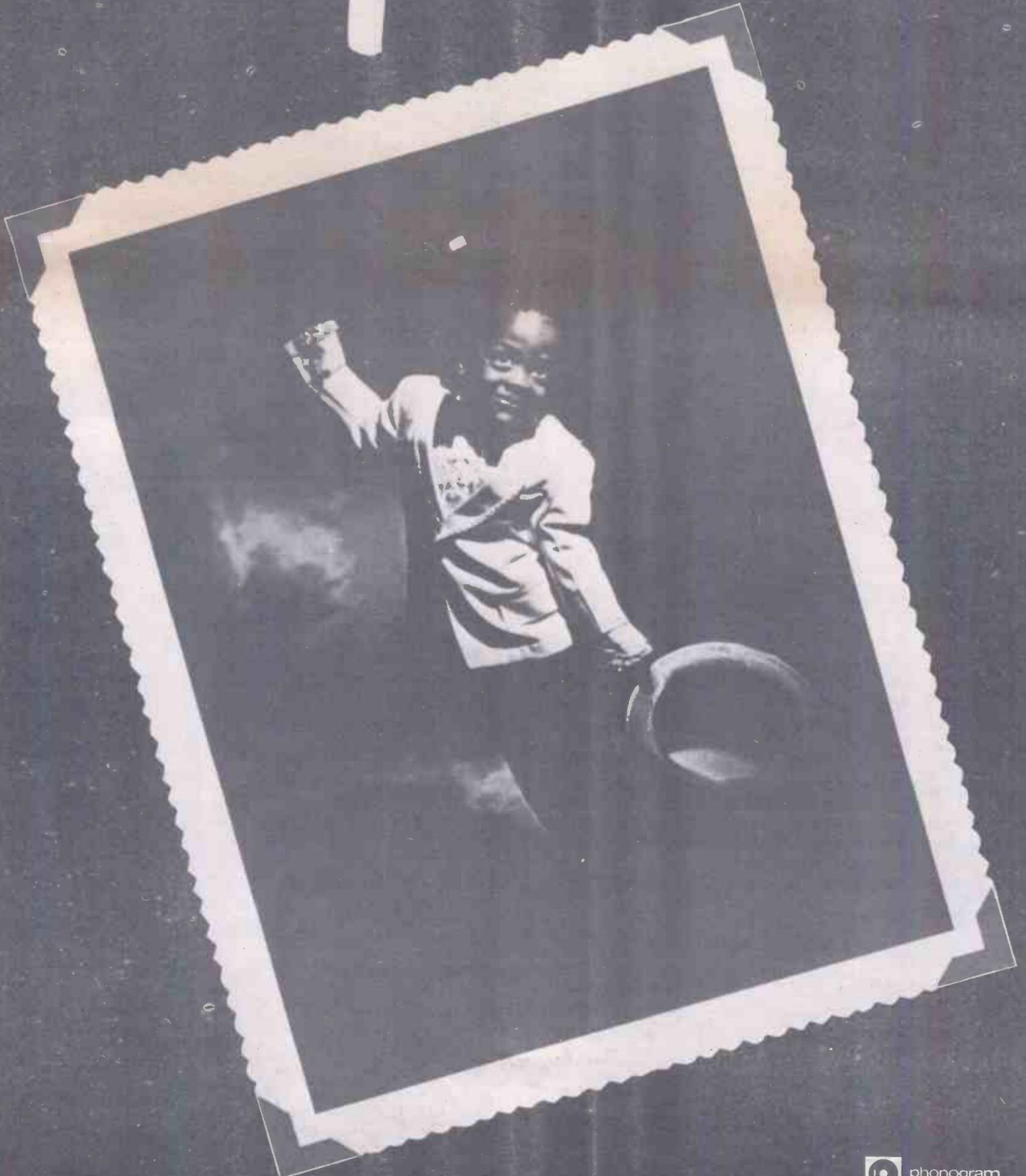
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FURY UNLEASHED

BILLY FURY, not looking at all old or jaded or anything an aged rocker is supposed to look, is sitting in his flat discussing his next album with Tony Meehan, one time drummer with the Shadows.

Tony is producing the album, has booked the studio time and is ringing round trying to get session musicians. There seems some dispute as to whether they should use famous names like Madeline Bell and Jack Bruce, or just use the top background session boys. Billy's manager paces the room saying "the best, the best," but Billy thinks identifiable styles do detract from an album, and is for using a more incognito line-up.

Billy Fury is splendid and kind, and not at all the sultry rocker ancient crones like myself remember swooning at in the draughty halls of yesteryear.

For the past few years he's been doing cabaret around the country, and right now with the prospect of going on the road with the Rock Revival tour next February he's slightly hesitant. His manager interrupts again to say it'll be "great, great," and runs off the string of names: Billy, Marty Wilde, Tommy Bruce, Heinz, the New Tornadoes, Carl Simmons—Carl Simmonds?

scarcely understood, it was a big decision to work in such an intimate atmosphere as cabaret. Now Billy feels sad to go back to stage work, and once more be so far removed from an audience.

Billy does write material himself—and has done since the very beginning of his career—unusual for a musician of his era. One album he made, produced by the legendary Jack Good, was all his own material, and called "The Sound Of Fury."

American covers

"But otherwise, in those days, we used to cover American stuff, because it was the thing to do."

Otherwise, Billy looks back on his early rocking days with good feelings. This is unusual; normally his generation of idols hated the sweat and toil and exploitation of it all; because a great many of them were badly exploited and ended up penniless.

Billy Fury, sultry rocker of the Fifties, who captures the screams for real at screenings of "That'll Be The Day" is set for a new assault on the charts with his own name and without the stardust. CAROLINE BOUCHER investigates the phenomenon.



BILLY FURY as Stormy Tempest in the film "That'll Be The Day"

No glitter

Billy shares the same manager as Shane Fenton, and while he says he's very pleased for Shane about the whole Alvin Stardust phenomena, one gets the impression Billy wouldn't much like to undergo the same treatment.

"I don't mind nostalgia really—I know a lot of people disapprove of going back, but I think I'm rather nostalgic myself, of the rock era, I hate my own stuff, but I love lots of things that other people recorded. I always wished I'd done most of them myself."

Oldies Album

The material on the next album will be largely oldies—Roy Orbison songs, Pitney and a couple by Crispin St. Peter, (Remember *The Pied Piper*?). Tony and Billy have a short list of around 300 songs they are keen to do.

"I probably worked a bit too hard, which made my illness come a little quicker."

Billy had been on the road for quite some time when he learned he had a faulty heart valve, caused by rheumatic fever as a child. To begin with he was able to ignore it, but gradually it got so bad he couldn't even walk round the block without collapsing with exhaustion.

Operation

He went into hospital for a corrective operation. He was convinced he'd never pull through, but woke up with 68 stitches and was up the next day helping the nurses make the bed.

He felt so good and so pleased to be alive, he decided to go out on the road and do cabaret, which he's been doing off and on since.

Basically a very shy person, who spoke with such an unintelligible Liverpool accent when he first arrived in London that he was

Aggressive names

Billy was part of the Larry Parnes stable, which centred round Tommy Steele and toured the country in an enormous package rock deal with names like Vince EAGER, Marty WILDE and such aggressive names.

"I enjoyed the hard work and travelling. I still like travelling round England. It was hectic, but at the same time it was exciting. We worked with a lot of Americans, like Gene Vincent and Eddie Cochran."

"Cabaret really put me off at first. I had a six-week contract and after the first two weeks I was convinced I couldn't continue, during the next two weeks I began to understand it and by the end I loved it."

Billy wants to do another film—a small cameo part. He loved doing "That'll Be The Day" although he thought he'd hate it, and was originally talked into doing it by the insistence of Keith Moon.

"I remember one of the first films I ever did was called "Play It Cool" and it was really bad news. Liverpoolians talk really super-sonic fast, and nobody could understand me."

Mumble

Because I was shy I used to mumble and gallop through my lines to get them out of the way quickly. When the film came out there I was, a mad fool mumbling and stumbling away."

Now he feels slightly better able to face things, and a film appeals. After the praise he got for "That'll Be The Day," and with the rock revival interest going around, we could see a lot more of Billy Fury. Which, as his manager would say would be "great, great."

Or also as his manager says: "Don't ask his age. One doesn't ask the age of old rock stars or ladies."

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RUNNED DOWN

DISC looks at names past, present and future who are making music that is making an impact

Gallagher and Lyle have been swallowed by Ronnie Lane

GALLAGHER and Lyle currently face a

problem of identity. After striking out on their own for the past three years, they are worried that by joining Slim Chance they'll be swallowed up under the general heading of Ronnie Lane's backing band.

"Which is fair enough," adds Graham Lyle hastily, "because it is Ronnie's backing band, but I just hope that what we've worked to build up over the past years isn't weakened.

"I know how the media works, and they'll focus on Ronnie."

He doesn't mean it to sound sour grapes. They're both very pleased that they joined Slim Chance, but emphasize the fact that it's only for half the year; for the rest of the time they'll still be Gallagher and Lyle.

"But it's such a relaxation to just sit back and play in a band, rather than be out there on your own and be responsible for everything.

"And having the two careers will be very good for our writing, concentrating on one will freshen up the other."

Ronnie Lane's idea of the travelling circus is the answer to every childhood dream of running away with the circus. Benny and Graham are really looking forward to touring the country in caravans and double decker buses.

Meanwhile, they've finished work on their third Gallagher and Lyle album—"Seeds". Called after a song they wrote with the lines "Seeds I've sown will be known", they thought it was a good ambiguous title, and are well pleased with the results.

Now their ambition is to save up enough money to start a studio in native Scotland, because there are so few.

CAROLINE BOUCHER



LABELLE'S HOT SOUL

FEW GROUPS can beat the togetherness record of Gladys Knight and the Pips, now into their twenty-second year! But Labelle—remember Patti Labelle and the Bluebelles?—have now been together for twelve and showing no signs of strain.

They played New York's Town Hall while I was there recently, and were sensational. They're a mixture of hot gospel—lots of audience participation, leaping around and yelling out answers to Patti's questions—rock and blues. They do lots of their own numbers, which are strikingly commercial, and pepper the act with some excellent choreography.

"We were never able to do our own material on albums before," says Patti, who has to have the longest finger nails ever. "Pressure Cooking" is the first time we've been able to do our own things."

The album was released here, but hardly did anything. The girls are thinking about recording the next one

now, and think they might use some surprise friends on it. They sang on the new Alice Cooper album, so who knows who might crop up on theirs.

They haven't been here for a long time. Last visit, Sarah Dash remembers falling down the stairs at the Speakeasy, but they want to return soon, and would undoubtedly go down a storm.



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The Dolls are gonna make it and make it and..

THE STORY goes that Frank Zappa walked into London's Blakes Hotel, stayed 10 minutes, said something like "I'm not staying in this dump" and walked out again. If that's true, it says more about Zappa than it does about Blakes, because everyone else likes the place and many visiting American rock artists, having stayed there once, won't go anywhere else.

The New York Dolls love Blakes; their lead singer David Johansen describes it as "kinda deco and renovated-looking" whatever that may mean. Anyway Blakes is where the Dolls stay and where they held their press conference at the start of their British visit a couple of weeks back.

Johansen is the press conference. The rest chip in the odd word and for their trouble get rewarded with a "shut up, I'm talking" growl from David.

New York has been bazookas about the Dolls for ages, but in Britain they're still thought of in many quarters as just another Stateside hype, so the initial questions are not polite.

How much hosepipe do you push down your trousers?

Johansen: "None. It's all me."

Why are you now trying to play down the outrage when before you played it up?

"We never played it up, the Press did." (Ho-ho.)

Are any of you married, apart from to each other?

"None of us is married."

What kind of people do you expect to come and see you here, if anyone?

"Decadents of all ages."

The questions get more civil.

Why are you playing Biba's (the ultra-trendy complex that blossomed out of a boutique)?

"Because we like playing in a cabaretish situation."

Biba's Rainbow Room nearly a week later—a cabaretish situation? Maybe to American eyes—it's scarcely intimate. At the back you feel as far out of it as you would in row ZZ at The Rainbow.

The place is full of the hoped-for decadents of all ages. More queens, in fact, than you'd find at a royal wedding. Drag queens, feathered fags, Biba-shadowed princesses and hatchet-faced cronies in boas and lures. London's never seen anything like it—for a rock show.

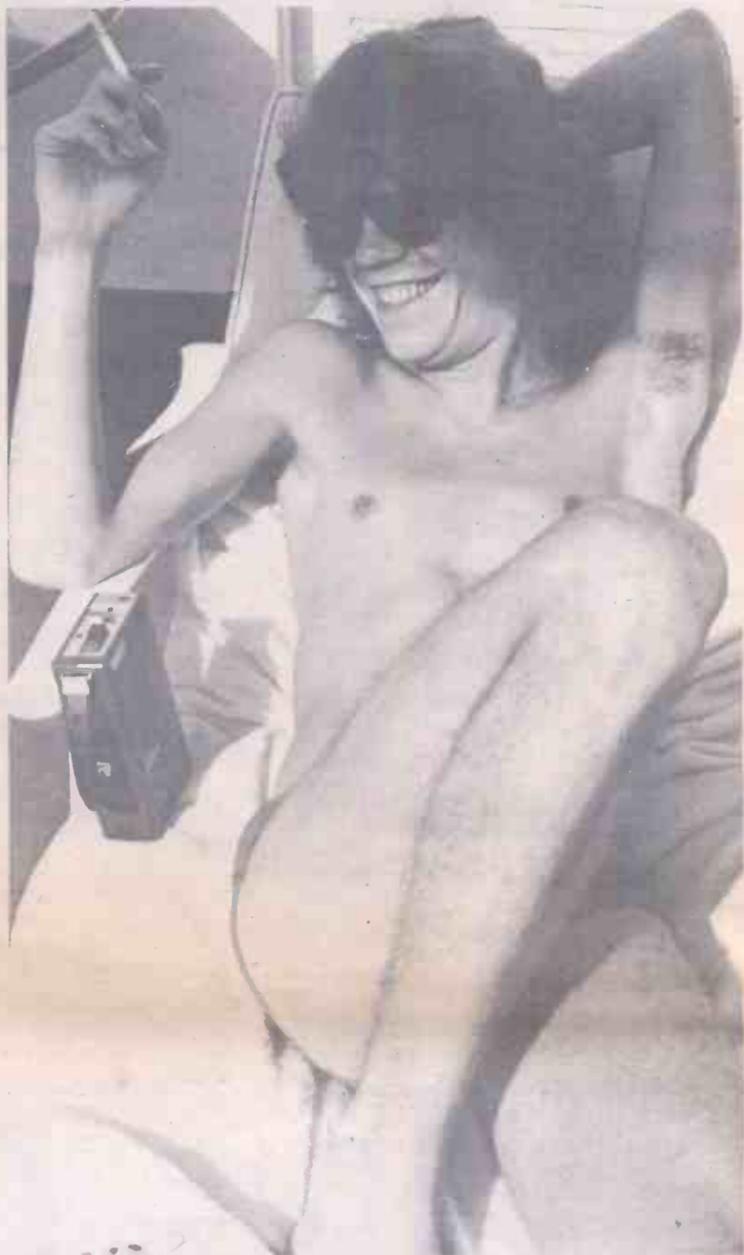
They preen, they pinch, they prattle West-Ken-New-York Telephone-Conversation, dinking teeny tastes of pate on itsy bitsy morsels of bread roll. Ooh, isn't it FUN!

Squeals, ooohs, aaahs and wows. The Dolls are on and there's Johansen looking really rather nice in his black top hat and a white tail suit. Then out comes this curious sound. It's a paste—all the instruments and vocals mixed so finely together that you can tell no separate ingredient apart—spread out generously over the hall. I don't like this paste very much, it's sort of tasteless, dull and I've had it so many times before. And they said it was

supposed to be special.

Well how about this outrage then? Sorry, but there isn't any. In fact, on close inspection, they have a highschool innocence and Johansen, for all his black lipstick, looks like a little boy concentrating hard on reciting his lines. Cute certainly, but wicked? They're joking.

It takes over an hour to get through the paste, which varies little in texture throughout and is very filling. I'd had enough after half a jar. But a lot of people like paste and the Dolls are going to make it—and make it and make it.



RAY FOX-CUMMING

Cliff did it first. Now STRAY look for success as they

MOVE IT AGAIN

London—April 1957. Guitarist Ian Samwell had ventured down to the Two Eyes coffee bar in Soho to watch a talented teenage singer giving his first public performance.

After the show he approached the young singer and offered his services as a guitarist. The offer was accepted and he was enrolled to play lead guitar in the backing group.

It was a wise move. Within six months the teenage singer had become a national figure with a TV series and a hit record. The record, which was written by Samwell, was called *Move It*, the singer was Cliff Richard.

And so to the present. After 15 years of gathering cobwebs in the Samwell vaults, *Move It* should re-emerge as a brand new chart contender by Stray next February.



As Stray bassist, Gary Giles explains, "Our version is quite a lot different from the original. It's the same words and tune, but done like an up-to-date rock number.

"The whole thing was extraordinarily easy for us, You go out make a single, it goes to number two, you go on a nationwide tour, you get a TV programme. It was just like falling off a log," said Samwell.

"We didn't know it was anything

special. We expected it. After all if you make a record it becomes a hit. Nowadays it's much more difficult."

Even so Stray are fully confident about their chances of entering the chart in the seventies.

"It's a good song. We've had a strong reaction when we've done it at our gigs. So it's got a very good chance of being a hit."

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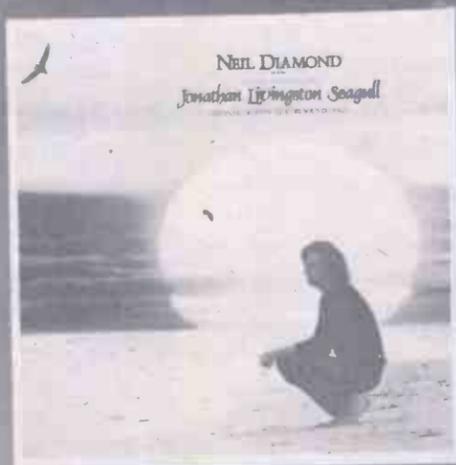
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WHO WOULD'VE THOUGHT?

Pete Townshend talks to Lisa Robinson in New York about the sad Seventies, the film of 'Tommy'—and baby sitting!



"I DON'T think the 'seventies can be very exciting for some of the current stars," said Pete Townshend in his suite at the Century Plaza Hotel last week.

"They're always ringing me up to invite me out. They obviously think that I'm more fun than the 'jet set.' Alice Cooper invited Keith out for a game of golf the other day, and said he's got no friends. Mick Jagger's constantly entertaining Ronnie Lane. Ronnie says he's the most down-to-earth guy in the world. So there's obviously a need for sanity somewhere."

Sanity seemed present in Townshend's two-room suite—despite the fact that he was sharing it with a half dozen brown leather suitcases (a gift from a U.S. promoter), tape recorders, headphones, and various other crates that gave the rooms an appearance of housing an entire vaudeville troupe rather than one rock star.

Peter, dressed in a conservative ensemble of light blue shirt and black wool trousers, climbed through the suitcases and sat down at a small breakfast table in one corner of the room. On the table was a copy of Spike Milligan's "Hitler" book and a half empty bottle of Remy Martin.

DECADE OF POP

"You know," he said, "you start to think—is it really ten years?! Our first record was made in 1964, I'm *The Face*—I think it was made in late '64. But we formed really as a band—Keith joined in 1963, so we are getting round to our ten-year cycle. And that makes one look back. "Quadrophenia" was the culmination of a lot of that kind of thinking; in that it's about the 1960s and the ten years of our career, involves us in it and involves us as a device.

"I'm now contemplating never writing anything like that again. I felt that it was important that we shouldn't get lost somehow, not in any rush—I mean I'm as anxious as anybody else for the next explosion to come along... but so we don't get caught up in that Jerry Lee Lewis, Chuck Berry, Little Richard syndrome. I find that very scary.

"I just don't want to be standing onstage playing the old tunes," Townshend continued. "Sometimes it hurts to

play *My Generation*, I sometimes announce it as... you know... 'Our Generation'."

Discussing the upcoming film production of "Tommy" with Ken Russell, Townshend smiled: "In a moment of insanity I offered to re-do the music for the film which will start right after this tour. So as soon as I get back I want to write some additional material. But I don't know... I've never seen anybody that I really respect ever take a piece of music of their own and re-vamp it and re-work it without something going wrong

TOMMY ON FILM

... It never seems to work. I'm very anxious that what I do should be a reaction to 'Tommy' as though from a completely different position. I think that it's long enough ago that it will evolve in a really good and exciting way. See, the other thing is there never ever was a rumoured live album of 'Tommy,' and so there's nothing on record which represents the tail end of the Who's evolving 'Tommy.'

"Russell and I have already talked a fantastic amount. I've had lots of scripts from people, but this was the one that was right. He's so right that there really wasn't that much I wanted to say."

As Peter talks there's a knock on the door, it's three young girls who are asking for concert tickets. Peter gives them tickets and they scream and hug and kiss him. He closes the door and comes back into the room grinning. "They're great, those kids. They did the whole thing just now about an hour ago when I said: 'Yeah, I'll give you some tickets,' so I got it twice! Never happened to me when I wanted it to happen... when I was a young man..."

MIDDLE AGED

"I suppose I feel about as old as I am," Peter said in response to the obvious question. "I feel sort of approaching middle age. I'm twenty-eight, and a lot of my friends are like—well, one of my friends came to see me the other day and he said he was thirty. I couldn't believe it, I always thought he was younger than me for a start. You always think your audience is younger.

"It doesn't really seem to matter as much as I used to think it would. I mean when I was about nineteen I wasn't exactly afraid of old age but I was very angry about it. I

was angry that I was going to get old. And I knew also that I was gonna even out a lot.

"It's really great to be in a rock band because you have an excuse to behave like an adolescent all the time, and everybody applauds.

"I like to try and get out and go to ballrooms and hear what records are being played and see which ones get people up. Then again, I feel completely alienated by some things that are happening in the rock business. The fact that in Britain, for example, a pop music group has an audience age range from three years old to seventeen... or another one has an audience from fifteen to forty. And that's a bit peculiar—because if you're part of one then you can't be part of another. It excludes my own kids from enjoying what I do—at four and a half years old they think David Cassidy is amazing, they like his music, listen to it and enjoy it.

AUDIENCE SPLIT

"There definitely seems to be more of a split in Britain: or less shame in America of emulating your older teenagers.

"In Britain that's really considered a sin—you just don't copy your big brother. You wear different clothes, you do something different. And if you haven't really got something to say you try as best as you can to just disappear completely."

Townshend sniffs a bit at the mention of the star syndrome in Britain, he claims that he doesn't relate to a "star" thing, someone you go to see to look at as well as—or perhaps instead of—to listen to. As far as the upcoming film, or future television, videotape projects are concerned, Peter said that he'd reserve judgment until he starts work on "Tommy."

"I've never really been in on the making of a film from start to finish. If 'Tommy' does nothing else other than drag me back yet again to the industry charisma that surrounds it, at least it will teach me a bit about the making of a film. You know—I make films, I've got a camera, I know how it's done. But I don't know... it's not something that comes naturally to me. And if it doesn't come naturally, I don't want to force it."

Talking about his home life and his family, Townshend

smiled and said: "You know it's hard—being on the road, in the recording studio, doing gigs, being, in inverted commas, a rock star and having a wife who believes, quite correctly, that when I come home I should do my share of domestic duties and she's not in any way impressed by how wonderful I am, what a genius I am. She thinks I've had my romp.

"We're not going to get someone to look after the kids

—and there's two of us, we can split it. So, now I've got to put in my four years. I'm looking forward to four years of baby sitting and she's going to study to be a teacher.

PRECOCIOUS CHILD

"My oldest child is four-and-a-half but she's quite precocious, naturally, and occasionally she says things that just indicate we're in for a

fantastic amount of trouble. But I think by that time I might be able to handle it... I like to think of myself as the liberal father of two daughters and won't bat an eyelid and just sit there in my library. I don't know, I hope I'm gonna be all right, I think of my kids as more people..."

Until they bring the musicians home at age 16 to 17. "Yeah!" Peter Townshend laughs.

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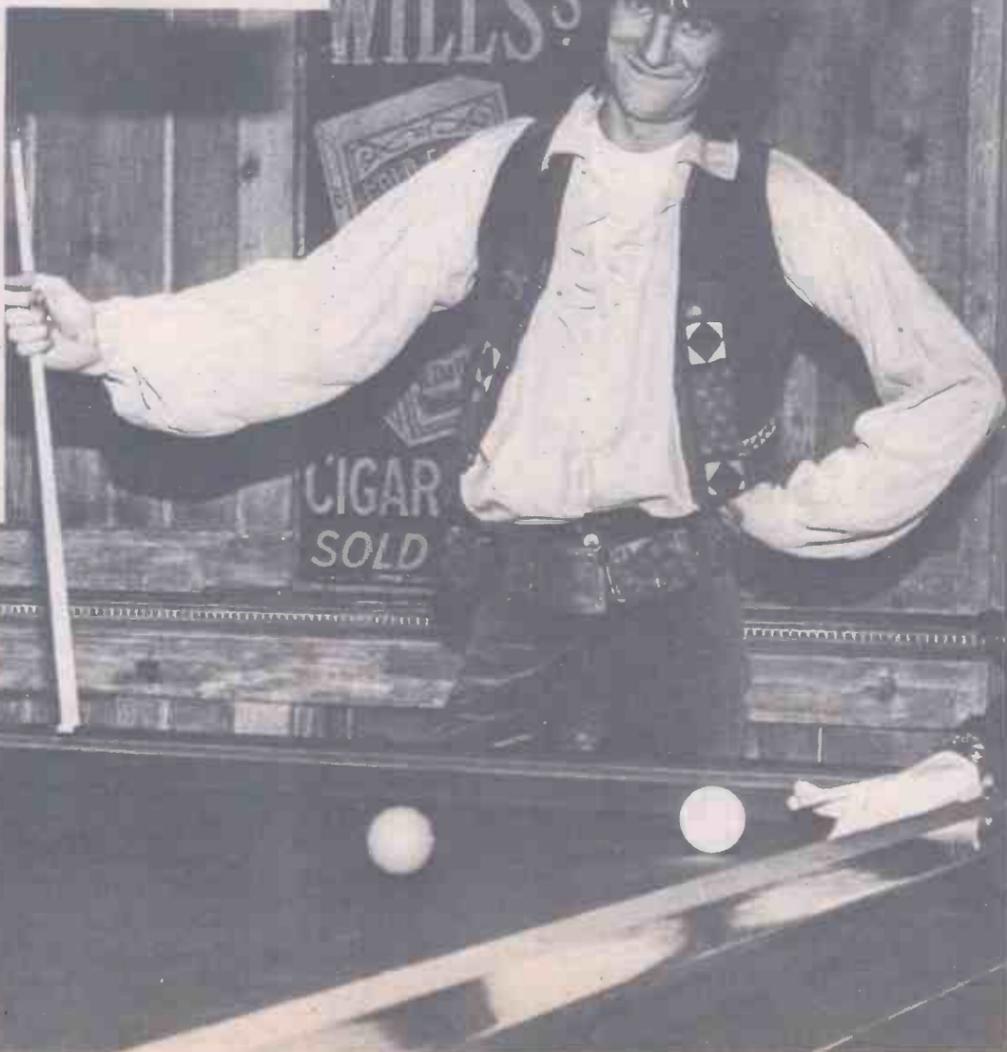
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RCA Records and Tapes

POOL HALL FACES ARE TOP HOLE

FACES—"Pool Hall Richard" (Warner Bros. K. 16341). Rod Stewart is the one person that cannot be mistaken for anyone else—that unique voice is on top form here, rasping out a *Faces* fastie.

In company with a great many colleagues, I think Rod and the lads are great—and this is another in a long line of super singles. There is no more to say, except that it will be a **HIT**.



Faces' Ronnie Wood



Everybody's Christmas favourite by Slade

SLADE—"Merry Christmas Everybody" (Polydor 2058 422). Here is one you've all been waiting for... your Christmas message from those Wolverhampton lads, Slade. There is no doubt this slice of festive cheer will be a huge monster hit: the main question at issue is whether it'll go straight to number one, and whether it'll be there Christmas week. Noddy's cheery voice puts this sing-along song over in fine style—sounding more like John Lennon than ever!

It's a definite grower: after half a dozen hearings you find yourself singing it. Undoubtedly one of the two best Christmas records—and may the best men win. In the meantime, Merry Christmas Noddy, Dave, Jim and Don.

THE PIONEERS

THE PIONEERS—"A Little Bit Of Soap" (Trojan TR 7906). The old song (yet another re-vamp) done a la reggae by one of the better known and respected reggae groups. It's a pleasant enough version—not the sort of record to set the world on fire, though. And I'm a little worried about the implications of the bar of soap that came with it... perhaps they think it's a dirty record?

THREE DOG NIGHT

THREE DOG NIGHT—"Storybook Feeling" (Probe PRO 607). It's own up time. I am not, nor ever have been, a fan of this band: one of America's most popular though they may be. But this is undoubtedly a lovely record, with some sensitive vocals. It's quite long (four minutes 21 seconds) but that'll make it ideal for that spot at parties where everyone wants a nice slow dance... perhaps they are a good group after all.

THE ISLEY BROTHERS

THE ISLEY BROTHERS—"Highways Of My Life" (Epic EPC 1980). A soulful single from those masters of the art. In fact a very fine offering, the sort of quality material that helps one to forget some of the dross that unfortunately finds its way on to our turntable. While you're playing this, flip it occasionally.

The lovely *Don't Let Me Be Lonely Tonight* is on the other side. Great value for money.

PAUL AND BARRY RYAN

PAUL AND BARRY RYAN—"Won't You Join Me" (Polydor 2001 488). This is the one Paul and Barry hope will take them

JONATHAN KING



JONATHAN KING—"The Kung Fu Anthem" (UK 56). Here's a perpetration by Mr King, and one of which he's so proud that he's actually put his own name to it. For those who didn't know, Kung Fu is a TV programme about a Chinese gentleman—and this is a "tribute" I suppose, complete with what sound like karate chops! I knew we couldn't get through Christmas without a record from the UK stable—now it's come and gone I can rest easy. A harmless piece of nonsense.

back up into the charts. It's a pleasant enough number, with the twins in fine voice. But I doubt very much if it's strong enough to contend with the sort of competition it will face at the moment. Better luck next time lads...

KIMI AND RITZ

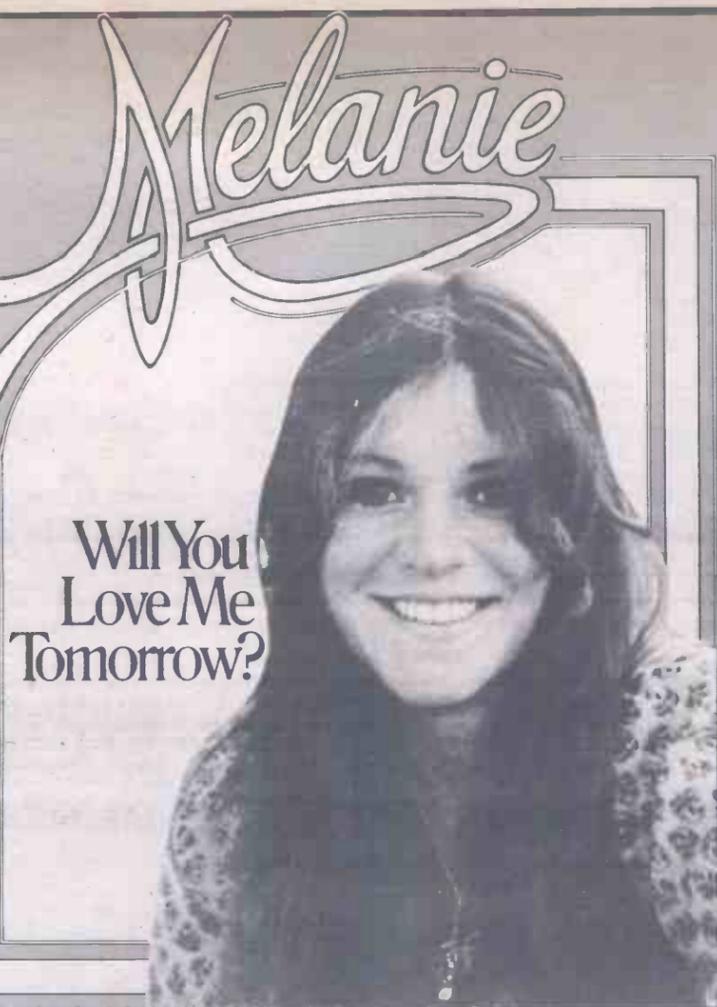
KIMI AND RITZ—"Merry Christmas Baby" (EPC 1971). Quite often at Christmas, one rank outsider makes the charts. Here's one that could fill that spot, if the DJs pick it up. There's the Spector sound with angelic voices and a *Tell Laura I Love Her* type theme. Remember, we spotted it first.

PAUL PROVES HE'S TALENT PLUS

PAUL SIMON—"American Tune" (CBS 1979). Another lovely Paul Simon song—and one which proves just how little he misses Garfunkel. This could replace any of the tracks on "Bridge Over Troubled Water" and be completely in context. How ever many records there are around, another offering from Paul Simon never goes astray. Top Thirty at the very least.

CLIVE WESTLAKE

CLIVE WESTLAKE—"Turn Your Light On Me" (RCA 2441). The man who wrote Dusty Springfield's *I Close My Eyes* and the Hollies' *Here I Go Again* has turned singer too. And surprisingly he has a very good voice—the record is so good that ears pricked up all round the office. If this creeps slowly up the charts it could be a big hit in the New Year.



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BENTON'S DISCLOSURES

SWEET are perhaps one of the most unlucky bands chart-wise in Britain. With amazing regularity their singles always blast straight into the top 10 and then go down, when everyone is predicting the record will go to number one. But take it from me, the lads haven't given up and will be back—with a number one—in the New Year, with a fresh single, revolutionary titled *Teenage Rampage*, which'll be released by RCA on January 11.

SUZI QUATRO'S last single was, I thought, rather a disappointment, but she's right back on target with her follow up to *Daytona Demon*. Temptingly called *Devil Gate Drive*, the rawkus Suzi Q should be challenging for the top early in 1974. Both Sweet and Quatro's singles have been written and produced by Ace Chart Team Nicky Chinn and Mike Chapman, who've had an incredible number of hits this year. Looks like they're set for a good '74 as well.

Chuck Berry Chuck Berry Chuck Berry Chuck Berry Chuck Berry Chuck Berry Chuck B

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WOOD 'N' WIZZARD

ROY "The Wizzard" Wood, one-time signwriter, greengrocer and welder, turned his magical hand to music some 10 years ago. Since then he has become one of the most dedicated musicians British music has to offer. From the Move, he gave us the ELO and now the most colourful band in the current music scene, Wizzard.

As Wizzard-in-Chief his life consists of little else apart from music. The only time he stops thinking about it is when he's asleep and then he dreams about it. As he sat perched over a glass of champagne in his publicists' office last week, the stresses and strains of his business appeared engrained on his face.

But it's to be expected from a man who's involved in songwriting, recording, arranging, producing and filming—all at the same time. The pressures are such that it's just as well that the band has come off the road for a couple of months.

"I've never worked as hard as I do now," explained Roy. "I'd really like to spend some more time doing other things like practicing. I never get a chance to practice these days and that worries me quite a bit. My songwriting has fallen behind as well, because I need peace and quiet and unless I go home I can't seem to find it."

The result of the pressures on Roy has meant that Wizzard's new album is being recorded music first, something previously unthinkable to Woody.

"The first album, 'Wizzard's Brew,' came in for a lot of criticism, because the tracks were so long. People were expecting a load of singles orientated tracks and they didn't get 'em. Looking back, that album was a bit of a mistake, because, although the material on it was all right, we'd only been together for three weeks and we didn't have the time to think about what we were doing.

NEW ALBUM

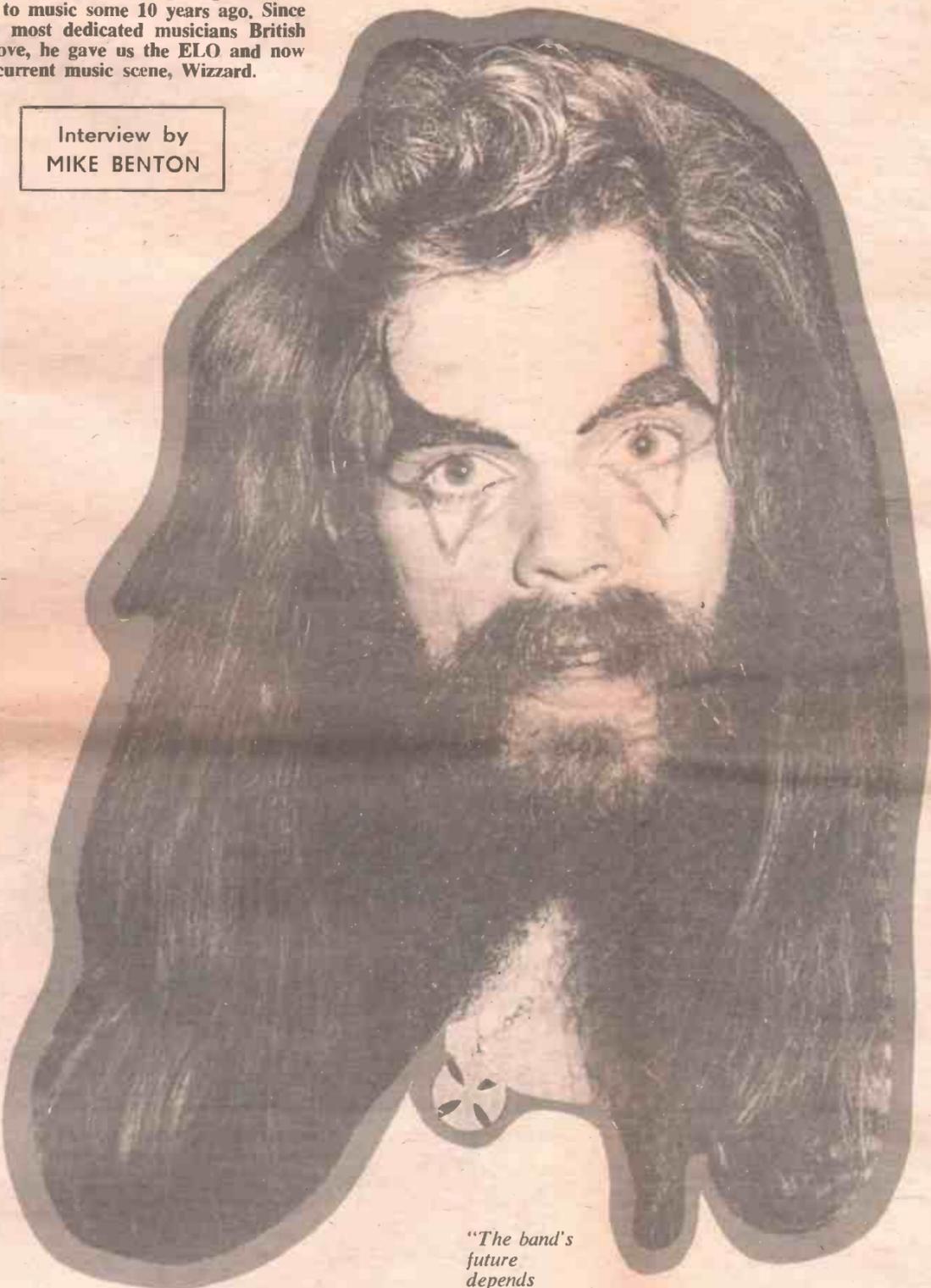
"This new album has got to be finished by Christmas, so once again we've had to rush it, but in spite of this, it's looking as though it's going to be a nice one. Naturally we've had problems like me not getting the time to write suitable songs for it, so we just had to get into a studio and work out the music. That's done now, so now I'm hoping to go home to Birmingham this weekend and write a few songs," said Roy.

The new album, which will be released in the New Year, is to be called "Eddy And The Falcons"—the Falcons being the first group Woody was in. "The idea of this album is to re-create some of the sounds of the old rock and roll stars—people like Paul Anka, Rick Nelson, Del Shannon and Carl Perkins. You gotta be careful doing an album like this otherwise it can end up sounding pretty sick.

"The nice thing about this album is that all the tracks are quite short, so we'll be able to reshape the stage act to incorporate the album material," said Roy.

As soon as the album is completed, Wizzard will rehearse a new stage show, which they'll put to test on a few gigs in Britain. Once things are running smoothly, the group's much

Interview by
MIKE BENTON



"The band's
future
depends
on me"

planned and talked about tour of the States will get underway.

STAGE SHOW

"There has been a lot of reports of us going to America, but things have been so hard we haven't had the time to get it together—all I'm going to say is that we'll be going some time next year, when the album is released there and our stage act is efficient enough to carry us.

"We've a lot of ideas for the stage

show, which'll incorporate a few more people. We want to try and do a show, rather than just stand on a stage and play music. Something on the lines of a pantomime would be ideal, but it'd have to be a bit more serious. We also want to add a few chick singers because, up till now, our vocal backing hasn't been too good. It's all right in a studio because Rick Price and myself can get away with it, but on the road he had to do them by himself and it's pretty difficult," Woody explained.

In the past Wizzard have had a lot of criticism levelled at them for their stage presentation, but if Roy's plans materialise, the visual side of the band should hot up considerably.

Besides Roy's many commitments with Wizzard, he has his solo career to consider. Earlier this year his first solo single, *Dear Elaine*, hit the charts

and his solo album "Boulders" received a lot of favourable comments.

Being a solo performer doesn't really appeal to Woody, although he confesses to enjoy working alone in the studio. Having solo success came about, after the Move busted several years ago.

"The band was contracted to bring out a number of singles each year, but the record company decided to trade Move singles for solo singles by me. I'm enjoying it, because I get plenty of opportunity to play instruments I wouldn't otherwise touch, but I can't really see myself going out on to a stage and playing by myself. I've spent too many years in a group to do that.

"At the moment I've got my fingers crossed that my new single, *Forever*, makes the charts. I still get

**"Follow-up single is a
Scottish Reggae number"**

ROD

ONE SHAKE OF THE WAND AND DISC GIVES YOU A WIZZARD BREAKDOWN



WIZZARD, l. to r. . . . Nick Pentelow, Bill Hunt, Charlie Grima, Keith Smart, Rick Price, Mike Burney

nervous when I have a single released. Incidentally, I've got the follow-up single to this one already in the can—it's called *Going Down The Road* and it's a Scottish Reggae number," confided Roy.

BAGPIPES

Intrigued by such a messy mixture, I asked Roy how he conceived such an idea? "Well, I bought a set of bagpipes when I was in Edinburgh and I suppose it's just self-indulgence on my part that I've made a record like this. The reason was that I was determined to get those bagpipes on a track somewhere. They'll probably be found on some Wizzard songs as well but, blimey, they don't 'arf need some wind—I get worn out keeping that bag full of air," said Woody, a broad smile spreading across his face.

But at the moment, Roy's more concerned with spiralling off the circle of events that are holding back his group's progress. Apart from Roy and Rick, the band are taking a well-earned rest, which will last until Roy comes up with the lyrics for the album.

"Everything's going round in a vicious circle because the band can't rehearse until the album is finished, because the material for the new stage act will come from the album, but we can't do the album, because I can't get the time to write the words so that we can finish it.

FOUR HOURS SLEEP

"Since Wizzard was formed, I've only been managing four hours sleep a day, and living life at such a pace soon begins to take it out of you. When I need to sleep, then I need to write, because the pressures are on my shoulders. The band's future depends on me. I always used to be a little bit lazy, but this band has really pulled me out of that. I have to be honest and admit that I enjoy having the responsibility—I think it improves my standards, because I am forced to work under pressure," explained Roy.

The band often work all night, continuing to do so for a week at a time. By the end of the week, Woody flops out completely and has to spend a day or two in bed to recover, such is his dedication.

"I get so involved with my music that the tiredness doesn't affect me until I've finished whatever I'm doing, then I start to realise just how hard I've been working and that's it.

"Our new single, *I Wish It Could Be Christmas Every Day*, took 40 hours to make, so you can realise that we always try to do our very best. The most difficult thing is being able to keep in contact with the business. Obviously I need to be interviewed and to be told what's going on, but in doing so, people seem to intrude on my thoughts. For instance, while I'm talking to you, I'm thinking up new ideas, so it get annoying sometimes when my thoughts are interrupted. Thankfully, Rick takes charge of me and tells me what I've got to do, so I just about manage," concluded Woody.

COMMITTED

Such is the life of Roy Wood. Totally committed to his music and in pleasing the record buying public. I'm sure you'll agree that if it wasn't for Roy our charts would certainly be a lot less colourful.

RICK PRICE, Roy Wood's batman and Regimental Sergeant Wizzard, is the man who keeps the band in harness. It's his job, besides playing bass, to see that the band arrive at gigs on time, to see Roy attends functions on time and so on.

He like Roy is a Brummy, originally having worked with Roy in the Move. After a good many years in the business he's wise and impressively shrewd—aiming to make a lot of money out of the business before retiring into the managerial side of the industry.

"Wizzard has proved to be the happiest band I've ever played in. The atmosphere in the group is incredible—we each have our varying musical opinions which are utilised within the structures of the band. Music is about the only thing the guys ever argue about, which is good," explained Rick.

Price sees them as they really are and is suitably sincere about what he says about them. Each inspires the other, making Wizzard more of a family than a group. "This group is about as perfect as you can get. All the guys have their own musical backgrounds, some successful, some not.

"But there's no jealousy between any of them, because they all appreciate and dig working with Wizzard," said Rick.

CHARLIE GRIMA is one of Wizzard's drummers. He's 28 and was born in Malta. Says Price on the Grima man: "Charlie's got a lot of Afro-Rhythm in his body, which makes him a good drummer and a good dancer. He's a bit like Roy in as much as he tends to be rather retiring, but luckily he likes drinking and a few pints make him come out of his shell.

"Charlie's got an ego-trip in reverse. He knows he can out-play most drummers and he's quite willing to experiment, but he'll only go so far and then he'll stop, because he likes to feel secure. He's not the kind of person who wants to be flash, just in case he messes things up and ends up making a fool of himself. He's quite prepared to let the other drummer do all the flash things, even though he knows he can do them as well."

KEITH SMART is the other Wizzard drummer. He's 25 and comes from Birmingham. Says Price: "Keith is just the opposite to Charlie—he's a complete extrovert when he's on stage. He's reluctant to experiment and prefers to keep to things he knows he can do well.

"Off stage he's quite the reverse. His family come first and he'll disappear at the first opportunity to go and see them.

"Keith's one of those guys who likes to know that the weekend groceries are in, so that the family are secure. Yes, he's very marriage and finance conscious off stage, but on he really goes to make up a fine player. His performing habits are always good to watch and he's definitely more big-headed than Roy.

"People in the band always listen to him, because he talks a lot of sense. The guys in the band have come to know him, so they understand him, whereas someone outside of the group would think he was a flash git."

MIKE BURNEY is Wizzard's sax player. He's 28 and comes from Staffordshire. Says Price: "Besides always having his name spelled wrongly, he's one of the best drinkers in the business. He was brought up in the Army and Mecca Ballrooms—playing a lot of jazz with various big bands.

"Mike is an expert at getting drunk—he really knows the best way to go about it, but so far he hasn't managed to disgrace himself in front of the band.

He always comes on stage with a glowing noise, but he's always fully aware of the situation. "He once fell off stage, but we believe him when he says it was the stage's fault. He's married with three children and is a railway fanatic. He really loves old steam engines and often bores every one silly on the way back from concerts talking about them.

NICK PENTELOW is 22 and the baby of the band. He also comes from Birmingham, where he played sax with a number of local groups. Says Price: "Nick is pretty well nuts. He loves the Edwardian style of dress and is also a confirmed Teddy Boy.

"He can't remember the Ted scene, but from what he's been told and from pictures that he's seen, he has a total fascination for that era. He likes to dress like a Ted and is always talking about that scene. He's a confirmed rocker at heart.

"His latest achievement was passing his driving test. No wonder they've decided to ration petrol!"

BILL HUNT is the group's keyboard man. He's 26 and born in Birmingham. Says Price: "Bill's another absolute nut-case, in fact, he's just mad.

"He's very talented and was raised on classical tuition. He's got diplomas in horn and piano and is an incredible player to watch.

"When it comes to performing, Bill's rather on the wild side. He tends to throw himself around the stage a lot, but this stems from the early days of the band, when he didn't have very good equipment. Bill used to get so fed up with it that he used to give up playing and just prance about. Now his keyboards have been improved he enjoys what he's doing.

"Bill does tend to be a bit silly, in spite of him being very intelligent. He likes people to think he's a bit thick. Hunt is the fair-play man in the group—a kind of union man who does all the negotiating for the rest of the band. He does have sane moments—about once a week."

RICK PRICE, the band's co-ordinator at every level, is 29, married and lives in Birmingham. Price on Price: "I don't know what to say about myself, except that I'm the most beautiful rock star ever to come out of Brum. I play whatever the old man (Roy Wood) will let me, although he can usually do it better than me, and faster.

"On stage I try and run around doing silly things. I really enjoy gigging, in fact I prefer it to any other aspect of the business. It was for this reason that I quit the Move—they stopped doing them. Roy likes gigging but only in short spells, then he gets fed up with it because it interferes with his musical ideas."

The characters of this Roy Wood brainchild have been mixed, shaken and stirred in Woody's cauldron of outstanding musical consistency. Let's just hope the spell the Wizzard weaves, lasts for a long time to come.

MICHAEL BENTON

"This group is as perfect as you can get"

PAUL GIVES YOU THE INSIDE ON HIS NEW ALBUM ★ PAUL GIVES YOU THE INSIDE ON HIS NEW ALBUM ★

Paul's fun on the run



PAUL McCARTNEY AND WINGS—"Band On The Run" (Pas 10007, £2.38). (When Paul was in the Disc office the other day he gave us the background to some of the tracks on his new album. We thought you'd like to hear them—along with our comments on the finished album.)

Band On The Run. "This is the title track—it goes with that picture of all the stars 'on the run' on the cover. But apart from that there was nothing special about it."

This number demonstrates the changes of tempo that have almost become a McCartney trademark these days. A slow melodic beginning moves abruptly to a much faster central refrain. A good taster track for the rest of the album.

Jet. "I originally got the idea for the title from a puppy . . . a small black Labrador puppy from a litter one of our dogs had. I'd gone off on my own to get away from everything and there I was sitting in the middle of a field when it came bounding up. The pup's name gave me a spark of an idea—and out came this song about a girl called Jet."

Out of that also came a strong belting refrain and Paul's voice, as distinctive as ever, singing some of his own fine lyrics. The use of echo helps the whole feeling. **Bluebird.** "We wrote it in Jamaica when we were on holiday. In the recording we used a bloke called Harry Casey who we've never used before. I know him from way back, when we were in Hamburg. Then he used to be in a group called Derry and the Seniors—at that time he looked about 40, with his porkie hat and long drape jacket. Now he looks about 25 and is your groovy ses-

sion player! He played a blinder of a sax solo.

"Helping us on percussion is a guy called Lenny Kabaka—the only African we used. When we were back in London he just turned up at the studio, and we found out he was from Lagos!"

One of my favourite songs on the album—with the repetitive refrain again—an art all the Beatles mastered so well, and one of the reasons their songs stuck in one's memory.

Mrs. Vanderbilt. "This was recorded during a power cut in Lagos. Suddenly everything went black, and eventually we found ourselves doing it on EMI generator power, and just hoping the hum wouldn't come over on the record."

"There's a phrase on this track that is also on a song I wrote for Rod Stewart, one he's just recorded. It fitted so well into this one, too, that I pinched it! So the phrase is in both songs."

The hum didn't come over, and they put down successfully one of the fastest tracks on the album. It has an unusual rhythm, and having heard it a few times you find yourself singing "Ho, hey ho" rather like one of the Seven Dwarfs. **Let Me Roll It.** "We put the guitars through a vocal PA system to get the unusual guitar sound on this one."

By far my favourite, and I believe the best, track. That could be because of the remarkable Beatles' sound he achieves. One of those slow melodic numbers for which he's so well known.

SIDE TWO: Mamunia. "The first one we did in Lagos—recorded in the middle of a tropical rainstorm. I don't know if that had any effect on the final result."

The persistent rhythm of this track may echo the rain, but apart from that it's easy going and fairly forgettable. **No Words.** "That's one I did with Denny—he had half and I kind of finished it."

A McCartney/Laine composition—sounds good doesn't it? That's a favourite of mine, I think it grows on you. And it really works as a record."

In fact it would even make a single. There's some fine guitar work and some lovely melodies, Paul and Denny should get together more often to write songs. **Picasso's Last Words.** "We met Dustin Hoffman when we were in Jamaica—and went to have dinner with him one night. We were talking about songwriting . . . and he pulled out a copy of Time magazine. He said 'Here's a piece that I thought was really lyrical'. It was the story of how Picasso had toasted his friends one night saying how he couldn't drink any more—and the next morning he was dead."

"So I plonked a few chords and out came the song—Dustin was very excited about it. When we came to record it at Ginger Baker's studio the idea was to fragment it, make it sort of cubist. It's very disjointed, but that's the way it's meant to be, folks!"

Nineteen Hundred And Eighty Five. "This was originally a little thing I couldn't get words to, except for the first phrase. But the words just came to me the day we were due to record, and I think it's turned out quite well."

These last two tracks almost run into one another. They are novelty tracks, which contain interesting ideas. I won't say they always come off, but at least they are unusual.

On the whole this is a superb album. There are flashes of that McCartney magic, and I prefer this even to "Red Rose Speedway." Paul says it was fun to make—and it's fun to listen to. An outstanding album, with a lot more of Paul's individual sound than his previous albums have had—and for my money there can't be enough. ★★★ RH

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Ray Fox-Cumming takes the Yellow Brick Road to Manchester
ELTON 'N' ICE

IT USED to take round about four hours to get from London to Manchester by coach. It now, thanks to 50 mile an hour limits, fuel shortage, patriotism and all that, takes five, which is why we missed the whole of the Kiki Dee Band's set at Belle Vue last Thursday.

A dutiful enquiry made to a most personable young lady in the next seat, however, elicited the answer that our Kiki had been very good (which we all knew she would be), but that the best was still to come, "the best" being Elton John.

But first, a few words on the concert hall. The place has the most peculiar echo, which comes back so fast it almost acts as a prompt. But though Manchester's Belle Vue is not the ideal rock venue, the city's fans are the best in the country—well-mannered, unblase, discerning and appreciative of what's good.

They quite correctly decided that Elton John was very good and bruited their approval accordingly.

EJ arrived onstage in a white jumpsuit and jacket with shiny blue padded bands on it, making him much resemble The Michelin Man.

The opening number *Love Lies Bleeding* was severely massacred by the acoustic vagaries of this

weird and wonderful building. I suspect that some furious knob-twiddling was being done behind the scenes because the problem was solved with commendable swiftness and, thereafter, despite the persistent echo, the separations were so good as to almost invite fault-finding inspection of the playing. Apart from on *Grey Seal*, which got off to a bad start and never quite recovered, the musicianship was excellent all round and EJ was in fine voice.

Thanks to a couple of bust strings, we got two extra numbers from Elt on his own including, to his chagrin, *Your Song*, which he's been attempting to ditch for ages. The unanimous opinion of the Press contingent afterwards was that he's never sung it better.

He sang *Rocket Man* with added feeling—especially the line about "cold as hell"—because it was.

There were too many highlights to list, but perhaps best of all were—at opposite extremes—the lovely *Candle In The Wind* and *Saturday Night's Alright For Fighting*, which works splendidly as a rousing stage number. *Danny Bailey* was also pretty hot, so was *All The Girls Love Alice* and the festive *Step Into Christmas* with Kiki Dee back to shake the ol' sleigh bells.

Haven't enjoyed meself so much in ages. Wouldn't miss the action replay at Hammersmith for anything.





Disc Gallery DON DOWNING

If being associated with famous names in the music business is a qualification for chart success then Don Downing should have made it years ago. In the course of his musical career Don has been associated with such characters as Gene Pitney, James Brown, Jerry Lee Lewis, Bill Haley and The Comets, Fats Domino, etc.

Mr. Downing entered the world on April 18, 1945, in the town of Nowata,

Oklahoma. Surrounded by 12 musical brothers and sisters it was inevitable that young Don's thoughts should move in a similar direction.

As a teenager his days were spent playing in local

NAME: Don Downing
BORN: Oklahoma, April 18, 1945

RECORD LABEL: People

OTHER RELEASES: Jivin' Jean, Big Twister, I Gotta Find A New Love, Love Walked Out and Lonely Days Lonely Nights.

INSTRUMENTS: Clarinet, organ, guitar, drums.

unknown groups. His first big break came when he joined a backing band in

Tulsa, which provided accompaniment for famous visiting artists.

His next step forward came in 1965 when he cut his debut single *Jivin' Jean* on the Red Bird label. Despite its lack of success he moved to Washington the following year and signed to United Artists.

Since then his reputation has grown steadily till he joined the Roadshow label. *Love Walked Out* was issued first and became a minor hit. Then came *Lonely Days And Lonely Nights*, which to date has reached sales of 300,000

in the US alone.

Mr. Downing's talents are not confined to record. On stage he has been known to play simultaneously a clarinet, a Fender Rhodes and a Hammond organ. Rumour has it he's also a wizard on drums and guitar.

Those of us anxious to catch a glimpse of this virtuosity may not have long to wait. A European visit could well take place early next year.

BEVERLEY
LEGGE

... has been associated with
Gene Pitney, James Brown, Jerry
Lee Lewis, Bill Haley ...





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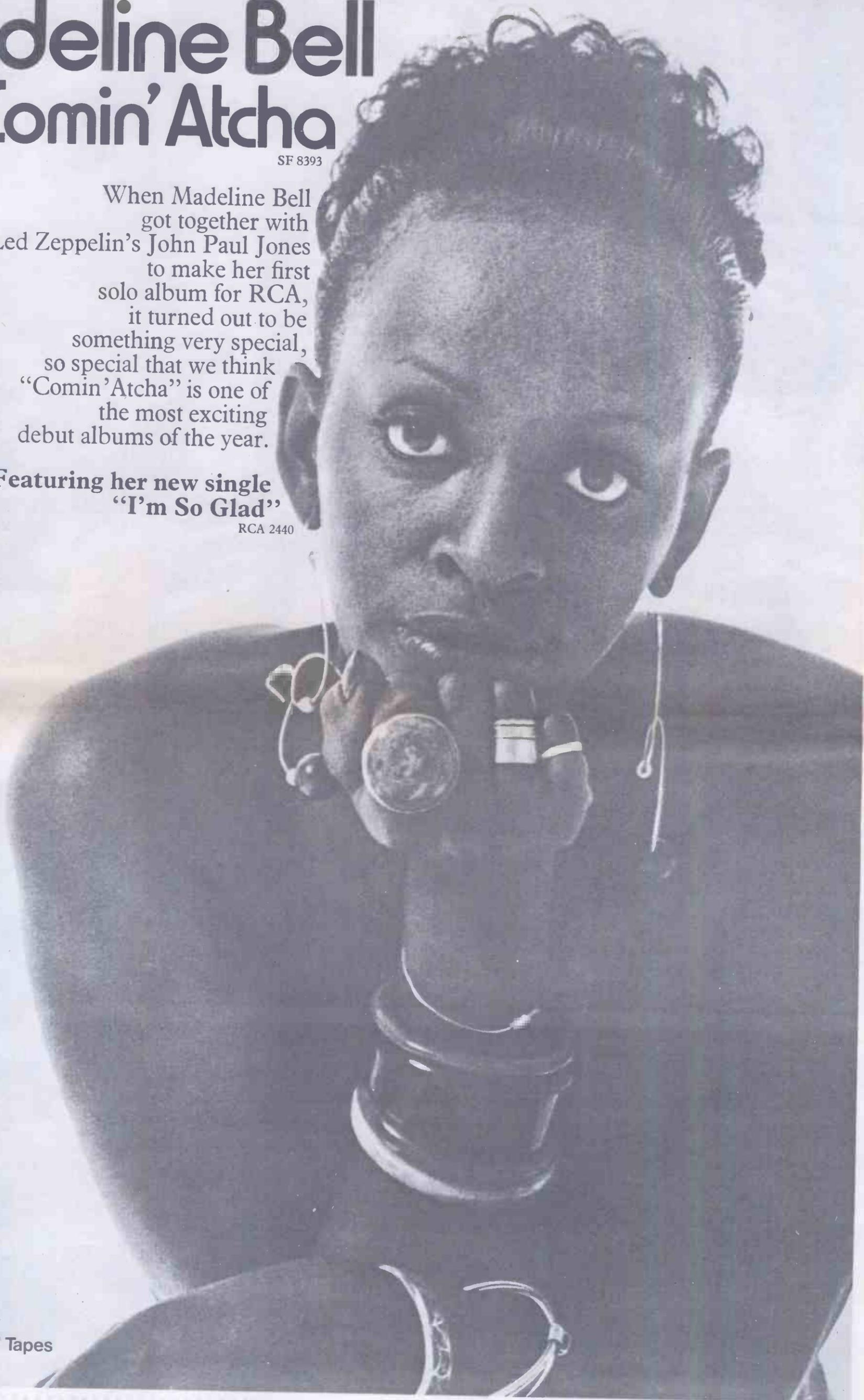
Madeline Bell Comin' Atcha

SF 8393

When Madeline Bell got together with Led Zeppelin's John Paul Jones to make her first solo album for RCA, it turned out to be something very special, so special that we think "Comin' Atcha" is one of the most exciting debut albums of the year.

Featuring her new single
"I'm So Glad"

RCA 2440



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COMET TOP 50 ALBUMS & TAPES

Rank	Artist/Album	Record Price	Cassette Price	8-Track Price
1	Hunky Dory/David Bowie	2.18	1.80	2.10
2	Unsubstantiated/Who	2.87	3.70	3.75
3	Sabbath/Bleed Through/Black Sabbath	2.18	1.95	—
4	Pin Ups/David Bowie	1.90	1.95	—
5	Yellow Brick Road/Elton John	2.18	1.95	—
6	Tales From Topographic Oceans/Yes	3.49	3.00	—
7	Sailing England By The Pound/Genesis	2.18	1.75	—
8	Taxodermis/Galagher	2.25	2.30	2.05
9	Range Line, all the Beavers/Rings Starr	2.18	1.95	—
10	Next Sensational Alex Harvey Band	2.18	1.95	—
11	Dark Side Of The Moon/Pink Floyd	2.18	1.95	—
12	At The Rainbow/Focus	2.18	1.95	—
13	In A Glass House/Gentle Giant	2.18	1.95	—
14	Berlin/Lou Reed	2.18	1.95	—
15	Goat's Head Soup/Rolling Stones	2.18	1.95	—
16	For Girls Who Grow Plump In The Night/Caravan	2.18	1.95	—
17	Topical Belts/Neil O'Donnell	2.18	1.95	—
18	Sensation/Pass/Neil	2.18	1.95	—
19	Brothers And Sisters/Alman Bros	2.18	1.95	—
20	Vagabonds Of The Western World/Thin Lizzy	2.18	1.95	—
21	2nd Avenue/Neil A. Kinnear/Dave Strydom	2.18	1.95	—
22	Aladdin Sane/David Bowie	2.18	1.95	—
23	Angel Dust/Neil O'Donnell	2.18	1.95	—
24	Beasties 1987/Beasties	2.18	1.95	—
25	Beasties 1987/Beasties	2.18	1.95	—
26	Innervisions/Steve Wonder	2.18	1.95	—
27	Far From The Madding Crowd/Bob Dylan	2.18	1.95	—
28	Long Division, Surrender/McLaughlin/Santana	2.18	1.95	—
29	Beasties 1987/Beasties	2.18	1.95	—
30	Slates/Slade	2.18	1.95	—
31	Hearts/Status Quo	2.18	1.95	—
32	Wake Of The Flood/Grateful Dead	2.18	1.95	—
33	Sensation/Pass/Neil	2.18	1.95	—
34	Ziggy Stardust/David Bowie	2.18	1.95	—
35	Matt/Matt The Hooper	2.18	1.95	—
36	Six Wives Of Henry VIII/Rick Wakeman	2.18	1.95	—
37	Three Goes Thru My Mind/Simon/Paul Simon	2.18	1.95	—
38	Long Division, Surrender/McLaughlin/Santana	2.18	1.95	—
39	Chicago VII/Chicago	2.18	1.95	—
40	Overtone Sensation/Members Of Inventive	2.18	1.95	—
41	Greatest Hits/Santana & Garfunkel	2.18	1.95	—
42	Seven/Soft Machine	2.18	1.95	—
43	Bridge Over Troubled Water/Simon & Garfunkel	2.18	1.95	—
44	Playing For Real/McLean	2.18	1.95	—
45	Soundtrack/John Hendrix	2.18	1.95	—
46	Now And Then/Carpenters	2.18	1.95	—
47	Sea's Change/Neil O'Donnell	2.18	1.95	—
48	Transformer/Red	2.18	1.95	—
49	Tough Me In The Morning/Diane Ross	2.18	1.95	—
50	The Foreigner/Cat Stevens	2.18	1.95	—

SUPER SELLERS

ALICE COOPER				
Killer	K56005	2.45	1.95	2.05
Love it to Death	K46177	2.17	1.75	2.05
Schools Out	K56007	2.45	1.95	2.05
Billion Dollar Babies	K56014	2.45	1.95	2.05
AMERICA				
Homecoming	K46093	2.17	1.75	2.05
Hat Trick	K56016	2.45	1.95	—
ARGENT				
In Deep	EPIC	2.17	1.75	2.05
THE BAND				
The Band	EST 132	2.15	1.75	2.05
Music From The Big Pink	ST 2955	2.14	1.75	—
BEACH BOYS				
Surfs Up	SSL10313	2.15	1.75	2.05
Greatest Hits	ST21628	2.15	1.75	2.05
Holland	K54008	2.45	1.95	2.05
BEATLES				
Help	PCS3071	2.15	1.75	2.05
Beatles' Oldies	PCS7016	2.15	1.75	2.05
Abbey Road	PCS7088	2.15	1.75	2.05
Sgt. Pepper	PCS7027	2.15	1.75	2.05
Let It Be	PCS7096	2.15	1.75	2.05
Double Album	PCS7067/8	4.30	3.50	3.95
1962/66	PCS5717	3.99	3.25	3.40
1967/70	PCS5718	3.99	3.25	3.40
BYRDS				
Untitled (2 LPs)	66253	2.82	2.30	2.35
Greatest Hits Vol. 1	63107	2.17	1.75	2.05
Greatest Hits Vol. 2	65650	2.17	1.75	2.05
Byrds Reformed	SYLA 8754	2.38	1.95	2.05
JEFF BECK				
Beck/Bogart/Appice	65	2.17	1.75	2.05
Truth	SCX 6293	2.14	1.75	—
DAVID BOWIE				
Hunky Dory	SF8244	2.18	1.80	2.10
Ziggy Stardust	SF8287	2.18	1.80	2.25
Space Oddity	LSP4913	2.18	1.80	2.10
Man Who Sold The World	—	—	—	—
Aladdin Sane	LP54816	2.18	1.80	2.10
Imagines '66 to '67	RS 1001	2.38	1.95	2.10
(2LPs)	SDM 3017/1/2	3.75	2.75	N/A
Pin-Ups	RS1003	2.38	1.95	—
BLACK SABBATH				
Black Sabbath	VO1	2.29	1.85	2.05
Paranoid	6360 011	2.29	1.85	2.05
Master of Reality	6360 050	2.29	1.85	2.10
Volume 4	6360 071	2.29	1.85	2.05
ERIC CLAPTON				
At His Best	2659023	3.70	2.85	3.65
JOE COCKER				
Mad Dogs & Englishmen	AMLS 6002	2.85	2.35	—
CREAM				
Best of	583060	2.15	1.75	2.05
Goodbye	583053	2.15	1.75	2.05
Live Cream Vol. 1	2383016	2.15	1.75	2.05
Live Cream Vol. 2	2383119	2.15	1.75	2.05
Wheels of Fire (2LPs)	2612 001	3.70	2.85	—
CREEDENCE CLEARWATER				
All single albums	—	2.15	1.75	—
CROSBY, STILLS, NASH & YOUNG				
C.S. & N.	K40033	2.17	1.75	2.05
Deja Vu	K50001	2.45	1.95	2.05
4 Way Street (2LPs)	K60003	3.50	2.85	4.05
CUBBY AIR				
Air Conditioning	K 56004	2.45	1.95	2.05
Air Cut	K 46224	2.17	1.75	2.05
DEEP PURPLE				
Made in Japan (2LPs)	TPSP 351	3.09	2.65	2.75
All single albums	—	2.38	1.95	2.05
MILES DAVIS				
Greatest Hits	63620	2.17	1.75	2.05
In A Silent Way	63630	2.17	1.75	—
Bitches Brew	66236	2.83	2.30	—
Live Evil	67219	2.17	1.75	—
On the Corner	65246	2.17	1.75	—
DEREK & THE DOMINOES				
Live in Concert	2659 004	3.70	2.90	—
Layla	2625 005	3.70	2.90	—
NEIL DIAMOND				
Hot August Night (2LPs)	ULD 1/2	3.20	2.65	2.85
EMERSON LAKE & PALMER				
Tarkus	K43503	2.19	1.80	2.05
LP	K43504	2.19	1.80	2.05
Trilogy	K43505	2.19	1.80	2.05
ELECTRIC LIGHT ORCHESTRA				
The E.L.O.	SHVL 797	2.38	1.95	2.05
E.L.O. 2	SHVL 806	2.38	1.95	2.05
FACES & ROD STEWART				
Every Picture	6338 063	2.18	1.75	2.05
Never a Dull Moment	6499 153	2.38	1.95	2.05
Nod's as Good as a Wink	K56006	2.45	1.95	2.05
Oo La La	K65011	2.45	1.95	2.05
Gasoline Alley	6360500	2.38	1.95	2.05
Long Player	K46064	2.17	1.75	2.05
An Old Raincoat	V04	2.29	1.85	2.00
First Step	K46053	2.17	1.75	—
Sing It Again Rod	6499 484	2.37	1.90	—
FAIRPORT CONVENTION				
All single albums	—	2.17	1.80	—
FOCUS				
Focus 3 (2LPs)	2659016	3.70	2.90	2.65
Moving Waves	2931002	2.15	1.75	2.05

Records, Recorded Cassettes and 8 Track Cartridges.

In and Out of Focus	2344003	1.85	1.45	—
At the Rainbow	2442118	2.29	1.85	2.10
FLEETWOOD MAC				
Greatest Hits	69011	2.45	1.95	2.05
FREE				
Heartbreaker	ILPS9217	2.19	1.80	2.05
Tons of Sobs	ILPS9089	2.19	1.80	—
Fire and Water	ILPS9120	2.19	1.80	2.05
At Last	ILPS9192	2.19	1.80	2.05
Live	ILPS9160	2.19	1.80	2.05
RORY GALLAGHER				
Blue Print	2383189	2.15	1.75	2.05
Live in Europe	2383044	2.15	1.75	2.10
Deuce	2383112	2.15	1.75	2.05
Rory Gallagher	2383044	2.15	1.75	2.05
GENESIS				
Trespass	CAS 1020	2.15	1.75	—
Nursery Cryme	CAS 1052	2.15	1.75	2.05
Foxtrox	CAS 1058	2.15	1.75	2.05
Live	CLASS 1	1.99	1.65	—
From Genesis to Revelation	SKL 4989	2.18	1.75	—
GRATEFUL DEAD				
Workingman's Dead	K 46049	2.17	1.75	2.05
American Beauty	K 46074	2.17	1.75	—
Live Dead (2LPs)	K 66002	3.59	2.85	—
In Europe (3LPs)	K 66019	4.99	4.05	—
GILBERT O'SULLIVAN				
I'm A Writer Not A Fighter	MAM 55 505	2.45	1.95	2.10
Himself	MAM 55 501	2.45	1.95	2.20
Back to Front	MAM 55 502	2.45	1.95	2.20
GEORGE HARRISON				
All Things Must Pass	STCH 639	5.00	4.00	4.15
Bangla Desh	STCX 3300	5.00	4.00	—
HAWKWIND				
Hawkwind	LBS 83348	2.17	1.80	2.05
In Search of Space	UAG 29202	2.38	1.95	2.05
Doremi Fasola	UAG 29364	2.38	1.95	—
Space Ritual	UAG 60037/8	3.10	2.60	—
JIMI HENDRIX				
Electric Ladyland	2657012	4.30	3.35	—
Cry of Love	2302 023	2.29	1.85	—
Band of Gypsies	2480 005	2.29	1.85	—
Rainbow Bridge	K44159	2.17	1.85	—
War Heroes	2302 020	2.29	1.85	2.10
Smash Hits	2310 268	2.15	1.75	—
INCREDIBLE STRING BAND				
Liquid Acrobat	1 LPS 9172	2.19	1.80	2.05
JANIS JOPLIN				
Pearl	64188	2.17	1.75	2.05
Cheap Thrills	63392	2.17	1.75	—
In Concert (2LPs)	67241	2.82	2.30	3.20
JEFFERSON AIRPLANE				
Volunteers	SF 8076	2.18	1.80	2.10
Crown of Creation	SF 7976	2.18	1.80	2.10
Worst Of	SF 8164	2.18	1.80	2.10
JETHRO TULL				
As a Rule	CHR 1003	2.19	1.80	2.05
Benefit	ILPS 0123	2.19	1.80	2.05
Quick as a Wink	ILPS 9145	2.19	1.80	2.05
This Was	ILPS 9085	2.19	1.80	2.05
Stand Up	ILPS 9103	2.19	1.80	2.05
Living in the Past (2 LPs)	CIT 1	3.30	2.70	2.70
Passion Play	CHR 1040	2.19	1.80	2.05
CAROLE KING				
Writer	AMLS 996	2.15	1.75	2.05
Tapestry	AMLS 2025	2.15	1.75	2.05
Music	AMHL 67013	2.29	1.85	2.05
Rhymes and Reasons	077016	2.29	1.85	2.05
KING CRIMSON				
In the Court	ILPS 9111	2.19	1.80	2.05
Wake of Poseidon	ILPS 9127	2.19	1.80	2.05
Lizzard	ILPS 9141	2.19	1.80	2.05
Islands	ILPS 9175	2.19	1.80	2.05
Larks Tongue in Aspic	ILPS 9230	2.19	1.80	2.05
LED ZEPPELIN				
Vol. 1	K 40031	2.17	1.75	2.05
Vol. 2	K 40037	2.17	1.75	2.05
Vol. 3	K 50002	2.45	1.95	2.05
Vol. 4	K 50008	2.45	1.95	2.05
Houses of the Holy	K 50014	2.45	1.95	2.05
LINDISFARNE				
Nicely out of Tune	CAS 1025	2.15	1.75	2.05
Fog on the Tyne	CAS 1050	2.15	1.75	2.05
Dingley Dell	CAS 1057	2.15	1.75	2.05
Live	CLASS 2	1.99	1.65	—
LOUDON WAINWRIGHT III				
1st Album	K 40107	2.17	1.75	—
2nd Album	K 40272	2.17	1.75	2.05
Dead Skunk	65238	2.17	1.75	2.05
PAUL McCARTNEY AND WINGS				
Ram	PAS 10003	2.38	1.95	2.05
Wild Life	PCS 7142	2.15	1.75	2.05
Red Rose Speedway	PCTC 251	2.50	2.00	2.05
CURTIS MAYFIELD				
Back to the World	2318 085	2.15	1.75	2.05
JOHN LENNON				
Imagine	PAS 10004	2.38	1.95	2.05
Sometime in New York City	PCSP 716	2.75	2.35	

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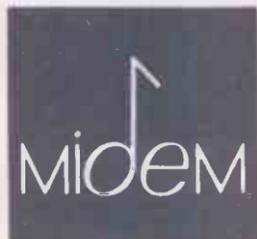
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John Lennon, Anne Murray, Harry Nilsson, Alice Cooper, and Mickey Dolenz carry on at Anne's Troubador opening in Los Angeles.



Alice Cooper, his lady Cindy Lang, and unidentified member of one of New York's theatrical ensembles pose with Hawkwind's Lemmy, Nik Turner and Stacia at the huge party held for the band at the Hayden Planetarium.

PARTY TIME

Stones gamble on the casino city

LISA ROBINSON



New York

Stones may play Las Vegas

THE ROLLING STONES may perform in Las Vegas next year, according to Pete Rudge, Stones' tour manager. Rudge disclosed this information during a talk in his Century Plaza Hotel room in Los Angeles last week where he was in residence with The Who.

"Touring now is so routine, it's really a big business," he said. "It's all governed by hall managers, firemen, unions, hockey games—you have to play second fiddle to the basketball team . . . I'd like to go out in tents or something, I hate those big stadiums and race-tracks."

"I'm always looking for alternatives," Rudge continued, "as a matter of fact, I want to place the Stones in Vegas next year. There's a big new hotel—that MGM Grand Hotel, and they want them to do it. Those are the kinds of things I'd like to do . . . like when The Who

did the Metropolitan Opera."

If The Stones do perform in Vegas, they'll be following (well . . . not really) in the footsteps of the Jackson Five, who are planning to play the big room at the Grand Hotel this coming April. Dean Martin is set to open the place shortly, so far no other acts have been announced; but Caesar's Palace, who gets such artists as The Osmond Brothers and Frank Sinatra, does not seem worried about the competition. Alice Cooper tried to set up a Vegas date last year at the International Hilton Hotel, but it never got together.

AMERICA

ALICE seems to be everywhere these days. He was with John Lennon and Harry Nilsson at Anne Murray's Troubador opening (an opening that caused one Hollywood reporter to refer to the lady as "The Mundane Miss M"), and as they sat at a table all Alice could do—between sips of his ever-present can of beer—was to talk about his newest obsession, golf.

"I really don't know how much longer I'll be able to live in New York City," he complained, "it's really hard to get a game of golf there." He talked about his new snakeskin golf shoes and how he wore them on the golf course for a photo session when he and the film crew were suddenly informed of a sniper lurking in the trees. At first it was thought of as a prank, but when the police and the helicopters showed up—Alice got away verry quickly.

Later on that evening Alice, Lennon and Harry all went to a party in the Hollywood hills, where lots of people stood around and watched the three of them play pool. While Lennon was overheard to say how much he missed Yoko, back in New York, he stayed in L.A., and Alice came back to Manhattan for the huge Hawkwind party at the Hayden Planetarium following the

KILLER BECOMES PREY: ALICE FLEES FROM SNIPER

band's Academy of Music concert.

In addition to Alice, others at the Hawkwind party included Stevie Wonder, Spencer Davis, Peter Gabriel (fresh from his Felt Forum triumph with Genesis), Focus, Andy Warhol, and various drag queen stars . . . Jackie Curtis, Holly Woodlawn, and the Angels of Light.

● HAWKWIND—for a group that hasn't released a record here and haven't been here before, are doing surprisingly well with their audiences so far in New York, Philadelphia and Chicago. They haven't received the same enthusiastic response from the critics, however, most finding them a bit too 'sixties-psychedelic.

● BETTE Midler, about to premiere at The Palace Theatre on Broadway for a sell-out three-week run this week, went to see Ashford and Simpson in Philadelphia at the Bijou Theatre last week. After The Divine had finished her own concert at the Philadelphia Academy of Music, she went to catch the second of Ashford and Simpson's two shows. Wearing no make-up, she was introduced by the duo to the audience, who went berserk. Later, Bette visited Nick and Valerie backstage and told them that they had sung all of her favourite songs—and that they were "so fabulous she was trembling."

● FOLLOWING a Press screening of his film "That'll Be The Day," David Essex ventured into the denizens of Max's Kansas City to watch Billy Joel. It was Joel's final set of his jam packed week there, and accompanying Essex were Dave Mason, Alvin Lee and Mylon LeFevre.

Carly Simon album is out, now for the baby

● Carly Simon has finished her next album and is now waiting for the baby to arrive in January.

No word about any James Taylor album yet. But with Carly's album out of the way, maybe Richard Perry will finish Martha Reeves' album, which was started ages ago and which a lot of people are curious to hear. Meanwhile, Martha is taking acting lessons, from Lee Strasberg no less (Strasberg founded the Actor's Studio from which graduated Marlon Brando and Paul Newman, among many others).

radio played garbage like "I Saw Mommy Kissing Santa Claus."

● Peter Tork (remember the Monkees?) surfaced after a long absence for a one-night-only gig at the Pasadena Ice House. It was good to hear he's active again; a year or so ago he was rumoured to be down and out in San Francisco with absolutely no money and no prospects. The Ice House is no big-time come-back, but it's something, and it's certainly better than the street.

● Billy Preston got a call from Mick Jagger in Munich (where the Stones have been recording, as you well know) who asked Billy to fly over and play on the album, which Billy did, the next day. Preston hinted that Jagger and Taylor might appear on one of his albums in the near future.

● Just before the Bowie Special on television here recently, Angela Bowie made an unexpected appearance on the Johnny Carson show—right after Joan Rivers and Dinah Shore. Angela looked elegant, but giggled and said "fabulous" a lot; she announced she's changing her name to Jipp Jones to pursue an acting career.

Actually, Angela wasn't so bad considering the questions she had to deal with; at one point Carson said, "What's it like being married to a big rock star, with all the girls chasing him around, the groupies—isn't that what they're called?" Angela fielded that one with a "Fabulous" and then she said slyly, "Girls? Boys, too! There's always a lot of chaff waiting around," which went completely past Carson.



JUDY SIMS

Hollywood

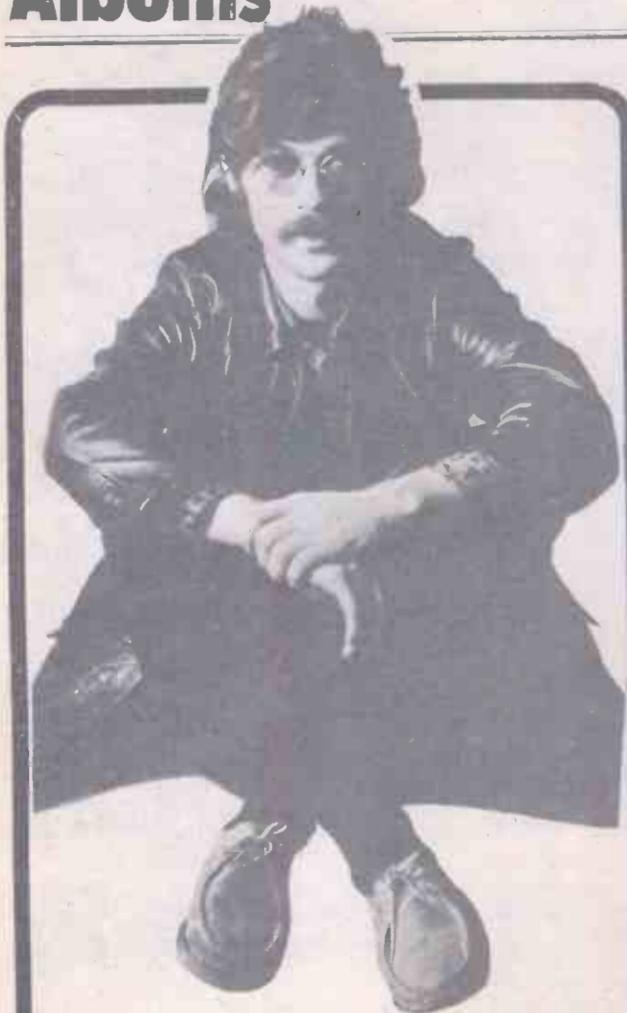
● Joni Mitchell's next album is called "Court And Spark"; I'm not sure what she had in mind with that title, but those two words are colloquial expressions for romance, much like spoon and pet. Two unlikely background singers on one tune—Cheech and Chong. Robbie Robertson is on it too; he's everywhere these days.

● This is the time of year when the record companies usually spew forth their "Biggie" releases, like Allman Brothers, Joni, ELP, etc., to cash in on the Christmas trade (although, oddly enough, hardly any records are released in December; too late, they figure). This year the Christmas records (not the Biggies, the "Jingle Bell Rocks" and "Rockin' Around The Christmas Trees") will be scarce because the major companies aren't going to use their precious vinyl for records that have such a short sales period. I'm really not complaining—those Christmas records like "Rudolph The Red-Nosed Reindeer" always give me distinctly unChristmaslike feelings; I have often been heard muttering "Bah, Humbug!" when the



Albums

Reviewed by Disc Panel



THE BAND... Robbie Robertson

Golden Oldies from The Band

THE BAND: "Moondog Matinee" (EMI SW 11214, £2.14). A big hand for one of the best bands in the world, even if they are a bit touchy about granting interviews.

This is an album of brilliantly executed oldies; things like *Holy Cow*, *The Great Pretender*, and a superb rendition of the *Third Man Theme*. The Band could put out an album of the English Hymnal and it would be great.

They're musical virtuosos, masters of their art and this album goes to prove it. My copy of the album jumped a lot. I hope it was due to the office record player, but be warned in case. ★★★★★ CB

Alice goes deep with his muscle of love

ALICE COOPER — "Muscle Of Love" (Warner Brothers BS 2748, £2.45). After one listen to this I had doubts; severe doubts. I'd loved Alice since the first few chords of "Pretties For You" (and that's going back some), and I didn't get much of an immediate buzz from this one. But upon further hearings it has grown.

There is a depth to Alice on this album, which doesn't exist on any of the others. The songs are well written and the lyrics have been tended far more carefully than usual. Listen to *Hard Hearted Alice*, *Man With*

of love

The *Golden Gun* and *Teenage Lament '74*.

I thought the whole thing would be swamped in lavish female back up vocals (Minelli, Pointer Sisters, Ronnie Spector, Labelle) but they're tastefully done. The band still retains its tight togetherness and drive. ★★ CB

Tape reviews

MORE and more people are turning to tape as the method they prefer to reproduce music. In spite of the fact that it makes no difference to us which YOU prefer—we only write about the music—Disc will bring you tape reviews to let you know what is available. Already a considerable number of albums are released on tape simultaneously or shortly after the release of the record.

As we mentioned last week, the Beatles "Magical Mystery Tour" is only available on import record and the release on tape is a first for Britain. You can get most of the tracks on the EMI double album of tape "The Beatles 1966-70," but there are a couple of tracks here that make it a collector's item.

Another we mentioned last week is the Eagles' first album which had disappointing sales initially. They are a captivating country rock band who certainly gained a reputation on the Neil Young tour and probably went a long way to saving the evening for some people who saw the show. My favourite tracks are *Train Leaves Here This Morning* and *Take It Easy*. This is a tape that should be heard in a car—that's how I was converted to the Eagles. Albert Hammond, one of

by Gavin Petrie

The Beatles
The Eagles
Albert Hammond
Art Garfunkel
Scott Walker

the breed of "one-man bands" that struck success recently, has "Free Electric Band" on tape, cartridge (MUM 42 65554) which includes the title track, of course. His rock taken to a musical perfection is pleasant and listenable, if you like your rock served up that way. Perfection in another field—the voice is what makes Art Garfunkel's "Angel Clare" on CBS an album you wouldn't want to part with. The only complaint I have with this is the bad pause on cartridge (42 69021) when tracks change during the beautiful traditional *Barbara Allen*.

The unmistakable voice of Scott Walker is on "Stretch" released through CBS. Scott still has as many fans of that haunted face as his haunting voice. His choice of songs are impeccable this time, including *No Easy Way Down*, *Just One Smile* and the great Randy Newman song *I'll Be Home*, and if the elusive Mr. Walker sold himself just a little more, this album could attract more attention than it has at the moment.

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BOBBY BORIS PICKETT AND THE CRYPT KICKERS — "Monster Mash" (Decca London ZGU 133, £0.99). Now here's a nice value-for-money album that's a good novelty record for Christmas. Yours for only 99p, as all the best salesmen would say.

If you can imagine

Monster Mash plus eleven, then you've got some idea what this album sounds like. The tracks do have some superb names—*Blood Bank Blues*, *Sinister Stomp* and *Me And My Mummy*. All are delivered in Pickett's very funny Karloff-style voice. The novelty does wear a little thin by about the third track—but it's a fun album, which I'm sure all the kiddies will love.

Should you be short of a little present for someone with a strange sense of humour, and are suffering from the impecuniness of the season, here is your answer. Not for those with music in mind, of those of a nervous disposition.

★★★ RH

★★★★ Outstanding

★★★ Good

★★ Fair

★ Poor

Albums

Reviewed by Disc Panel

NEW, IMPROVED ONO WITH OVERALL GLOOM

YOKO ONO — "Feeling The Space" (Apple SAP-COR 26, £2.14). John and Yoko have done a lot of things in their time explains Yoko on the sleeve, "but we haven't got around to doing that yet."

She's talking about shaking hands of course. In fact she talks at great length on the sleeve—about hate, death and even about being an "eternal sphinx".

As a result of the last remark the entire sleeve is totally Egyptianised, decorated with pyramids, camels etc. All that's missing is a personal message from President Sadat.

But enough of this nonsense, what about the musical content? Well when she tries Mrs. Lennon has a reasonably marketable voice. Helped considerably by the accompanying musicians she ploughs her way through a dozen well-thought out tracks.

The overall effect is one of subdued depression. A morbid gloom seems to hang over much of the work, most notably Coffin Car and Growing Pains. But occasionally she can work



up enough enthusiasm to sing a track like A Thousand Times Yes or Women Power, the latter benefiting from its strong Lennon influence.

Naturally enough like all Ono products, there's a heavy political content, laced with abstract philosophical ideas.

But watch out for the tongue-in-cheek unexpected finale Men Men Men, which neatly sends-up masculinity.

If you're into politics and women's lib, and are turned on by a wavery oriental voice, then this is definitely for you.

★★★ BL

PAUL KOSSOFF — "Back Street Crawler" (Island ILPS 9264, £2.38). It's surprising just how good a guitarist Kossoff is—or so this album leads me to believe. Here are five remarkable tracks, four on one side—one on the other. Unfortunately I've got a test pressing and it's not clear just what is the A-side etc., but who's bothered? The album opens slowly as it lurches moodily into, I'm Ready. This track seems to set the pattern of the whole album, with long, almost muted guitar breaks and blues orientated vocals.

Time Away and Molten Gold remind me very much of Free on stage, while Back Street Crawler is somewhat more aggressive and angry. Kossoff's guitar sounds superbly vented with streaks of flash brilliance, which I can't recall Kossoff doing before.

The whole of the other side is taken up by a lengthy Kossoff composition — Tuesday Morning. This is, in spite of my dislike of long tracks, my favourite, simply because it motors along at eventful speed. Conrad Isidore does a superb job pushing the track along with his own stylish form of drumming, while Kossoff's guitar drifts and wails at certain intervals. Kossoff is to be congratulated on this album. It is a must for all Free fans.

★★★★ MB.

WOMBLES—"Wombling Songs" (CBS S65803, £2.17). The Wombles—Love Children of Wimbledon Common recorded this first album in a discarded bake beans can several months ago. The result is more than just hot air, because the Wombles show themselves to be one of the most progressive rock units the rubbish tips of Gt. Britain have ever produced. Down in the canyons of Wellington Womble's mind have come 12 heavy/progressive songs, which exhibit the Wombles ultra-sonic direction superbly.

The album opens dynamically with one of the hardest rockers I've heard in a long time. Called simply the Wombling Song, the track features a heavy mixture of electric tennis-racket and lead claxon-horn. Another rip-roaring Womble track, Exercise Is Good For You (Laziness Is Not), is I believe dedicated to

former Womble protege Eric Clapton, while on the following one the group burst into a progressive protest song called Wombles' Warning.

Side two has several stunning ditties. One in particular is Great Uncle Bulgaria's March, which is a Stax type number, featuring some hefty vocals from Noddy Womble. There's some truly amazing percussion coming from an upturned saucepan featured on the other outstanding track, Wellington Womble, where the group has pinched Mike Oldfield's Tubular Bells and converted them to Tubular Heinz Soup cans, strung progressively on a washing line. Bungo Womble I'm now told is leaving the band so that he can do his own thing.

★★★★ MB.

NEKTAR — "Remember The Future" (United Artists UAG 29545, £2.38). Nektar are without doubt the best band to come out of Germany—mind you, they came out of Britain first. The band are based there permanently now, living in the wilds of the Black Forest, which proves at least that the natural environment is the best of the lot when it comes to making music.

The album is split into two works presented in a linking concept. Side 1, Remember The Future Part 1, is full of wistful words and lively, often storming instrumentation. Together they form a superb sound, which rather interestingly never sounds the same one minute running. The guitars are one of the most outstanding individual instruments coming across on this side.

As part 1 runs gently to a halt, part 2 restores the lost energies, slowly with a mixture of purring bass, soft drumming and lithesome guitar. As it gradually builds steam, so the vocals drift in to round things off.

Nektar also have a light show to accompany them live, and what a combination the two make.

Of all the previous albums Nektar have made, this is by far their best. It's near perfect listening in so many ways and I strongly recommend you to give it a listen because we'll be hearing a lot more of this band. No wonder Frank Zappa signed them to his record label. ★★★★★ MB.

DUFFY POWER—"Duffy Power" (Spark SRLM 2005, £1.42). Duffy Power is a grand artist of the old hardened rocker style, but I'm

afraid this album must be one of the music industry's greatest mistakes. It can do little but harm Duffy's revitalised career. The man has a good voice, worthy of some good songs. The selection here are pretty unsuitable, while the guitar backing sounds like some beginner taking his first lesson on a very poor sounding instrument. Duffy's the name and Duff is the album. ★ MB

PUNCHIN' JUDY — "Punchin' Judy" (Transatlantic TRA 272, £2.09). Here is a new group with what may well develop into quite a trendy sound. They've only been together for a short while, but already they show interesting signs of creating their own type of sound.

The star quality seems to come through via the vocal talents of Barbara O'Meara, while the musical skill lies in the tight, often aggressive talents of three backing musicians.

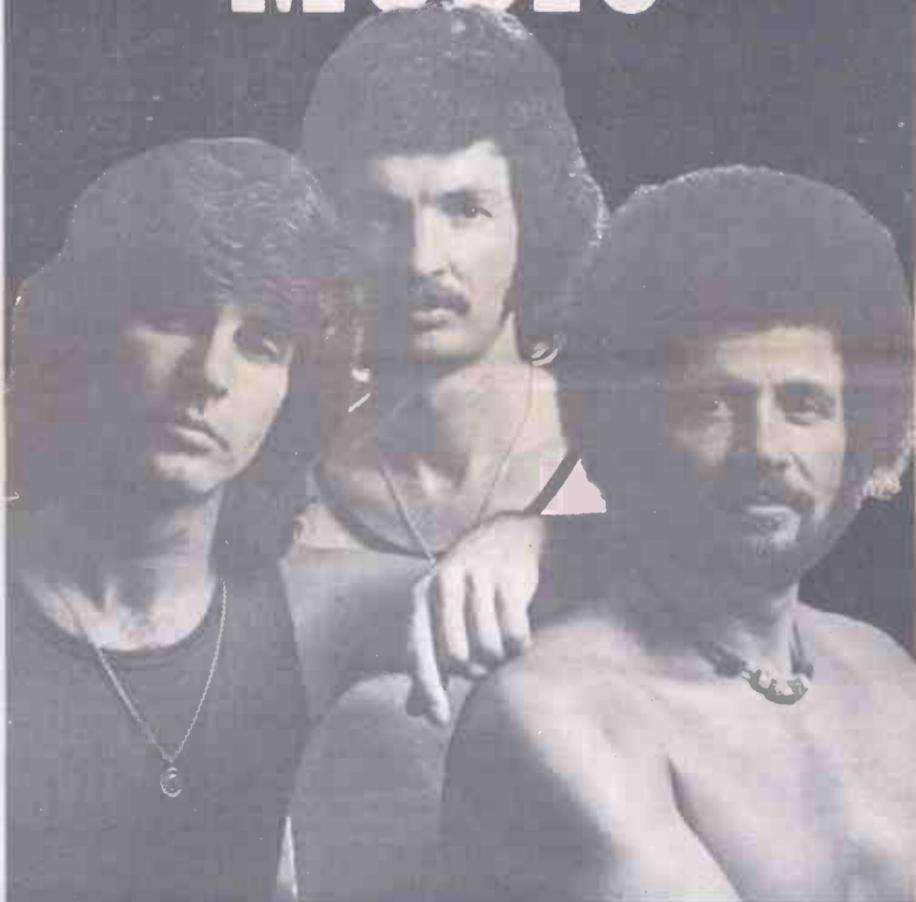
The material on this offering is in the main quite mediocre, but amongst the many well-worn rock riffs, glows one or two interesting aspects of the group's music, which they'd do well to develop.

Their chief assets are vocal quality and instrumentation and they'd do well to channel both into a more commercial vein, otherwise they could continue like they are now for years without getting anywhere. Several songs have this type of approach—mainly Settle Down and Ring That Bell. Just one hit single and this band would be away.

★★★ MB

ARTWOODS — "Artwoods" (Spark SRLM 2006, £1.42). The Artwoods were possibly one of the greatest unknown bands to come from Britain in a tidy few years. The selection of tracks here feature the talents of artists like Keef Hartley, Jon Lord and Art Wood. Songs like One More Heartache, Our Man Flint and Walk On The Wild Side (not lovely Lou's version) are the outstanding tracks, showing each of the artists mentioned earlier to have outstanding musical talent. Apart from those three tracks there's not much else to get very excited about. ★ MB

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GOING FOR A SONG



GRAHAM WOOD examines the golden oldie tracks

MUCH has been written about the contribution of Memphis and Nashville to the American popular music scene. Not so frequently mentioned is the "Lone Star" State of Texas.

This was the birthplace of such talent as Buddy Holly and The Crickets, Sonny Curtis, Roy Orbison, Buddy Knox, Jimmy Bowen and Mac Curtis. All were active in the rockabilly and country music fields in their formative years.

Undoubtedly the leader of the rockabilly style was Buddy Holly. Holly's influence on popular music has been almost

The Tex-Mex Sound

as great as Elvis Presley's or The Beatles. The 'British Sound' of the early sixties was very largely based on the imitation and adaptation of Holly's 'Tex Mex Border Sound', as it was christened. Many pop idols of that era (Tommy Roe, Bobby Vee & Mike Berry) rose to fame on the strength of imitating his style.

Holly was one of the first white rock artists to rely exclusively on his own material for singles, writing more than a third of his recordings. The responsibility for popularising the lead guitar, rhythm guitar, bass and drums line up, that became standard, was his. The best example of early Holly's rockabilly style can be heard on *Midnight Shift* and *Rock Around With Ollie Vee* released in the late fifties by Brunswick. Holly's later work with The

Crickets, though much more polished, is also good listening. Both *That'll Be The Day* and *Think It Over* are outstanding examples. Virtually any of Holly's singles on their original labels will fetch a good price from collectors.

Roy Orbison developed his sound whilst leading his group known as The Teen Kings. He became friendly with Holly and was introduced to Holly's manager, Norman Petty. Petty knew talent when he saw it and invited Orbison to cut some demo tapes in his studio. Two of the titles cut, *Ooby Dooby* and *Tryin' To Get To You*, comprised Roy Orbison's first, and rarest, single on Jewel Records.

Mac Curtis was the third, and least known, of the Texan rockabilly exponents. His first recording, *If I Had Me A Woman*

was good Texas rockabilly which is well worth getting. This record achieved some degree of success locally which is more than it's follow up *Granddaddy's Rockin'*.

Buddy Knox on the other hand was successful from the very start of his career. Whilst attending college he had formed a group with two fellow students, Jimmy Bowen and Donnie Lanier, and in late 1956 *Party Doll* by Buddy Knox and The Rhythm Orchids became a big hit in the Dumas area. The record was heard by a noted publisher who persuaded the boys to fly to New York and sign for Roulette Records. *Party Doll* was released nationally by Roulette and sold a million in a very short time.

The follow up *Rock Your Little Baby To Sleep* (recorded whilst Knox was doing National Service) was another big Hit earning Knox a part in the rock film "Jamboree".

BUDDY HOLLY... influence as strong as Elvis or The Beatles



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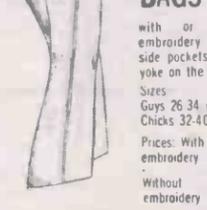
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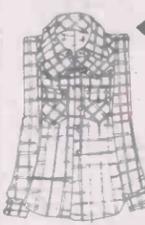
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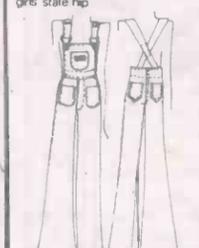
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GOLDIES

45

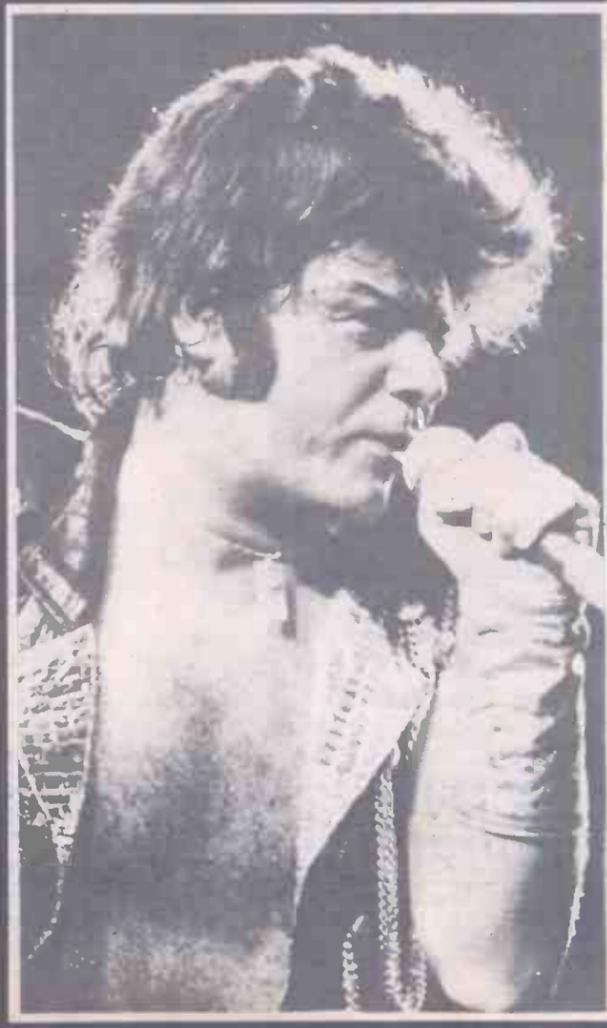
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BALLROOM BLITZ

ISN'T it about time that ballroom staff stopped coming the strong arm acts.

When I was at the Who's Lyceum concert recently my girl's bag was snatched away from her, opened and thoroughly searched. She was then searched by MALE Lyceum staff.

I was later given the same treatment. Add to this the fact that the ballroom was stinking hot, and, as the cloakroom wasn't open, we had to hold our coats.

Then to crown it all, the Who played badly and Pete Townshend abused and insulted the audience.

All this for £2.20. Value for money?—Keith Wyner, 121 Wood End Green Rd., Hayes, Middx.

Confession of a toe- cap groveller



I HAVE a confession to make. I spent an entire year as a sheep, one of the flock bandaged in tartan scarves that drank Matheus because Rod Stewart drank it and made pathetic attempts at copying his clothes and movements.

No wonder Rod Stewart seems big-headed with all the hero worshippers grovelling at his toe-caps and finding even his sweaty armpit a beautiful sight. I used to think that Rod Stewart was superior to the rest of the Faces—what a twit I was!

Like other sheep-I condemned Ronnie Lane for leaving The Faces, I thought he was selfish and it was a diabolical thing to do after Rod Stewart had done so much for him. Now I wonder where I got the idea that Rod ever did anything for Ronnie.

I am 18 and one of the first to mock the Osmondites, but the truth is that (as all Rod freaks

know) they are boppers themselves. People idolise Rod, scream at him and try to climb onstage to touch him.

Thank you Ronnie for opening my eyes to the truth. *How Come?* is without doubt one of the most exceptional tracks I have ever heard. Just remember Ronnie don't let the record companies etc. push you into super stardom, I like you just the way you are.

If you continue to write things like your new maxi single, for me the Faces will soon be forgotten. You are a beautiful person Ronnie don't let the public change you.—Buzzer, Croydon.

Reaching the Stars —via DISC

YOU poor people who can't get tickets to see your favourite band don't know how lucky you are.

The nearest we South Africans get to seeing our heroes is in pictures in Disc—five weeks after publication. Don't forget that we don't have TV.

By the time we get records and tapes over here, the band is usually about to bring out their next album. I've only just managed to get Roxy Music's "For Your Pleasure."

Thank goodness for all the Disc posters. So please—you other Disc readers—count your blessings... we readers overseas do.—Jane B. Johnson, P.O. Box 85, Hibberdene, Natal South Coast, S. Africa.

Good luck Plonk

DISC recently reported the release of Ronnie "Plonk" Lane's first solo single since splitting with The Faces.

I'm sure I speak on behalf of all Faces fans when I wish Ronnie the best of luck with the single, and everything he does in the future.—Adrian Thomas, 31 Goer Park Hill, Newport, Mon.

SEEKERS NEED CLEAN UP

IT IS very creditable that the New Seekers should be so concerned about the air and water pollution of this country.

It is a pity, though, that they are not equally concerned about the moral pollution, but add to the rot in no uncertain way, especially in *Midnight Woman*.

I never expected anything like that from a respectable group like themselves, least of all from the one in the group who claims to be very much into yoga and meditation!

Imka Allcock (Mrs.)



J. Edward Oliver

"The Prizes and Insults Board"

J. EDWARD OLIVER'S instant garbage COLUMN

AT LAST, AFTER ALL THESE MONTHS OF SEARCHING, I'VE FINALLY FOUND YOU! ALLOW ME TO INTRODUCE MYSELF. I AM...

NO! DON'T TELL ME! I AM THE ALL-POWERFUL, ALL-WISE GIZZARD OF DOZE! I KNOW EVERYTHING!

I KNOW ALL ABOUT YOU. I KNOW WHERE YOU CAME FROM, AND WHY YOU ARE HERE. I KNOW ALL ABOUT YOUR PAST, AND I CAN SEE INTO YOUR FUTURE. I KNOW YOUR PROBLEMS, I KNOW YOUR SECRETS, I KNOW YOUR FEARS, YOUR HOPES AND YOUR DREAMS.

IN FACT, THERE'S ABSOLUTELY NOTHING I DON'T KNOW ABOUT YOU, MISS HARRIS.

BRING BACK DWARFE EDDY!

DOES ARGENT'S RUSS ENJOY SINGING BALLARDS?

BUT I'M NOT ANITA HARRIS! I'M...

WAIT! I HAVE IT! YOU'RE AN UNEMPLOYED ROCK STAR FROM THE FIFTIES, AND YOU WANT ME TO CHANGE YOU INTO A CROSS BETWEEN ELVIS PRESLEY AND GENE VINCENT SO THAT YOU CAN GIVE YOURSELF A GLAMOROUS NEW NAME LIKE "MELVIN MOONBEAM", IN THE HOPE THAT YOU'LL HAVE THE SAME SUCCESS AS THAT OTHER OLD-TIMER, PAUL RAVEN.

NO, I'M...

I KNOW! YOU'RE A MUSIC LOVER WHO'S HEARD ABOUT DAVID CASSIDY'S PROPOSED WORLD TOUR, AND YOU WANT ME TO GET YOU A SEAT

NOT EXACTLY, I...

YOU'RE THE COMPOSER OF A RELIGIOUS ROCK OPERA WHO'S DESPERATELY SEARCHING FOR A GIMMICK TO ENSURE THAT YOU HAVE THIS YEAR'S CHRISTMAS NOVELTY HIT.

I'VE GOT A GREAT IDEA FOR YOU. JUST DIG UP A SONG WITH A TITLE LIKE "NOW MUCH IS THAT GRANDDAD OF THE TWO LITTLE MILK-MEN", AND HIRE A CHOIR OF COMEDIANS WHO ARE DESPERATE FOR WORK WHILE THEIR TV SERIES ARE BEING RESTED.

ADD A SPRINKLING OF UNLIKELY PERSONALITIES SUCH AS DIDDY NEWSREADERS, CACKLING OLD LADIES WHO USED TO BE HOUSEMAIDS, YOUR PET GUINEA PIG AND DES O'CONNOR.

THEN TO PREVENT THE PUBLIC FROM REALISING WHAT A LOAD OF OLD RUBBISH THEY'RE BUYING, MERELY RECORD IT BACKWARDS.

ON THE NEXT SKYLAB MISSION.

NO! I'M NOT. I...

YOU'VE FOUND OUT THAT THE CILLA BLACK SHOW RETURNS NEXT MONTH AND YOU'VE COME TO SELL YOUR TV SET.

I'VE GOT IT! YOU'RE DAVID CASSIDY! YOU WANT TO SETTLE DOWN AND YOU'VE COME TO DOZE TO PICK YOUR FAVOURITE SPOT.

NO, YOU'RE PAN'S PEOPLE, AND YOU'VE DECIDED TO MAKE A RECORD.

I MUST ADVISE YOU AGAINST THIS: PEOPLE MIGHT REALISE YOU CAN'T SING, EITHER.

OR YOU COULD BE DAVID ESSEX, COME TO SEARCH FOR NEW TALENT.

LET'S FACE IT, YOU COULD CERTAINLY USE SOME

J. Edward Oliver

OR PERHAPS YOU'RE AN ELDERLY, OVER-WEIGHT REGGAE DEEJAY WHO'S REALISED THAT THE PUBLIC HAS TIRED OF YOUR GIMMICK OF MAKING RUDE RECORDS THAT ARE AUTOMATICALLY BANNED BY THE BEEB.

HOW YOU'RE LOOKING FOR A NEW WAY OF GETTING PUBLICITY, LIKE FRINSTANCE MAKING A CLEAN RECORD AND ANNOUNCING THAT YOU WILL DONATE 50% OF YOUR ROYALTIES TO SOME FOREIGN CHARITY.

OKAY THEN, YOU'RE SUZI QUATRO AND YOU'VE COME FOR A SEX-CHANGE OPERATION.

YOU ALWAYS DID WANT TO BE A GIRL.

MAYBE YOU'RE DONNY OSMOND AND YOU'VE COME TO LOOK FOR NEW MATERIAL.

THOUGH I MUST ADMIT THIS IS NOT VERY LIKELY!

OR YOU MIGHT EVEN BE A WORLD-FAMOUS UNDERPAID POP CARTOONIST WHO'S SUDDENLY REALISED HE'S USED TOO MANY WORD BALLOONS AND SUCCEEDED IN PRODUCING THE MOST BORING EPISODE HE'S EVER WRITTEN.

DO YOU ALWAYS HAVE TO INSULT PEOPLE? EVERYTHING YOU SAY SEEMS TO BE SOME SORT OF SNIDE COMMENT.

OF COURSE! I'M THE ALL-TIME KING OF INSULTS! I CAN THINK OF AN INSULT FOR EVERY OCCASION. I PRIDE MYSELF ON BEING ABLE TO OFFEND ANYONE IN THE WORLD!

OH, COME NOW! I'M PRETTY THICK-SKINNED. THERE ISN'T ANYTHING YOU COULD SAY THAT COULD POSSIBLY UPSET ME!

SAV, DO YOU KNOW YOU REMIND ME OF TONY BLACKBURN?

EVERYONE HAS HIS BREAKING POINT.

MORE ADVENTURE, ACTION, LAUGHS AND LAUSITS NEXT WEEK, CHUMS!

DEEJAY FLOP 78s

1. CHIRPY CHEEP CHEEP - TONY BLACKBIRD
2. FOOLS RUSSIA IN - EMPEROR ROSKO
3. AND I LOVE YOU SNOW - ALAN FREEZEMAN
4. DOO WAH DIDDY DIDDY - DAVID HAMILTON
5. CLOSE TO THE HEDGES - KID BENSON
6. REDPANS AND BROOMSTICKS - PAVE PEE TRAVIS
7. LIGHT MY FIRE - COAL EDMONDS
8. RUNAWAY - PETE HURRY
9. BANANA BOAT SONG - JOHN PEEL
10. SCHOOLDAYS - TOM BROWN

FROM: PHILIP DODD, NANTWICH, CHESHIRE

DAFFY DOORSIGNS

MONTAGUE

TAILOR

GONE FOR A BURTON

FROM: NEIL DALTRY, PHOENIX MILL, BARDPICK, ISLE OF ARRAN

SCREWBALL SCRIBBLES!

FROM: MALCOLM SMITH, SAND ROCK RD, JULLIBEE, CHESHIRE

ROBIN DAY DOING AN IMPRESSION OF AN EGG

ROCKER-DOODLES!

CAPED CRUSADER

THAT'S MY DINNER!

SUP-HER DINNER-SAY

FROM: STEPHEN MUSCATO, MALLING DOWN, LEWES, SUSSEX

DOES ARGENT'S RUSS ENJOY SINGING BALLARDS?

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Captain Krool

THE SAVAGISTIC AND HISTORICAL CAPTAIN BRINGS YOU A WEEKLY DOSE OF ITEMS THAT WERE REJECTED BY THE REST OF THE MAGAZINE.

BLURRED PHOTO No. 371.

MY MOTHER ALWAYS SAYS, "IF YOU CAN'T SAY ANYTHING NICE ABOUT SOMEONE, DON'T SAY ANYTHING AT ALL."

NOW! MORE VALUABLE PRIZES!

FOR YEARS NOW, J. EDWARD OLIVER HAS BEEN GIVING CHEAP OLD PLASTIC WARTHOGS AS PRIZES IN ALL HIS CRAZY COMPETITIONS. BUT NOW, AT LAST, INSTEAD OF THESE HOULDY OLD WARTHOGS (WORTH 5P), YOU CAN WIN EXCITING NEW WARTHOGS (WORTH 50P), ONLY THE RECENT PRICE INCREASE OF PLASTIC WARTHOGS ENABLES US TO MAKE THIS AMAZINGLY GENEROUS OFFER! SEND YOUR ENTRIES TO: J. EDWARD OLIVER, PISC, 161 FLEET STREET, EC4P 4AA. 181/33

*THIS WEEK'S POP PUN CONTEST WINNER: CHRISTINE CLAYTON, MOSS CARR ROAD, LONG LEE, KEIGHLEY, YORKSHIRE. WHO SAID BRITAIN WAS FINISHED AS AN IDIOT NATION? AND REMEMBER, YOU GET AN ORIENTAL PLASTIC DINOSAUR IF YOU WIN TWICE (OR MORE)!

Next Week: Angered by the rumours that he is living in the past, Billy Fury goes to Buckingham Palace to deliver a protest to the King.

Captain Krool

The wicked and mysterious Captain brings you a weekly dose of gossip from the music business

THE direst event in your Captain's life this week, had to be the New York Dolls at Biba's. From the moment when I refused to be herded into an overloaded life with 26 assorted freaks and perverts, I knew the evening was doomed. A Scottish band whose name I missed and Beggar's Opera did little to lift my flagging spirits, which two carafes of disgusting wine at £1.75 a time had already sent plummeting. But the freaks were so silly, and left me so weak with derision I was faintly cheered. But the point of the evening—the Dolls—were dire.

After that I sauntered majestically down to Hatchett's in Piccadilly to catch the end of Rococo's set. They are dear to my torn heart, due to the keyboard player being Roy Shipston who used to work here. Last time they played the Speakeasy, Roy fell off the stage in the giddy excitement of it all, and has been in hospital since with a croned knee. But they executed a tidy little set, which another 50 gigs should render very tight indeed.

MUCH as I adore the Warner Brothers press lady, and would willingly lay down my life for her, the

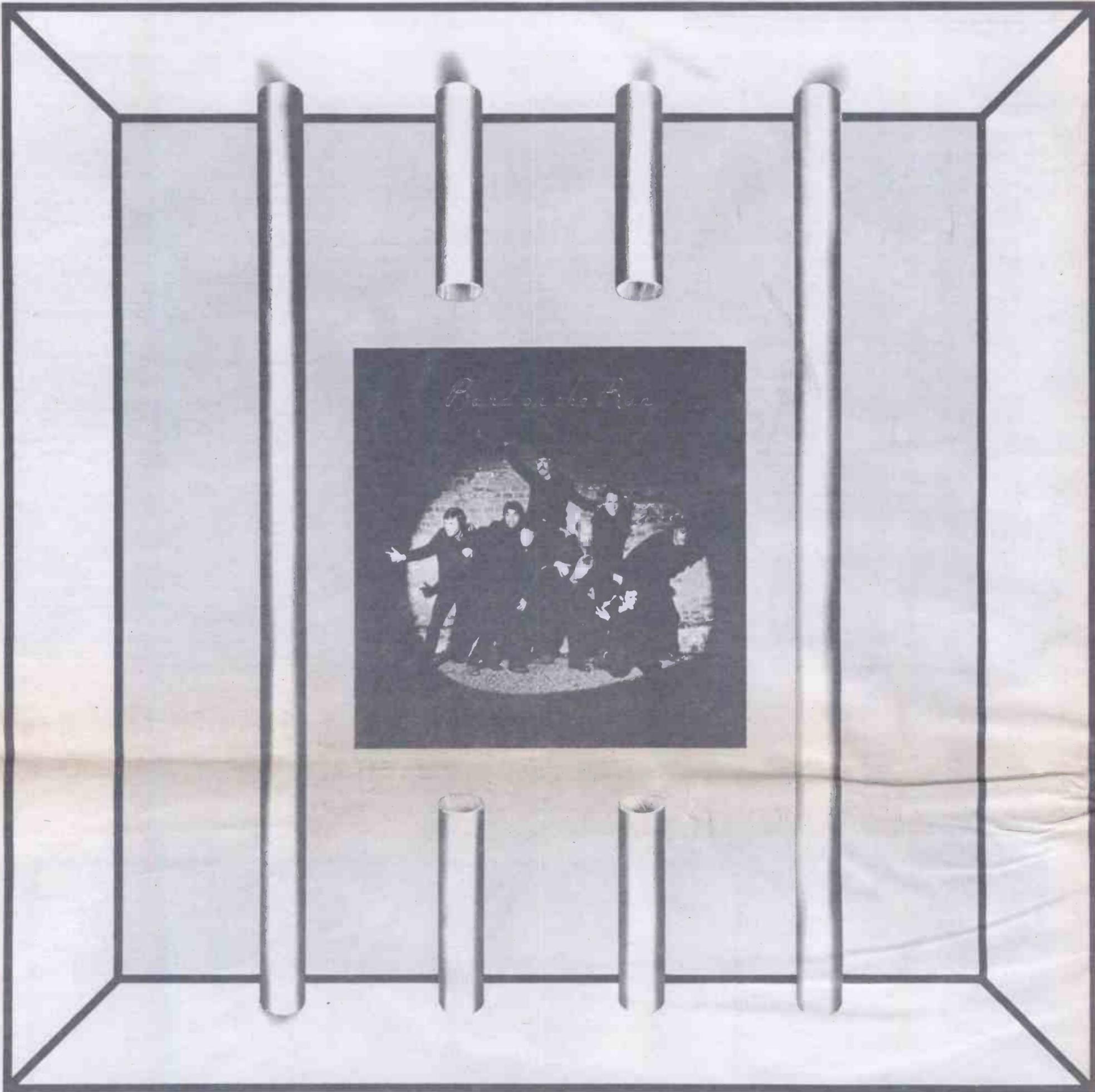
EMPEROR ROSKO and a model looking twittish posing on one of Al Capone's original cars—a 1931 Chrysler. Rosko, for some obscure reason, chose to drive from London to Chesham in it for an engagement.

Inn On The Park Dionne Warwick reception was not altogether to my liking. The food had been whipped away by the time I cruised in, and polite enquiries to waiters as to its whereabouts just got some very rude replies. Perhaps the Inn On The Park staff could take some lessons from the nice manners at the Berkeley?

Jonathan King in a fit of enthusiasm for the Kung Fu record he is releasing, has shaved his head and resembles a sort of bewildered Mandarin.

KEITH Goodwin takes over from where Tony Brainsby left off in the Unhygienic Coffee Cup stakes.

EMI—according to their press releases—are now releasing the Wizzard single on a Sunday??



Band on the Run

is
Paul McCartney and Wings
NEW LP OUT NOW

PAS 10007
Marketed by EMI Records