

# DISC

AUGUST 2, 1975

10p WEEKLY

USA 50c

# LED ZEPPELIN

Colour poster and  
life story of the  
heavy metal giants  
starts on page 11



## High 'Flyers

**M**ET THE KURSAAL FLYERS. In the last few months, they've emerged as Britain's brightest new band of '75 and, under the guidance of Jonathan King's UK Records, are being tipped for great things.

The Kursaals go into the studios in a few weeks to record the follow-up album, to the well-received "Chocs Away". Thousands will get their first chance to see the band in action at the Reading Festival later this month. And, during October and November, the Kursaals set out on a twenty-date nationwide tour of British universities.

## Pop and Inflation

**I**S your pop music giving you value for money? Was the album you bought last week really worth all that cash? Were you satisfied with the gig you forked out a few quid for the other night?

Inside, *DISC* investigates the rising price of singles, albums and concert tickets. We ask the record companies to justify the rising costs. We ask top promoters to explain why ticket prices are high.

Album prices continue to rise. In many cases, it's become common place to pay over £3 for a single album. And they're

going to get higher. Singles now cost 60 pence. They're going to go up as well. Britain's largest company, EMI, just last week put the prices of their singles up to 65 pence. How long until we see the £1 single?

And ticket prices? Prices for the forthcoming Reading Festival could be as high as £8. That's for a weekend but what about that £6 charged for admission to Barry White's London concerts earlier this year? A leading promoter tells *DISC* that it is inevitable that prices will continue to rise.

# CHARTS

## THIS WEEK'S TOP SELLING RECORDS

### TOP 30 SINGLES

- 1 (2) **BARBADOS**. Typically Tropical
- 2 (1) **GIVE A LITTLE LOVE**  
Bay City Rollers, Bell
- 3 (8) **JIVE TALKIN'**. Bee Gees, RSO
- 4 (4) **MISTY**. Ray Stevens, Janus
- 5 (9) **ROLLIN' STONE**. David Essex, CBS
- 6 (3) **TEARS ON MY PILLOW**  
Johnny Nash, CBS
- 7 (10) **SEALED WITH A KISS**  
Bryan Hyland, ABC
- 8 (15) **IT'S IN HIS KISS** Linda Lewis, Arista
- 9 (5) **THE HUSTLE**. Van McCoy, Avco
- 10 (26) **IF YOU THINK YOU KNOW HOW TO LOVE ME**  
Smokey, Rak
- 11 (7) **HAVE YOU SEEN HER**  
The Chi-Lites, Brunswick
- 12 (6) **EIGHTEEN WITH A BULLET**  
Peter Wingfield, Island
- 13 (13) **JE T'AIME**. Judge Dread, Cactus
- 14 (14) **D.I.V.O.R.C.E** Tammy Wynette, Epic
- 15 (20) **ACTION**. Sweet, RCA
- 16 (11) **DISCO STOMP**  
Hamilton Bohannon, Brunswick
- 17 (—) **I CAN'T GIVE YOU ANYTHING BUT MY LOVE**  
Stylistics, Avco
- 18 (28) **HIGH WIRE**  
Linda Carr and the Love Squad, Chelsea
- 19 (—) **DELILAH**  
Sensational Alex Harvey Band, Vertigo
- 20 (16) **I WRITE THE SONGS**  
David Cassidy, RCA
- 21 (—) **BLANKET ON THE GROUND**  
Billie Jo Spears, UA
- 22 (12) **I'M NOT IN LOVE**. 10CC, Mercury
- 23 (30) **7654321**. Rimshots, All-Platinum
- 24 (—) **SHERRY**. Adrian Baker, Magnet
- 25 (—) **THE LAST FAREWELL**  
Roger Whittaker, EMI
- 26 (29) **DOLLY MY LOVE**  
Moments, All Platinum
- 27 (27) **FOOT STOMPIN' MUSIC**  
Hamilton Bohannon, Brunswick
- 28 (—) **NEW YORK CITY**. T Rex, EMI
- 29 (—) **IT'S BEEN SO LONG**  
George McCrae, Jayboy
- 30 (18) **MOONSHINE SALLY**. Mud, Rak

### SONGWORDS

## If You Think You Know How To Love Me

*Smokey*



Smokey

*A breathless drive on a down town street.  
A motor bike ride in the mid-day heat.  
The dust that hung from the desert skies.  
Run though we'd run, it still burned our eyes.  
Oh yes we may talk on the wild, wild side of life.  
And our movements traced by a stranger close  
by your side.  
And in the shadows of a promise take my hand.  
And show me a way to understand.*

*So if you think you know how to love me.  
And you think you know what I need.  
And if you really really want me to stay.  
You've got to lead the way.  
Yes if you think you know how to love me.  
And you think you can stand by me.  
And if you really really want me to stay.  
You've got to lead the way.  
(So just lead me, lead me away).*

*A reckless night in a nameless town.  
Then we moved out of sight with a silent sound.  
A beach that wept with deserted waves.  
That's where we slept, knowing we'd be safe.  
Now you may think you can walk on the wild  
wild side with me.  
But there's a lot I can learn, and a lot that I've  
yet to see.  
You know you've got my life lying in your  
hands.  
It's up to you to make me understand.*

(Chorus)

© Copyright Chinnichap Publ./Rak Publ. Ltd, 1975

### SOUL TEN

- 1 (2) **CAN'T GIVE YOU ANYTHING BUT MY LOVE** Stylistics, Avco
- 2 (1) **THE HUSTLE**  
Van McCoy, Avco
- 3 (7) **7654321**  
Rimshots, All Platinum
- 4 (3) **DOLLY MY LOVE**  
Moments, All Platinum
- 5 (4) **SNEAKIN' UP BEHIND**  
Breaker Bros, Arista
- 6 (—) **THAT'S THE WAY I LIKE IT**  
K. C. and the Sunshine Band, Jayboy
- 7 (—) **LOVE WON'T LET ME WAIT**  
Major Harris, Atlantic
- 8 (5) **SUMMER OF '42**  
Biddu Orchestra, Epic
- 9 (10) **SEXY**. MFSB, Philly Int
- 10 (9) **FOOT STOMPIN' MUSIC**  
Hamilton Bohannon, Brunswick

### TOP 30 ALBUMS

- 1 (1) **VENUS AND MARS** . . . . . Wings, EMI
- 2 (2) **HORIZON** . . . . . Carpenters, A&M
- 3 (5) **THE ORIGINAL SOUNDTRACK**  
10CC, Mercury
- 4 (3) **CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY**  
Elton John, DJM
- 4 (4) **ONCE UPON A STAR**  
Bay City Rollers, Bell
- 6 (11) **ONE OF THESE NIGHTS**  
Eagles, Asylum
- 7 (5) **THE BEST OF THE STYLISTICS**  
Avco
- 8 (7) **BEST OF TAMMY WYNETTE** Epic
- 9 (12) **TUBULAR BELLS** Mike Oldfield, Virgin
- 10 (9) **24 CARAT PURPLE**  
Deep Purple, Purple
- 11 (10) **MADE IN THE SHADE**  
Rolling Stones, Rolling Stones
- 12 (13) **ROLLIN'** . . . . . Bay City Rollers, Bell
- 13 (8) **THE GREATEST HITS OF 10CC**  
10CC, UK
- 14 (16) **STEP TWO** . . . . . Showaddywaddy, Bell
- 15 (—) **THE BASEMENT TAPES**  
Bob Dylan and The Band, CBS
- 16 (19) **THANK YOU BABY** . . . . . Stylistics, Avco
- 17 (17) **MUD ROCK VOL II** . . . . . Mud, Rak
- 18 (15) **JUDITH** . . . . . Judy Collins, Elektra
- 19 (29) **CAT STEVENS' GREATEST HITS**  
Island
- 20 (22) **RETURN TO FANTASY**  
Uriah Heep, Bronze
- 21 (14) **AUTOBAHN** . . . . . Kraftwerk, Vertigo
- 22 (—) **STILLS** . . . . . Steven Stills, CBS
- 23 (22) **PHYSICAL GRAFITTI**  
Led Zeppelin, Swan Song
- 24 (18) **THE SINGLES** . . . . . Carpenters, A&M
- 24 (22) **DARK SIDE OF THE MOON**  
Pink Floyd, Harvest
- 26 (25) **I FEEL A SONG**  
Gladys Knight and the Pips, Buddah
- 26 (20) **ELTON JOHN'S GREATEST HITS**  
DJM
- 28 (27) **STAND BY YOUR MAN**  
Tammy Wynette, Epic
- 28 (—) **THE SNOW GOOSE** . . . . . Camel, Decca
- 28 (—) **ONE SIZE FITS ALL**  
Frank Zappa, Warner Bros

Two titles tied for 24th and 26th positions, and three titles tied for 28th position.

### TOP 30 U.S. SINGLES

- 1 (2) **PLEASE MR PLEASE** . . . . . Olivia Newton-John, MCA
- 2 (4) **JIVE TALKIN'** . . . . . Bee Gees, Polydor
- 3 (1) **ONE OF THESE NIGHTS** . . . . . Eagles, Asylum
- 4 (5) **I'M NOT IN LOVE** . . . . . 10cc, Mercury
- 5 (8) **SOMEONE SAVED MY LIFE TONIGHT**  
Elton John, MCA
- 6 (3) **THE HUSTLE** . . . . . Van McCoy, Avco
- 7 (7) **HOW LONG** . . . . . Ace, Anchor
- 8 (9) **MIDNIGHT BLUE** . . . . . Melissa Manchester, Arista
- 9 (11) **WHY CAN'T WE BE FRIENDS**  
War, United Artists
- 10 (6) **LISTEN TO WHAT THE MAN SAID** Wings, Capitol
- 11 (13) **RHINESTONE COWBOY** . . . . . Glen Campbell, Capitol
- 12 (14) **DYNAMITE** . . . . . Bazuka, A&M
- 13 (17) **ROCKFORD FILES** . . . . . Mike Post, MGM
- 14 (18) **HOW SWEET IT IS (TO BE LOVED BY YOU)**  
James Taylor, Warner Bros.
- 15 (12) **LOVE WILL KEEP US TOGETHER**  
The Captain and Tennille, A&M
- 16 (19) **MORNING BEAUTIFUL** . . . . . Dawn, Elektra
- 17 (10) **ROCKIN' CHAIR** . . . . . Gwen McCrae, Cat
- 18 (22) **FALLIN' IN LOVE**  
Hamilton, Joe Frank and Reynolds, Playboy
- 19 (15) **THE WAY WE WERE / TRY TO REMEMBER**  
Gladys Knight and the Pips, Buddah
- 20 (—) **FIGHT THE POWER, PART ONE**  
Isley Brothers, T-Neck
- 21 (26) **COULD IT BE MAGIC** . . . . . Barry Manilow, Arista
- 22 (25) **EVERY TIME YOU TOUCH ME** . . . . . Charlie Rich, Epic
- 23 (24) **I'M ON FIRE** . . . . . Dwight Twilley Band, Shelter
- 24 (27) **AT 17** . . . . . Janis Ian, Columbia
- 25 (28) **WASTED DAYS AND WASTED NIGHTS**  
Freddie Fender, ABC
- 26 (—) **GET DOWN TONIGHT**  
KC and the Sunshine Band, TK
- 27 (—) **FEEL LIKE MAKING LOVE**  
Bad Company, Swan Song
- 28 (—) **HOLDIN' ON TO YESTERDAY**  
Ambrosia, 20th Century
- 29 (30) **SLIPPERY WHEN WET** . . . . . Commodores, Motown
- 30 (—) **JUST A LITTLE BIT OF YOU**  
Michael Jackson, Motown

### TOP 30 U.S. ALBUMS

- 1 (1) **CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY** Elton John, MCA
- 2 (2) **ONE OF THESE NIGHTS** . . . . . Eagles, Elektra / Asylum
- 3 (3) **VENUS AND MARS** . . . . . Wings, Capitol
- 4 (4) **LOVE WILL KEEP US TOGETHER**  
The Captain and Tennille, A&M
- 5 (6) **CUT THE CAKE** . . . . . Average White Band, Atlantic
- 6 (5) **THE HEAT IS ON** . . . . . Isley Brothers, T-Neck
- 7 (7) **MADE IN THE SHADE**  
Rolling Stones, Rolling Stones
- 8 (8) **THE WAY OF THE WORLD**  
Earth, Wind and Fire, Columbia
- 9 (10) **GORILLA** . . . . . James Taylor, Warner Bros.
- 10 (11) **HORIZON** . . . . . Carpenters, A&M
- 11 (6) **CAT STEVENS' GREATEST HITS** Cat Stevens, A&M
- 12 (10) **DISCO BABY** . . . . . Van McCoy, Avco
- 13 (9) **FOUR WHEEL DRIVE**  
Bachman Turner Overdrive, Mercury
- 14 (18) **STILLS** . . . . . Stevens Stills, Columbia
- 15 (19) **WHY CAN'T WE BE FRIENDS** War, United Artists
- 16 (12) **METAMORPHOSIS** . . . . . Rolling Stones, Abkco
- 17 (17) **DIAMONDS AND RUST** . . . . . Joan Baez, A&M
- 18 (21) **THE ORIGINAL SOUNDTRACK** . . . . . 10cc, Mercury
- 19 (20) **FANDANGO** . . . . . ZZ Top, London
- 20 (22) **TOYS IN THE ATTIC** . . . . . Aerosmith, Columbia
- 21 (—) **RED OCTOPUS** . . . . . Jefferson Starship, Grunt
- 22 (—) **BASEMENT TAPES** . . . . . Bob Dylan, Columbia
- 23 (26) **CHOCOLATE CHIP** . . . . . Isaac Hayes, ABC
- 24 (28) **BETWEEN THE LINES** . . . . . Janis Ian, Columbia
- 25 (30) **TONIGHT'S THE NIGHT** . . . . . Neil Young, Reprise
- 26 (23) **SURVIVAL** . . . . . O'Jays, Philly Int.
- 27 (15) **TOMMY** . . . . . Soundtrack, Polydor
- 28 (29) **SPIRIT OF AMERICA** . . . . . Beach Boys, Capitol
- 29 (14) **STAMPEDE** . . . . . Doobie Brothers, Warner Bros.
- 30 (24) **ADVENTURES IN PARADISE** Minnie Riperton, Epic

## News Extra

**KRAFTWERK** are to tour the UK in September. The dates are Newcastle Mayfair (6), Bournemouth Village Bowl (7), Cardiff Capital (9), Birmingham Town Hall (10), Liverpool Empire (11), Hammersmith Odeon (12), Manchester Free Trade Hall (14), Glasgow Apollo (15), Southport Floral Hall (16), Brighton Dome (17) and Bath Pavilion (18). More dates in Southend and Ipswich may be added to the dates issued.

Rory Gallagher is to undertake a UK tour after his trip to the States. Gallagher leaves for a nine week tour of the USA on August 30 — a live album may be recorded on this tour. His three week British tour will take place in December, culminating with a special Christmas show in London... Richard and Linda Thompson have pulled out of this year's Reading Festival.

Budgie's September tour dates have now been finalised. The dates are Manchester Free Trade Hall (10), Preston Guildhall (11), Stoke Victoria Hall (12), Northampton (venue to be confirmed 13), Huddersfield (venue to be confirmed 16), Cardiff (venue to be confirmed 17), Cheltenham Town Hall (18), Birmingham Town Hall (19), Liverpool Stadium (20), Plymouth Guildhall (23), Torquay Town Hall (24), Penzance Gardens (25), St Albans City Hall (26), and Cromer Links Pavilion (27). Three more venues have still to be confirmed.

Dates for Lulu in the late summer and autumn are Stoke-on-Trent, Jollees, (August 11), Leicester Bailey's (24), Rhyll Tito's (September 7), Glasgow Rangers Football Club (October 12), Batley Variety Club (27), Usk, Helmaen Country Club (November 3), and Luton Caesars (9). *DISC* understands that Disco Tex will be undertaking a few British dates between the 10 & 17 of September.

Two extra dates have been added to the Chi-Lites tour. They are Manchester Hard Rock (September 21) and Dunstable California Ballroom (October 13). Jess Roden and his band are to star in an eight day Community Festival to be held by the Bath Arts Workshop. The festival happens at The Walcot Grounds, Walcot Road, Bath on August 9. This is a free event... More dates have been added to the Hamilton Bohannon tour. They are Spennymour Top Hat (August 23), Bournemouth The Village (26), Watford Baileys (September 3), Birmingham Barbarellas (5), Manchester Free Trade Hall (7). A London date and venue has still to be decided.

All the August dates for Sailor have been cancelled, but they will be incorporated into a larger tour which is expected to take place around October. The band are to spend August and September in the studios recording their new album which will be released on CBS.

Some dates on the Billy Connolly tour have been amended. The dates read as follows: Aberdeen Music Hall (August 24, 25), Aberdeen Music Hall (27-30), Glasgow Apollo (31-September 6), Glasgow Apollo (8-13), Edinburgh Usher Hall (September 15, 16), Dundee Caird Hall (19, 20), Edinburgh Usher Hall (21-24 & 27-29), Corby Festival Hall (30 & October 1), Liverpool Empire Theatre (2), Newcastle City Hall (3), Preston Guild Hall (7), Birmingham Town Hall (8), Manchester Free Trade Hall (10), London New Victoria Theatre (12-18), Dublin Carlton Cinema (20), and Belfast ABC Cinema (21).

# Sparks fly in — to tour

**SPARKS** begin a nationwide tour on October 15 at Newcastle City Hall.

Ron and Russell Mael, who arrived back in Britain last week, begin new material this week for a new album. They will begin recording with Tony Visconti producing. One of the tracks will be *Confusion* from the film of the same title.

The other tour dates are: Edinburgh Odeon (Oct 16/17), Glasgow Apollo (18), Manchester Palace Theatre (19), Portsmouth Guildhall (21), Taunton Odeon (23), Oxford New Theatre (24), London Hammersmith Odeon (26), Ipswich Gaumont (28), Leicester De Montfort Hall (29), Sheffield City Hall (30), Liverpool Empire (31), Leeds University (November 1), Coventry New Theatre (2), Bristol Colston Hall (4), Birmingham Odeon (6), Lewisham Odeon (7), Brighton Dome (8) and Croydon Fairfield Hall (9).

Tickets will be priced approximately between £1 and £2 and are due to go on sale from the appropriate box offices on September 1.



ON THE ROAD again — Ron and Russell Mael, touring from October 15 with the rest of Sparks.

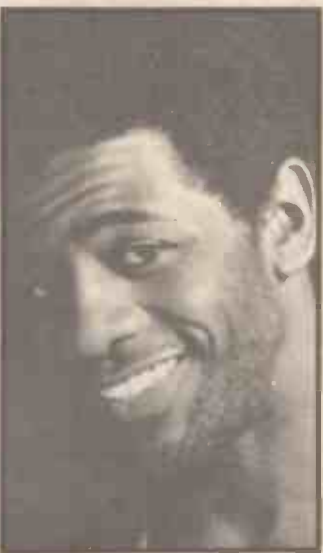
## Alice for Britain

**ALICE COOPER** is to appear at the London Wembley Empire Pool on September 11 and 12. He will do one additional date at Liverpool Empire on September 14.

The UK dates are part of an eight month world tour featuring Alice's show "Welcome To My Nightmare". Alice will include his latest single, *Only Women*, in his show.

Tickets for the concerts will be limited to four per person and will be on sale from the Wembley Empire Pool as from today. Prices are: £2.50, £2, £1.50 and £1.

### Al Green coming



**AL GREEN** is to visit Britain in September. Dates are currently being fixed up and *DISC* understands they will be between September 26 to October 11. It is expected the full list of dates will be available next week.

### Cocker album

**JOE COCKER** has a new album released in September, titled "Jamaica Say You Will". The title track was written by Jackson Browne and the album features two tracks by Randy Newman.

Featured on the album are:

Cornell Dupree (guitar), Chuck Rainey (bass), Richard Tee (piano) and Bernard Purdie (drums).

### Tops dates

**THE FOUR TOPS** arrive in Britain for a major tour at the beginning of November. The dates finalised so far are: Southport New Theatre, November 2; and London Hammersmith Odeon, November 15.

There will be two shows at Hammersmith at 6.45pm and 9.00pm; the ticket prices for these shows will be £3.00, £2.50 and £2.00. A support group has yet to be fixed.

### Mott first

**MOTT** have their first album with their new line up released on September 12. It is titled "Drive On" and features all new material written by the group.

A single from the album, *Monte Carlo*, will be released on August 22. It was written by Overend Watts.

Mott will play five or six selected dates in the UK before leaving for a two month tour of the States. The new line up is: Morgan Fisher (keyboards), Dale Griffiths (drums), Nigel Benjamin (vocals), Ray Majors (lead guitar) and Overend Watts (bass).

### Ike and Tina tour

**IKE & TINA TURNER**, with the Ikettes are expected to arrive in Britain in mid-October to do a series of dates. The only venue finalised at time of press is the London Hammersmith Odeon on Friday, October 24. There will be two shows at 6.45pm and 9.00pm. Ticket prices for the shows will be £2.50, £2.00, £1.50 and £1.00.

United Artists hope to release a Tina Turner solo album in the autumn.

### Supremes

#### cancel Cunard

**SUPREMES** will not now be appearing at London Cunard International as the venue has closed as a cabaret night spot.

They have added extra dates to their British tour. They appear at the London Hammersmith Odeon on September 1 and Southampton Gaumont on September 2. The venue in Birmingham has been switched to the Odeon, on September 4.

The support act for the tour will be Sweet Sensation.

### Man to top bill



**MAN** are to headline a special bill at the Harlow Free Festival on August 2. Supporting them on the bill will be A Band Called O, who are currently touring with Man, and a group comprising ex-Man and Neutrons' keyboard player, Phil Ryan, guitarist Micky Gee, Terry Williams and Martin Ace.

### Kursaal Flyers

**KURSAAL FLYERS**, whose first album with Polydor titled "Chocs Away" has just been released, begin a nationwide tour on September 5.

They open at Ilkeston Regency Rooms on Sept 5 then go on to: Wigan Casino (6), Sheffield Black Swan (7), Doncaster Outlook (8), London Marquee (22), London Peckham Newlands Tavern (24/25), Kingston Poly (26), Reading University (October 1), London College of Printing (3), Essex University (4), Southampton University (5), York University (8), Worcester Shenstone Col-

lege (10), Warwick University (11), London Marquee (15), Stourbridge Town Hall (16), Cromer Pavilion (18), Sheffield University (20), Scarborough Penthouse (24) and Darlington College (25).

More dates are to be added to the itinerary later. The Flyers will also play the Reading Festival on August 23.

### Wynette visit

**TAMMY WYNETTE** is to tour Britain this autumn. *Disc* understands she will arrive in November for a fairly extensive series of dates. Tammy, currently high in both the singles and albums charts, may have a new album released by CBS to coincide with the tour.

## ROADSHOWS

### Magnificent Marla

It's hard to imagine that Maria Muldaur has never appeared in this country before. Why it has taken this long to get the lady over here to appear live, is a mystery. Arrive she did, to start a residency at Ronnie Scott's last Monday in front of a first night audience of mostly journalists and celebrities from the music business. What was everyone expecting? Whatever it was they were either pleasantly surprised or even more inclined to take to and fall for the raven-haired beauty with the voice that is so melodic and changeable.

Opening with *Brickyard Blues*, Maria set the pace for the evening. The whole atmosphere was relaxed and warm, one minute she would be stomping out a rocker, the next she'd croon a country-style number; all styles become integrated into one show of style and class.

Watching her on stage is a very pleasant experience. She isn't one of the most beautiful woman singers, she isn't one of the sexiest, but she certainly has an earthy sensuality which belies the sweet voice which she sings with on numbers like *Midnight At The Oasis*. The voice which comes on harder on the pacier *Any Old Time* — her range is a bit like Linda Lewis's, but Maria can go deeper, she certainly has grown up, no doubt about it.

In all, her set of just over an

hour provided late night revellers in London the chance to see a very good show in the intimate warmth of one of London's most famous clubs. It will be nice, though, to look forward to seeing Maria play before a bigger audience.

Les Hall

### Mike Heron's Reputation

Mike Heron's Reputation. What a venue the Roundhouse is; not only can it get very hot and smoky, it is probably the last hang-out for all the heads and freaks that are left in London. That said, one must admit that for certain bands there are few venues like it where they can get relatively good receptions from quite appreciative fans.

Mike Heron and friends were the middle men in a three-band evening; they came after the Mike Jupp Band who look as if they would go places, and they came before Gryphon — the night's headline band. Heron was probably the best band of the evening. He explained that their set was made up of material that they had been performing for some time and were comfortable performing. That certainly looked true as they went through

continued on page 21

# Street Talk

THE FACES' internal troubles are coming to the fore. For the last couple of years, there have been rumours of rifts within the band and it's beginning to look as though those rumours were well-founded.

Rod Stewart tried to smooth things over by inviting the rest of the Faces over to Dublin to see him. The band agreed, saying it would be a nice idea to get together again. Then came a catch, they were told that they would have to pay their own air fares.

Rod's merry men were not amused.

And talking of Stewart, didn't he get into a muddle during the week. First of all, he landed in Britain to discover that he couldn't switch for his flight to Dublin without first going through British Customs, and this would mean entering British territory, which Roderick couldn't dare do in case he'd get served with a tax writ.

So, to get out of the tricky situation, Rod and partner, Britt Ekland, flew to Amsterdam and flew straight to Dublin from there to take up his many appointments a day late.

There's no end to the gossip about this boy Stewart. In Dublin's fair city, Rod's reception was laid upon by a 150 strong bunch of Oirishmen (that's Dublin for Irishmen) who heard that there was some free booze going and decided to join in the proceedings.

Wait'll you hear this one. In this office, we get many invitations to receptions at which we are introduced to the stars and told that they have got a new single and/or album on release. Well, you'll never believe it, we got an invitation from a Mr Wayne Mackie this week to attend a reception in, this is it, CHICAGO. And we didn't even receive the invitation in time.

Mackie wanted us to go to Chicago so that he could tell us that he "will be immortalising music artists in cement". What a strange thing to do, who can play with half a pound of cement holding their fingers together.

Hello, this is DISC. "Oh Hello, Derek Bowman, David Essex's manager, speaking."

Hello, Derek, what can we do for you?

"Well, I've been just looking at the DISC charts and see that David's single is spelt *Rollin' Stone*."

Nothing wrong with that, Derek?

"Well, the single is called *Rolling Stone* and not *Rollin' Stone*. There's a 'g' in it and we'd like you to change it."

Okay, Derek, we'll see what can be done.

Goodbye.

Bowman, we recall, is the man who, when asked to arrange an interview with Essex said: "David's writing material at the

moment and can't be disturbed. I mean to say, you wouldn't have disturbed Shakespeare when he was writing a play." Quite.

Talking of the Kursaal Flyers, which we weren't but are now, don't these guys have a strange concept of what a perfect gig would be. Will Birch, drummer and resident man in need of help from a brain surgeon, says that the ultimate gig for him would be to play seven consecutive nights in Heaven, with Buddy Holly and Jimi Hendrix on guitars.

Most Useless Press Release of the Week: from the publicists of David Bowie's film, "The Man Who Fell To Earth". The release tells of David's visit to the Carlsbad Caverns while on location in Artesia, New Mexico.



David Bowie

Most of all, the release says, he was impressed by the famous Bat Hole.

"You're on top of a mountain," said Bowie, sitting there in the open air, looking into this hole that goes straight down into the bowels of the earth. "It's absolutely amazing."

"I'd love to do a performance over that place and sing some sort of chant while the bats come swirling up. What a sound. That's rock 'n' roll, that's the spirit. It was stunning." Yawn.

And what about George Harrison. It was reported this week that he's been chasing the beautiful, elusive Sarah Miles. Sarah, however, is having none of it: She's happily married, so Georgie boy is left wondering where the old charisma went.

We hear Charlie Whitney, of Chapman-Whitney Streetwalkers, had a bit of trouble getting into London's Marquee the other night. Poor Charlie was reduced to pleading: "Look, I'm Charlie Whitney of Chapman-Whitney Streetwalkers."

Who could've blamed the doorman for saying: "Who?"

# This Week

## Concerts

**Mungo Jerry:** Plymouth Tiffs In Town (tonight Wednesday).

**Stylistics:** Bournemouth The Village (tonight Wednesday), Wolverhampton Civic Hall (Thursday), Dunstable California Ballroom (Friday), Edinburgh Usher Hall (Saturday), Nottingham Palais (Sunday).

**Swingle II:** London Albert Hall (tonight Wednesday).

**Band Called O:** London Marquee (tonight Wednesday).

**Drifters:** Charnock Richard Park Hall Club (tonight Wednesday), Leigh Garrick Club (Thursday).

**KC & The Sunshine Band:** Farnborough Burlesque (tonight Wednesday).

**Country Gazette:** London Dingwalls (tonight Wednesday).

**Wally:** London Marquee (tonight Wednesday).

**Chris Farlowe and Friends:** Manchester Hard Rock (tonight Wednesday).

**Mac and Katie Kissoon:** Yarmouth Tiffanys (Thursday).

**Camel:** Watford Town Hall (Friday), Croydon Fairfield Halls (Sunday).

**Leo Kottke:** London New Victoria (Sunday).

**Tom Rush:** London Victoria Palace Theatre (Sunday).

**Sassafras:** Torquay Pavilion (Sunday).

**Junior Walker and the All Stars:** Wrexham Football Club (Sunday), Stafford Top of the World (Monday).

## Clubs

**Gazelle:** London Speakeasy (tonight, Wednesday).

**Smiling Hard:** London Gullivers (tonight, Wednesday).

**Jimmy Helms:** Sheffield Fiesta (until the end of this week).

**Sweet Sensation:** Stockton Fiesta (until the weekend).

**Candlewick Green:** Batley Variety Club (for four days).

**Showaddywaddy:** Derby Baileys (tonight, Wednesday, and tomorrow).

## Television

**Top of the Pops:** Thursday, BBC 1, 7:20pm.

**In Concert:** Has been cancelled this Monday, and for the following two weeks. Cricket and golf will be shown in its place.

**45:** Introduced by Kid Jensen, Thursday, 5:20pm.

**Shang-A-Lang:** Tuesday, 5:20pm. Bay City Rollers' guest this week is Alvin Stardust.

## Radio

On Thursday, Bob Harris deputises for John Peel on **Top Gear** (5.15pm). Artists featured are **Country Gazette** and **Thin Lizzy**.

On Saturday, **Ray Stevens** announces and plays **His Top 12** (Radio 1, 1pm), and Saturday's **In Concert** programme features the **Chapman/Whitney Streetwalkers** and **Jet** (Radio 1, 6.30pm).

On Sunday, **Insight** has guest artist **Ian Anderson** of **Jethro Tull** (Radio 1, 5pm).

On Monday, Bob Harris again steps in for John Peel for **Top Gear** and has guests **Moonrider** and **Roy Harper** (Radio 1, 5.15pm).

Tonight, Wednesday, the 208 Radio Luxembourg Summer Tour arrives at the Margate Dreamland. Guest group on the tour is **Jigsaw**. Tomorrow they go to Folkestone, Toby House and on Friday to the Hastings Pier Ballroom.

# Hugo, Luigi and the Stylistics

TO most people the Stylistics are simply a sound. A unique blend of sophisticated soul and high register vocals, that consistently finds its way into the chart. What people tend to forget is the number of people it takes to produce this unique sound. Basically, in addition to the countless hordes of Philadelphian session men, the band's music depends on eight important people. These are the five members of the band, Russell Tompkins Jr, Airrion Love, Herbie Murrell, James Smith and James Dunn, their two producers Hugo and Luigi, and string arranger Van McCoy.

Explains lead vocalist Russell Tompkins; "We are a unit and we work together as such. We aim to progress as far as we possibly can musically, without becoming a blasting progressive band with no melody. There's no reason why a band can't be revolutionary and melodic at the same time."

For the Stylistics perhaps the most revolutionary change for them came last year when they switched producers. Up till then they'd been relying on the formidable talent of songwriter/producer Thom Bell, the man who'd first steered them to fame with such hits as *Stop Look Listen* and *You Are Everything*. But then as a result of changes within their record company they found themselves assigned to two gentlemen known throughout the music business as simply Hugo and Luigi.

Russell Tompkins remembers the reaction of some critics only too well: "A lot of people started trying to write us off. They thought we'd never be as big as we were with Thom Bell again. I must admit we in the group had our own doubts about the situation. After all, in any change of circumstances there's always some element of risk. We'd grown used to working with Thom and to be honest none of us were quite sure how we'd adjust to the new producers."

As it turned out, the changeover did have some effect on sales.

For a while after we switched producers there was a slight tapering off of sales. But since then it's picked up again and we're back to our old status."

The importance of a producer can vary from band to band. One wonders what musical changes resulted from the switch from Bell to Hugo and Luigi?

"I think we're now doing more up tempo numbers. There's more pace in the songs now than at any time in the past. We're doing fewer slow ballads, which is what Thom Bell used to specialise in with us. Though of course he still writes for us from time to time.

"Looking back on it, I think it was a successful move. We'd been working with Thom for about four years and he'd written about 50 songs for us in that time. There's no doubt as a writer and a producer the man's a genius. He wrote some of his finest songs for the band. Songs that all types of people could relate to and still do. But we needed a change. A new direction, a fresh start. And that's exactly what we achieved with Hugo and Luigi."

Right now it looks as though the Stylistics have got themselves a pretty infallible hit-making formula. One that could go on providing them with chart records for an indefinite period of time. But if you were hoping the Stylistics would become a permanent fixture on the rock music scene, then we regret you're in for a rude shock.

Certainly Russell Tompkins has no intention of making the Stylistics a life-long career.

"I don't want to be restricted to one thing all my life. For the time being I'm prepared to stay in the band and travel with them wherever they go, but once I've earned enough money for security I'll be leaving. This isn't going to be my one pursuit in life.

"There are so many things I want to do besides sing in a band. There are so many opportunities to take up. I don't believe when I was a kid I had a full enough education. I'd like to go back to college and study. There's so much to learn in life and I'm willing to take the time to do that.

At 24 Russell Tompkins probably has enough energy and youthful enthusiasm to carry out his plans. The question is how long can he leave it for?

"I see no reason why I couldn't study at 30. I don't think age has much to do with it. It's all down to your attitude. At this point in time I feel more ready to learn than I've ever felt in my entire life. I'm sure the same will be true in six years' time."

So there you have it. The ambitious plans of a young and a very talented musician. For many people his words will come as something of a shock. Certainly those who saw the band's performance along with the uniquely talented and extremely sexy Freda Payne, at the Cunard International Hotel in London last week, will be sorry to see the end of Tompkins' vocal career.

"I enjoy entertaining people. For me, appearing at the Cunard International in Hammersmith was a very satisfying experience. The audiences have been very warm, both to the Stylistics and Freda Payne. But I'll be glad to cut down on tours like this. They're rewarding in many ways, but they also tend to be extremely exhausting and restricting. You find yourselves tied to hotels and airports all the time. It can be extremely disheartening."

**Beverley Legge**

# Photocall

Every week DISC keeps you in the picture.



SAFETY FILM

Here they are, making a special cabaret appearance at the Cunard International Hotel, the Stylistics, Russell Tompkins Jr., Airrian Love, James Dunn, James Smith, Herbie Murrell. On the bill with this exciting band was the lovely Band of Gold lady, Freda Payne.



SAFETY FILM



4A

11A

12

5

5A



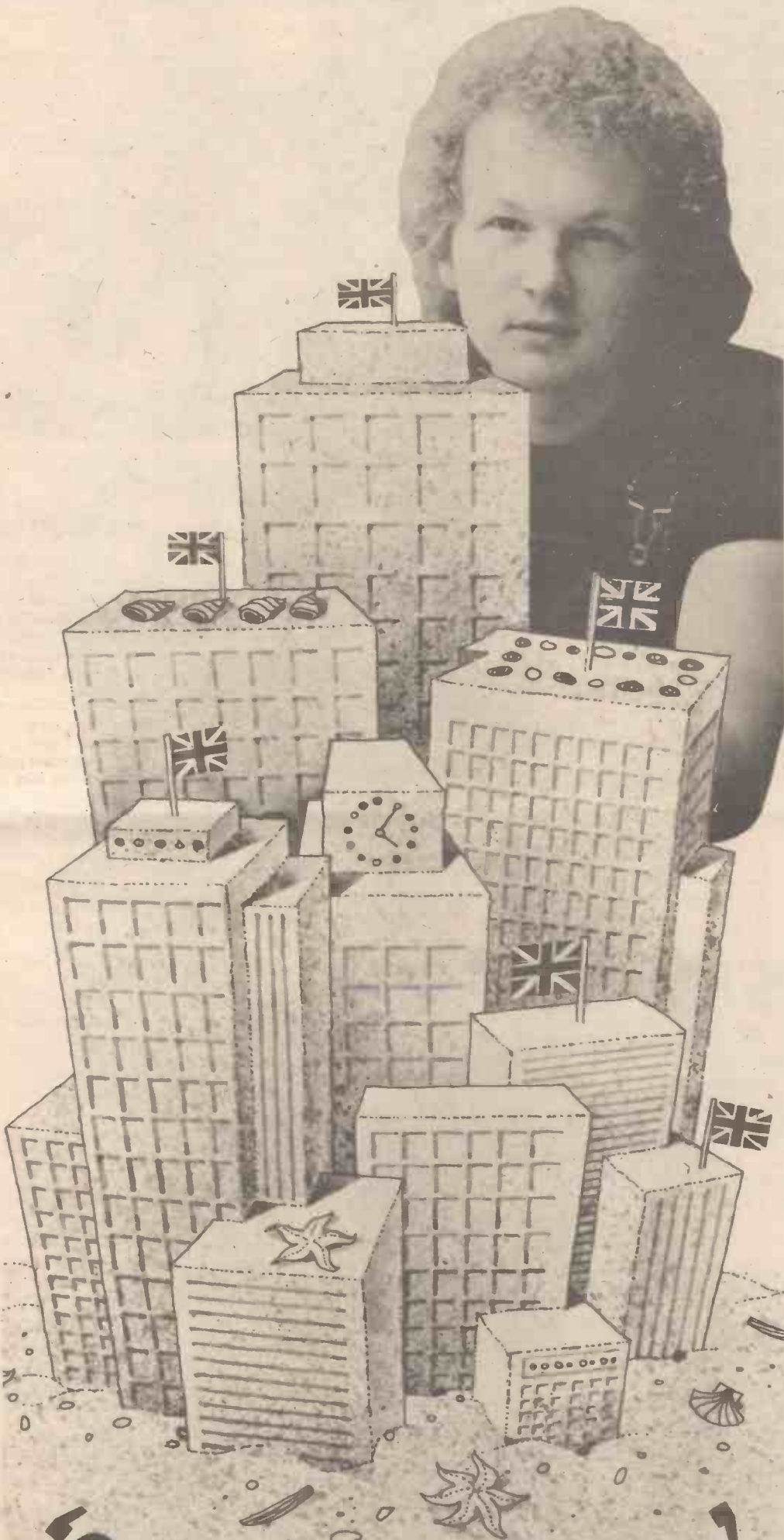
9



# MIKE BATT'S

## New Single

(with the New Edition)



# 'Summertime City'

(The theme from the Saturday Night BBC TV show "Seaside Special")

Tony Blackburn's 'Record of the Week' EPC 3460



# As inflation hits, Why the

INFLATION hits everybody, but none more so than pop fans.

The price of pop pleasure is on the up and up — due to those inevitable "rising costs" — while the pound in your pocket buys less and less.

It hardly seems fair. What exactly does it all mean?

If you've bought an album recently you'll already have noticed one of inflation's effects. A full price album now costs in the region of £2.75.

With de luxe albums — the ones with the gatefold covers — the cost can be well over the £3 mark.

The same goes for concerts. It still depends on how big the act is, but if you want a decent seat, the price can be as high as £3 for that. Six pounds for a night out for two is pretty expensive — and that's only the admission.

The price of singles is already pretty expensive at 60 pence each. Last week EMI put the cost of their singles up to 65p, and it's expected that the other major companies will soon follow suit.

Is it worth it?

On your behalf, Harry Doherty and Rosemary Horide talked to the people who set those punitive prices, and asked them, why is the cost of pop so high?

### Concerts

## Three packets of fags or a good seat?

PROMOTER Harvey Goldsmith was in no doubt that punters were being given value for money as far as tours are concerned.

Prices for his concerts vary from £1 to £1.65 to £1.75 to £2, depending on how big the artist is.

"Our whole thing is to peg the prices down," Goldsmith said. "We keep them down as far as we can and we've been able to do that pretty well. We're always pretty careful of what we charge but obviously, for some acts you have to charge more."

"For instance, we just had no option but to charge £2.50 for the Rick Wakeman gig at Wembley Empire Pool."

"We were put in the same position when we put on Eric Clapton at Hammersmith Odeon last year. The prices had to be higher simply because there was no place bigger we could put him on."

"We've managed to keep our prices down pretty well for the last three years. They haven't changed very much at all."

Did he think a concert was good value for the kid in the street?

"I think it's bloody cheap," Goldsmith answered.

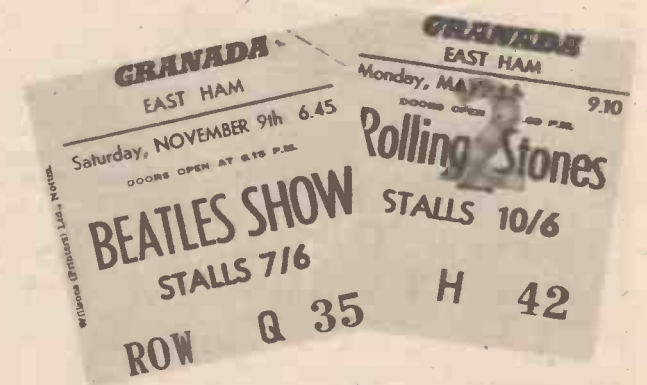
"Consider that it costs 20 pence to buy a box of tissues and we're only asking a minimum of 80 pence to see a show. It's 50 pence for a packet of fags. You've only got to buy three packets of fags to get the best seat at a gig."

"One thing's for sure and that is that we can't go any cheaper. We're at the bone already. Rents have gone up and advertising has gone up. What we charge is pretty good value, providing that the kids want to go and see the shows."

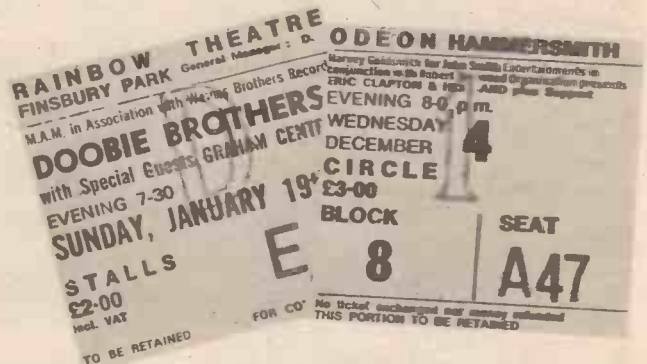
"Inflation is going up at a rate of 26 per cent. Our tickets should have gone up 26 per cent but they haven't."

"There has been a dramatic jump in the prices of some tickets. To charge £6 to go and see Barry White is a disgrace and the same goes for the Frank Sinatra concerts."

"Middle of the road-type concerts



THEN: the price of catching these two promising bands of the early '60s? As little as 7s 6d, or 37½ new pence.



NOW: the price of catching Eric Clapton or the Doobies live-10 years later? £3 and £2.

always have been a bit more expensive anyway. It's people like that sticking up their prices who ruin it for everybody else.

"It's inevitable that our prices will go up but not in any dramatic way. They'll go up very slowly. If we don't put them up, we'll just go under. The cost of hiring road crews, transport and petrol is very high these days. In recent times, it has doubled."

"We try hard to give value for money. We try to put on good support acts with the headliners. We try to balance the prices so that punters are paying the same to see a smaller band like Sailor and a big band like the Who."

"It's when other people come along and charge what they like and ruin it completely for the rest of the market that annoys me."

# DISC asks:

# high cost of pop?

## Albums

There are a lot of record companies in this country, but a very large proportion of the records they put out are manufactured by the same major manufacturing companies.

These are the people we asked about the price of your records.



## CBS

### Jack Foorey

"Inflation has played a great part in the rising costs.

"Across the board increases in material, labour, wages, salaries, rents, rates, packaging, posting, maintenance, advertising and promotion are responsible. A comparison with prices 10 years ago probably shows a smaller

percentage increase than almost any other product, certainly any other-leisure product.

"Sleeve costs vary enormously because setting up costs can run into hundreds of pounds. We have to guarantee minimal runs of an individual sleeve regardless of how big the eventual sales of the record are. The costs get cheaper with longer runs.

"Entry into the Common Market has not affected costs. Product in the UK is, in fact, much cheaper than anywhere else in Europe. The effect entry into the Common Market has had on our costs has been favourable so far.

"With budget albums, you are aiming for mass merchandising and volume sales with very small profit margins. Frequently, budget albums are a compilation of hit material so it does not need much promotion to establish it. There are no initial recording costs, photograph sessions, etc, because this has already been done."



## Decca Chris Poole

"Rising costs have affected every industry, and are certainly being felt by the music industry as a whole.

"The reason budget albums are cheaper is that in all cases, the royalty is lower to the artist on these albums. Bear in mind that a lot of budget records are re-issued, like our 'World Of' series, and there are no artwork expenses and recording.

"As well as that, we don't do individual promotion or advertising on individual releases. Very often, there is no recording cost or, if an album is recorded specially, it is done at the minimum cost possible. Costs are kept right down."



## EMI Bob Mercer

"I don't think there's any single factor which has created the need to increase prices. The blame can be equally apportioned between the cost of factory labour, artists' royalties and raw materials.

"Over the last 18 months to two years the price of records has risen slower than other prices, and now we're having to catch up.

"We charge 65p for a single and £2.99 for a single sleeve album, which is a rise of around 20 per cent. But we definitely do not envisage any further rises this year.

"Many companies who put their prices up by less will find the need to go back to the Prices Commission before very long.

"I don't believe this will effect the sales of top albums, like Pink Floyd or Paul McCartney. But I do think people will only have the same money to spend on records, and so will be less willing to experiment with records by lesser known artists.

"It will be harder to break new bands."



## Phonogram

### Chris Stedman

"Costs in the last six months have gone up faster than in the last two years.

"To allow us to operate at the same level so that we can have the money to invest in new acts, we need the same return the whole time. If the costs of materials go up, we must get them back by putting the costs of albums up.

"If you look at isolated albums, it seems an expensive product. But we have the cheapest records in Europe. The average price for an album in Germany is £4.

"We're approaching that price but I hope we never reach it. It all depends on inflation. If that goes on the way it is, we'll hit the £4 mark within 12 months.

"I still think albums are value for money when you think of the work that goes into them.

"We have to put prices up so that we have the revenue to break new acts. If we didn't invest in new acts, the market would go stale. When people buy albums they are paying for the future of the record industry.

"I know that the normal four-colour sleeve accounts for

25 pence of the money you pay for your album, but I think packaging is important from the market point of view, especially for new artists.

"Usually we try to steer clear of expensive sleeves because of the costs involved.

"Singles are going up to 65 pence soon, but you've got to remember that 36 1/3 per cent of your cost price is the dealer margin.

The cost is so high because we've got to encourage the dealer to stock non-chart singles. If all dealers only stocked top 50 singles, the chart would soon dry up.

"But I still think singles are good value for money. Singles are the heartbeat of the industry. You need new stuff all the time."



## Polydor David Hughes

"Since the first of April our singles have been 59p and our single sleeve albums £2.75. Unfortunately it's almost inevitable that we'll have to raise prices again this year — although we'll put it off as long as possible.

"Raw materials and labour have been the major contributory factors in the rise — I don't think increasing royalties has made much difference.

"Personally I think albums are good value: when I started buying them about 15 years ago an album was 37s6d — so they've gone up less than 50 per cent since then. That's not bad at all.

"Albums and books are still great value, and they last. If I was a kid with £3 in my pocket given a choice of an album or ticket, I know which I'd choose

"I think the current slight drop in sales is purely a seasonal

one — and even if there is a drop due to people having less money to spend, it won't affect a 'hot' product. You could say it'll only affect what's not good value for money. And of course none of our records fall into that category..."



## RCA Rodney Burbeck

"Our singles are now 59p, and a single album is priced at £2.79. Although those prices were only put into force on July 28, if costs increase at the current rate another rise seems inevitable before the end of the year.

"The rises can be attributed to artists asking for more, to the increasing price of raw materials, to plastic and vinyl getting more expensive — in fact everything's gone up.

"Of course, we'd like to charge less — but we must charge realistic prices. I still think an album's good value for money. It costs less than a meal out these days and you have lasting pleasure. A record hardly ever wears out.

"I think all companies have cut back on expenditure — many had got flabby but are now having to prune unnecessary spending. I think money is still available for spending in the right areas — like promoting new artists, but not so much is being wasted.

"As for concerts, I think we'd all like to see them costing less. But artists, like everyone else, are asking for more money and the costs all round are higher. Shows have also improved immensely.

"Naturally we'd like tickets to be less so that more people would see artists, and then go out and buy their records."

## Singles

# Where the money goes

AMAZINGLY the price of a single is one thing about the music business that hasn't changed much in the last five years.

The average price today for a single is 59p. The price five years ago was 47 1/2p, or nine shillings and sixpence as it was then.

On the other hand, ten years ago, you could buy a single for as little as 34p, or six shillings and eightpence in old money.

How the money is split up to cover various costs compared to how it was split up in 1970 provides an interesting comparison. The most recent

figures available are based on a retail price of 55p.

Using these figures, a record company sells a single to the dealer for 30p, on to which he then adds VAT at 8 per cent — or approximately 2p for those of you with no head for maths.

The rest of the 55p selling price, in other words 23p is the dealer's profit — out of which of course he has to cover his own costs.

The 30p can be broken down into smaller lumps. A single costs 6p to make (including the price of the sleeve); royalties account for another 6p, 3p goes in copyrights and about 3 1/2p goes in distribution costs, leaving the record company 11 1/2p to cover their own overheads and their profit.

Five years ago the person who got

the most out of the 47 1/2p selling price was also the dealer. He took the sizeable sum of 14p every time he sold a single. The government's cut was 55 per cent of the wholesale price, which worked out at just under 12p — taxation was much higher then.

Manufacturing cost 5 1/2p, artist royalties and copyright 6p, overheads were 7 1/2p and the 2 1/2p left had to pay for recording too with what was left profit.

The difference over the years? Well, while taxation has gone down, all the other costs have gone up.

So a single, it seems, is still a reasonable buy.

NB: Prices vary from company to company and record to record, so figures given here are only approximate.



# Singles

this  
week's  
releases



reviewed  
by Beverly  
Legge

## Hunter let down

**Who Do You Love (CBS S CBS 3486)**

What a let down. This is nowhere near as immediate as Hunter's last hit offering, *Once Bitten Twice Shy* even though it has much the same earthy feel to it.

The song builds in a promising way, but when the time comes for Hunter to deliver the knock-out blow, all he has to offer is a lame reiteration of the title.

All the characteristics of a classic raunch and roll number are here, except the most vital factor of all — a really killing hook-line.

Hunter is a stylish vocalist with a strong following. On those two accounts he's probably got himself a hit with this, although not nearly such a deserving one as the predecessor.

### Procol Harum

**Pandora's Box (Chrysalis CHS 2073)**

A curious amalgam of styles and instruments. In the course of this record the band manage to hint at several musical moods. There's a touch of the 1920s in it, a slight Caribbean influence, the merest medieval flavour as well as an overall 1970s rock atmosphere.

An utterly respectable, but uncommercial piece of musicianship from Procol and their legendary producers Leiber and Stoller. Plainly not a hit.

### Diana Ross and Marvin Gaye

**Don't Knock My Love (Tamla Motown TMG 953)**

No this isn't the result of a brand new Ross/Gaye session, but yet another effort released from their recent album.

It's a somewhat speedy number, with Marvin doing most of the vocal work and Diana doing her best to match his punchy delivery. In fact, it's not that catchy, and is a bit of a disappointment, coming from two of Motown's most respected singers.

From a top 30 point of view, not nearly as effective as the previous two releases.

### Slapp Happy featuring Anthony Moore

**Johnny's Dead (Virgin VS 124)**

It's a long time since we had a requiem mass in the chart. This could be just what we've been waiting for. It's a sluggish piano-based song which makes use of various effects, including celeste, saxophone and children's voices. Watch out for some decidedly morbid lyrics and a wonderfully dirge-like *Grocer Jack* type chorus.

These days Slapp Happy exist only in name, with vocalist keyboardist Anthony Moore in charge of the whole operation. Could be quite a bizarre experience for us all if this gets thunders into the chart.

### Peter Skellern

**Hard Times (Island WIP 6235)**

Skellern is one of today's most skilful singer-songwriters and it's tragic he hasn't had more success. His *Hold On To Love* single was perhaps this year's most expertly constructed concoction and should have been a far bigger hit.

Whether this can outsell that release or not is hard to say. It's a punchy pop-rock lament that rips along, with Pete doing his usual breathy vocals. There's some pure, unadulterated electric organ slotted in at intervals throughout the opus — something which is quite rare these days.

The opening harmonies are reminiscent of *You're A Lady*, though that's the only connection

with Peter's first hit. Once this gets going, it's a pretty catchy effort with a love-hate lyric that'll strike a chord in many a heart.

### Bob Marley and The Wailers

**Natty Dread (Island WIP 6212)**

This time has virtually become the band's signature tune. The title refers to the singer's unusual hairstyle, being a corruption in Jamaican patois of the phrase "knotty head".

In recent times Mr Marley has been hailed as something of a reggae messiah. His raw pulsating rhythms have attracted a fiercely dedicated following wherever he goes. But however primitive his music may seem to the uninitiated the fact remains he writes some extremely basic and appealing melodies. Numbers like *Stir It Up* and *I Shot The Sheriff* spring to mind.

*Natty Dread* hasn't quite got the same obvious hit potential as those two. Even so it remains an infectious piece of music. Marley punches out warm but gnarled vocals while his lady back-up singers reply with a few piercing harmonies.

Definitely a song of note, but probably not a hit.



### Harry Hastings' Palm Beach Orchestra

**She's A Great Great Girl (Bell 1434)**

A disco-pick unlike any other we've had to date. It's certainly danceable, with a really magnificent toe-tapping rhythm. However the big difference is the song belongs more to the easy-listening 20s than the hyper-funky 70s.

Written roughly half a century ago by a gent named Harry Woods, this song bears all the atmosphere of that mad-cap post-war era. But don't let that put you off. To keep in tune with today's sound, Mr Hastings and orchestra have revamped the song altogether, giving it a full unashamed synthesised treatment.

Listen out for a masterful extended intro followed by some warble period vocals. A very welcome mixture indeed.



Ian Hunter in the recording studio.

### Barry Manilow

**Could It Be Magic (Arista 20)**

This man Manilow sure knows how to pick a moody 'n' meaningful type of song. That was obvious with his first hit *Mandy*, and now he's done it again with this one.

It's an ambling and reflective ballad that starts off with Manilow singing on top of a rippling piano accompaniment. Then the strings enter and the work takes on a full-blooded orchestral appearance. Bar by bar it builds to a mighty climax, and then suddenly philharmonic violins vanish, leaving the pianist to play out the number with a few plaintive chords.

Noticeable Chopin influence. Deserves recognition.

### Manfred Mann's Earth Band

**Spirits In The Night (Bronze BRO 18)**

Earthy Manfred and his trusty team make a valiant go of this classy Bruce Springsteen composition.

It opens up with tardy riff and a few hisses and then we're straight into the song. It's a fairly basic low-profile melody with some tongue-twisting lyrics. The emphasis is on atmosphere and tension rather than on tune. For this reason it's really more suited for an album than the A-side of a single.

The accompanying hand-out informs us there's little doubt the song is a "solid" hit. Exactly what type of hit that is, I'm not sure. Possibly the sort that doesn't make the chart.

### Jimmy Helms

**Don't Pull Your Love (Pye 7N 45503)**

Mr Helms has one of today's lushest larynxes (his is the voice cajoling you to "open a packet of K'll\*gg's cornflakes"), and the result is that he twins almost every song he handles into an arresting aria.

Sad to say this isn't one of those songs. As usual Helms puts all he's got into the performance, but even he can't rescue this number. It's just a very average, bounce-along chunk of easily forgotten pop.

What a tragedy that a man with such an outstanding voice should be supplied with such an unmemorable song. Even the cornflakes ad is preferable to this.

### Stephanie de Sykes

**Jesse (Bradleys BRAD 7521)**

The very stunning Madame De-Sykes has virtually established herself now as a reliable purveyor of

good clean middle-of-the-road numbers.

Whether this is a hit or not probably depends on Radio Two. It's a sluggish, neo-classical ode to a departed gent by the name of Jesse.



FIRST ON the spin - offers turtable this week is Petula Clark's *What I Did For Love* (Pye). It's a typical mums - and - dads ballad, with no pace and little memorability. Hardly a hit. We can also place Kamahl's *There I've Said It Again* (Philips) in the same category. Though perhaps the Malaysian - born, Australian singer has got himself a slightly more catchy tune than Miss Clark.

If it's deep warbly rock 'n' roll you're after with an uncomplicated melody then you'll probably want to hear Scott Fitzgerald's *Never Too Young To Rock* (GTO). This is the young singer's second release and the theme song from the film of the same name. If, however, you prefer your singles to get off to a rip-roaring rhythmic start, then keep an ear open for Leon Haywood's *Come An' Get Yourself Some* (20th Century). Definitely a good disco sound here from Squire Haywood, coupled to a noticeably sunny tune.

R. B. Greaves' *Let's Try It Again* (20th Century) is a similarly bright disco sound though apart from the opening piano touches it has little else to recommend it. Then a total change of mood as we ease into Kenny Ball's *Stay Don't Go* (Pye). A pleasant, if slightly nondescript serenade from the veteran jazzman. And talking of nondescript tunes brings us to *You Can Sing With The Band* by Taragon (Birds Nest). There's plenty of standardised rock energy here but no major selling-point. Slightly more noteworthy is *Give Yourself A Chance* by Agnes Strange (Birds Nest). It's a fifties - style rocking rolling power ballad with some passable frenzied guitar.

Dave Travis, the lad who was voted top British country singer last year, serves up a fresh version of that sentimental country tune *Angela Jones* (Spark). It's a nice song. In fact, too nice to qualify for a chart slot. Also nice, but far more chart-worthy is Pete Newby's *Love Baby* (UA). It's a raucously sung rock composition that has absolutely nothing to do

Midway, our Steph is joined by some dramatic strings and a heavenly choir which helps to vary the sound.

A song that will ring true for deserted maidens by the million, from Maidenhead to Maida Vale.

### Diana Solomon

**Highway Affair (Philips 6006 458)**. Diane, the girl with the TV series, trundles out a subdued country number here. It's very much a low-key affair which wafts in through one lughole and out the other, without lingering at all in between.

In short, it's the perfect TV light entertainment song and one which has little chance of graduating into the fab forty. However, fans of Miss Solomon may invest in it if they wish.

### Kokomo

**I Can Understand It (CBS S CBS 3379)**

If ever a group has had the full-hearted financial support of a record company then it's Kokomo. CBS are reported to have spent astronomical sums on trying to break this soulful outfit in America.

Here they come up with a warm, funky version of a Bobby Womack song. Rumour has it the band are set to out-average White the Average Whites. Well, if that's the case they have one advantage over the AWB lads in that their line-up includes female vocalists.

Being a ten-piece the band can also

produce a thicker texture than their supposed rivals, however they do lack a certain rough edge.

This song actually ain't too exceptional, relying too much on soulful atmospherics and not enough on melody. A good LP track, but hardly a realistic single.

### Gavin Barrett

**Oh Margaret (Bell 1427)**

Maddest idea of the week has to be this one from 26-year-old Gavin Barrett. Believe it or not, this is actually a serenade for Conservative Party leader, Margaret Thatcher.

Mr Barrett, reported to be a life-long Tory supporter, was so impressed by Maggie's rise to power, he felt compelled to issue this adulatory ditty. It's a jerky creation with an ultra-simple tune and some horribly trite lyrics.

Party politics aside, it's hard to visualise this one leading the rock opinion polls. Limited novelty value only.

### Judy Collins

**I'll Be Seeing You (Elektra K12181)**

From the bang up-to-date *Send In the Clowns* hit Judy switches to a somewhat elderly wartime tear-jerker, originally made famous by Vera Lynn.

As always Judy gives a marvelously clear performance, but no amount of stunning singing can rescue the song, which is hopelessly limp and colourless. Sorry.

with Mr Newby's folk club background. The song is produced by Strawbs commander - in - chief Dave Cousins.

Time for a change of atmosphere with a reggae version of that old Herman's Hermit number *Silhouettes* (Bell). The song is performed brightly by new group Shades. Also on that label is Nicky Rolfe's *Miss Mistrust* (Bell). With a warmly melodic guitar intro and a bouncy tune this is one of this week's catchiest Spin-offs. Whether it makes the chart or not is uncertain, but it definitely contains all the right chart-conscious gimmicks.

Next comes a very ordinary medium - paced number called *The Devil's On the Run* by Howeeffel (Contempo). No chart potential here at all. Much the same thing can be said for Arthur Louis' *Knocking On Heaven's Door* (Plum), which is simply a mediocre reggae re-run of the Bob Dylan movie song.

From an old Dylan tune we switch to a Brian Wilson tune. This time revamped by Jan and Dean. It's called *Sidewalk Surfin'* (United Artists). Sad to say though this adventurous two-some fail to match up to the Beach Boys' standard. Far more rhythmically appealing is *Endless Vibrations* by the 20th Century Steel Band (UA). It's got a south American dance beat and lots of steel drums. You may have seen this band recently on ATV's "New Faces".

Complete contrast in mood is Design's *Pullin' Away* (EMI). Prepare yourself for a gentle folksy harmony outing with a not too unacceptable melody. Soothing stuff. Which is more than can be said of Brett Marvin and the Thunderbolts' *Hawaiian Honymoon* (Sonet). It's a beautiful, but quite forgettable Hawaiian-influenced exposition with no obvious hook-line.

Plenty of action in the rhythm department of *Do You Love Me* by Emma Lee-Peach (UA), but hardly any recommendable tune. Miss Lee-Peach possesses a vibrant voice but will have to get herself some better material.

This week on the Creole label we have a package called *Label by The Grand Army* (Creole). There's no doubting the sincere and energetic tone in the lead singer's voice as he belts along, and he's assisted by some fine back-up ladies. Altogether quite a compelling 45, vaguely reminiscent of the up-tempo soul efforts that were so popular in the late 60s. (By the way the song has no connection with David Bowie's current single.)

Could Sing by Caston and Majors (Tamla Motown) be the

song to put Motown back on the map? Certainly there's masses of force and power in the song, with some useful throatwork from both members of the duo. Excellent semi-religious surprise choral ending.

Those of us who are into ego-centric pop-rock numbers will rejoice at the sound of Barry Mann's *I Am A Survivor* (RCA). It's an optimistic compilation with references to the Beatles, Dylan and the Stones. As the writer of numerous hits for other people, such as The Righteous Brothers' *You've Lost That Lovin' Feeling*, and The Drifters' *On Broadway*, Mr Mann ought to know what it takes to write a hit tune. So don't be surprised if this makes the hit listings.

*Blue* seem to be one of those bands who are capable of consistently appealing songs which never quite seem to make the grade. *Round and Round* (RSO) is probably not the song to break that cycle. It's tuneful and easy on the ear, there's a lyric many people will relate to, yet it lacks the magic of a chartbound sound.

In the batch of singles I get to review every week there's always one that is impossible to categorise. This week it's *Afternoon Of The Rhino* by The Mike Post Coalition (Warner Bros). It's a super - accelerated instrumental which is probably destined for immediate obscurity. But who knows, with an irrelevant title like that...

If Barry Reynolds doesn't have a hit with his new one he can always give his record's title as the reason why. The son's called *The World Wasn't Ready* (Epic) and it's a speedy, big - production piece which relies more on the grandeur of its backing than the quality of its melody. Something tells me the world still isn't.

Re-release of the Week award probably goes to Zager And Evans' *In The Year 2525*, (RCA) which was a hit back in 1969. A fine chance to catch up on the old chart topping sound. Whether *A.I.E. A. Mucana* by Black Blood (Bradley's) will ever become a chart-topping sound is extremely debatable. It's a loud jungle-harmony lozenge of Afro-rock, with little to endear it even northern soul to audiences.

What we need now is a slab of high-energy rock merchandise. Jeff Phillips' *Yesterday's Hero* (UA) is just the sort of product to fit the bill. It's drenched in power-packed vocals and filled with overdrive guitar. Excellent though it is, it will probably get overlooked by radio stations. Likewise Canyon's *Top Of The World* (London), a thudding pounding rock declaration sung almost entirely in a monotone.



"MY OLD LADY'S used to playing second fiddle to my guitar." That's Leo Kottke's frank appraisal of what could be a potential problem in the personal life of any musician. The jealousy that might arise when more time is spent with an instrument — in his case the guitar — than with his loved ones.

"Fortunately my wife knew me before I was doing anything much with the guitar, so there's never any question (as happens sometimes) that it was my guitar or the music that she fell in love with rather than me!"

A slightly humorous but nonetheless sincere comment from a man in whose life guitars now play a large part. For he's one of the most respected guitarists in the music business now, a man often known as the "guitarist's guitarist" because of the admiration he draws from his contemporaries.

On this trip to Britain — to play at the Cambridge Folk Festival and one London concert — Leo's wife doesn't have too much to worry about. For he's only brought two guitars with him:

"One, believe it or not, is a Leo Kottke-model Bozo guitar. That sounds like a crazy name, but Bozo's short for some unpronounceable Yugoslavian name that belongs to the guy who made it. His name means 'Gift From God'.

"The other one is a Martin conversion. The scale is 28in — about three inches longer than normal. It also has a new walnut neck and cutaway. I use that mostly for slide pieces and the other one for standard work."

Those are just two of the guitars Leo possesses. There are 24 others.

"I'm not greedy, it's just that I've always collected something ever since I was a child, and now it's guitars. Maybe one day I'll donate them all to a museum — but, no, what I'm saying, I wouldn't do that — it'd be a terrible loss to do so a guitar. I'd miss it."

Leo Kottke is a man who has spent his life with guitars. He's a man who has spent his life with guitars.

that illusion.

"I think guitars should be roughed up a bit. That's what I do to mine. What's more I always keep them in a room full of music so that the tops vibrate all the time.

"There's nothing worse than having a guitar made and then leaving it for about a year before you play it. If you do that it'll never sound right. All guitars should be played so that they don't go stale."

Leo also has what he considers slightly unorthodox views about strings.

"I use ones made of Monel, which is a nickel alloy. They are 'Ernie Ball' strings, but let me explain because most people are surprised when I say I use steel strings, as bronze are usually considered to be better. But when they're fresh I think the steel ones I use sound warmer."

"Fortunately I'm earning enough these days to be able to afford to change them when that wears off. If it's a really hot night — like it was in Rotterdam when I played, about 100 degrees — that can be as often as once a night. It's most often 0.36 and 0.26 gauge strings that go first. I change them individually. I know that's not supposed to be the right thing to do but everyone I admire in the guitar world does it that way so I don't feel too bad about it."

"Of course, a really good instrument should sound great even with dead strings, but there aren't many really excellent guitars like that around these days."

"I had one once, but it was stolen. It was an old Gibson 12 factory-made that had an amazing sound. Losing that put me back about two years: I'll never get so attached to a guitar again, losing it was a crushing experience. I've come across exactly the same shape and model since then but it's just not the same. Mine was an exceptional one. You know what they say 'Once bitten twice shy'. I'll never make that mistake again."

"All my guitars are good ones — I've got some great ones. For example there's a pre-war Gibson L5 which is the archetypal jazz guitar. But none of them mean as much to me as the one I lost. It was a fine looking beauty."

Leo Kottke is a man who has spent his life with guitars. He's a man who has spent his life with guitars.



# Get your axe out of here!

to think they should sound like harpsichords."

"I've got some 'crazy' ideas about what guitars should sound like: or so other people say."

"For example I like Japanese pickups. Sure they're not so sophisticated as others, but they sound better! The note gets out of the speaker instead of being trapped inside..."

"And you know there's a string on one Jap imitation Telecaster guitar that you can't find anywhere else. It's a... to say never: the best way to describe it is half... half... a fat wound and a round... wound string."

Leo's love affair with the guitar has been going on since he was about 12.

has been going on since he was about 12.

"My first guitar was a real cheap one — the sort you see lying around the house of someone who doesn't play the guitar, or pictured as background on an ad. What's more it fell apart after about two weeks. I just picked it up one day and the bridge had gone."

"The one after that I discovered much later was almost totally unplayable. I certainly couldn't handle it now."

Leo is one of those musicians who, although he's making others play his chosen instruments...

"Because the guitar is an instrument of secrets. If I see a kid who's only been playing a couple of weeks I'll watch him closely, because he is bound to accidentally have found something that I haven't in all these years."

"That's why the guitar is such a fascinating instrument, and why I never get bored with it. The only time it went wrong for me was when I tried to approach it in the same way one would the piano or the trombone — both of which are instruments that I play, and the latter I learned for nine years. I was depressed and self-conscious, but once I dropped that approach the guitar was better."

"You see the guitar is a very soul-

ful instrument..." In fact, as seems implicit in all that Leo Kottke says, it's an instrument with a great deal of personality. But not really enough to come between man and wife. However Leo has an anecdote which sums up what a totally exasperated wife could say:

"A sister of a friend of mine had it in a nutshell with the title of a song she wrote for the guitar man in her life. Get Your Axe Out Of Here."

By Rosemary Florida

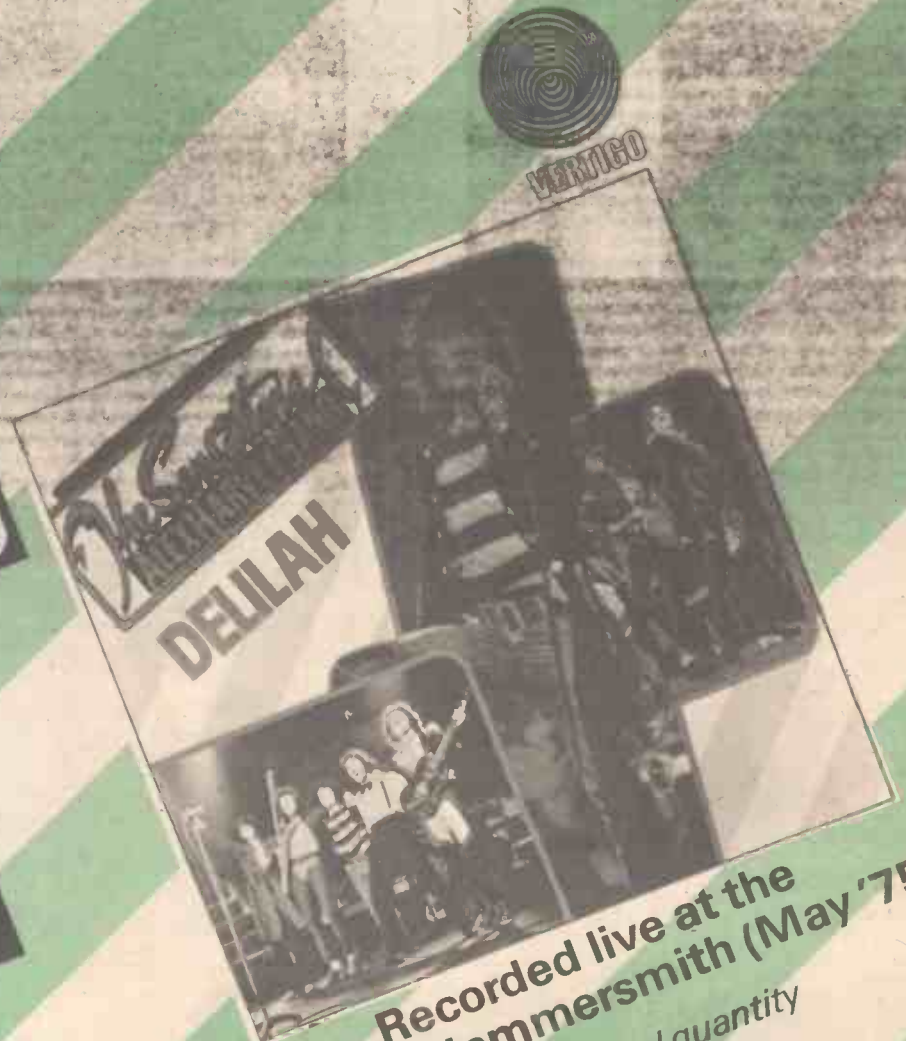
## The new single from—

# The Sensational ALEX HARVEY BAND

## LIVE version of

# DELILAH

(c/w Soul In Chains)  
ALEX 001



Recorded live at the Odeon Hammersmith (May '75)

Only a limited quantity in special sleeves

marketed by  phonogram

**LET'S FACE IT**, Southend isn't famous for too much. Apart from being quite a popular holiday resort, there's not too much that can be said in its favour by outsiders. Come to think of it, the sea-front isn't even that good. But Southend is about to be put on the map by a bunch of country and western-lovin' rock'n' rollers called the Kursaal Flyers.

Did the man say "country and western-lovin' rock 'n' rollers?" you ask. Well, have a sniff at the Kursaals and see if a better description is possible. One thing's for sure, though, the Kursaal Flyers are shaping up to give Britain's music an almighty boost. And what's more, the Kursaals know it.

Outside Southend and London they're a relatively unknown band, but the buzz they've created already inside the music business augurs well for their future. The Kursaal's origins go back to their hometown of Southend where the five members played in various local bands before getting together.

Vocalist Paul Shuttleworth, drummer Will Birch and lead guitarist, Graeme Douglas played together in a band called Surly Bird, a progressive rock outfit. Shuttleworth left to form a country-rock outfit called Cow Pie, where he met up with steel guitarist, Vic Collins. The four eventually got together to form the Kursaal Flyers, enlisting the services of bass guitarist, Richie Bull, a veteran of a number of country and folk bands, in the process.

After a bit of rehearsal, the five decided to gig and opened the proceedings with countless nights at the Blue Boar, a pub in Southend. After playing there for about a year, they managed to break into the much acclaimed London pub circuit. Things started to move with the Kursaals acquiring a manager and climbing up the London gig ladder. They progressed from pub to club to concert. They've now left the pub gigs behind and are moving into the concert arena.

One of the big breaks for the band was a supporting role on the Flying Burrito Brothers' six-week European tour earlier this year. Playing in some of Europe's premier concert halls was quite a change from playing in a tiny corner of Southern England pubs.

"We just had to expand and we had to do it quickly because we were suddenly playing on big stages. We had to exaggerate the movements but we slipped into it fairly naturally, I think," said Shuttleworth.

The pub circuit, glorified though it was in its heyday, didn't produce very many bands that stayed the pace. Apart from the Kursaals, Ace are the only other pub band that has made a nationwide impression. The Kursaals don't under-rate the part that the pub circuit played in their past, though.

"The sort of pubs we played in weren't pubs for pubs' sake," Shuttleworth added. "In a lot of 'em, you can't even get a decent drink. The people went there because they knew that there was going to be a live band. They would go there to listen even if it meant taking bottled Guinness instead of draught stuff. In the later stages, people were coming to see us rather than just for the booze."

Will Birch felt that they owed something to the pub circuit.

"Before the pub thing happened a couple of years ago, there wasn't really much opportunity for bands at our level to break out and be seen by the people that mattered. The pubs gave us somewhere to showcase our act to the business and the press. They allowed us to play our music in front of a not too critical audience that was half-pissed at the time so if we hit the wrong chords, it didn't matter. We weren't under inspection then.

# Flying High

By Harry Doherty



Kursaal vocalist, Paul Shuttleworth — flying Southend Airlines to the top

"I don't really know what would have happened to us without the pub circuit. But that scene seems to be dying. I don't think there's a great deal of talent about in the pubs anymore. There are still a few good bands. The unfortunate thing is that all but about two of the pub bands have now broken up. It was really a very casual thing."

Acceptance from London pub audiences made the Kursaals take it all a lot more seriously and made them think about the future. They didn't intend ending the line at pub recognition. They couldn't go back to Southend because there were no gigs to play there. They had created the Blue Boar gig, but after they left that closed as a rock venue. The only option left was to branch outwards and that meant leaving pubs behind.

Paul Shuttleworth explained why they had little choice but to stop playing pubs.

"We haven't played any of yer Hope and Anchor's for months now. We can't afford to do them from any point of view. We can't afford to do them from the financial point of view obviously and we also can't afford to do it from the prestige point of view."

"When you see the sort of bands that are playing the pubs now, I'm not slagging them off but the point is that we're a little bit bigger than that now and if we're playing with those sort of bands, it's going to associate us with them. People tend to bracket bands together in little groups. You get clubbed in and you've gotta get out of it quick."

The departure from the pub circuit

takes us to the Kursaal Flyers now, waiting to make the inevitable move from clubs and devote themselves entirely to nationwide theatre gigs. They'll have accomplished that feat by the end of this year. They are confident that they will get bigger and bigger and journalists on the music papers have been forecasting that they will be a phenomenon.

Will Birch analysed the Kursaals' speedy acceptance:

"I think that, by accident, the music we play, which has not in any way been contrived, appeals to critics and journalists because it sort of fulfils a lot of their dreams of what a band should be. It has respect for the history of music and, at the same time, is quite a visual thing. It fulfils their dreams."

To come out with a statement like

that, the Kursaals must be confident. They have a great belief in their own music, the belief that it can be successful, the belief that it can appeal to all and the belief that there's not a band in Britain like them. As Shuttleworth emphasised:

"The point is that we think that we've got things to offer on all levels. A lot of bands haven't although they might have a lot to offer on one level, for instance, the cult album-buying level or the dynamic live stage act or the commercial hit single. There are very few bands that throw it all together. We think that we can do it. We're certainly going to have a crack at it."

The belief in their own music...

"I think we're different. We're not a pop band and no way are we anybody's product or anything like that. We're a band that goes out to the people rather than keeping to ourselves. We're not really the sort of rock band that England is used to. We're not a band that goes into musical areas. We keep it quite simple, as it should be with a pop band but, on the other hand, our music is more mature, more adult than the sort of pop band around at the moment."

One of the band's main writers, Graeme Douglas, wanted to put the record straight and state that their music wasn't that simple. There were bands around who were far more basic than the Kursaals.

"We seem to have the qualities that appeal to the people who make the scene," he said. "It's not going back to the 40s, 50s, or 60s. We're playing the music now which is us, which we are coming out with. It's not nostalgic. Hopefully, it's got the entertainment value of music of the 60s. Hopefully, it's a progression of what happened then. In '65, bands did short songs and, in '75, we're doing short songs. That's about as far as it goes in comparison."

And Richie Bull added: "Because of the way things have developed, a lot of people would like to pick us up and drop us back in '65. There are one or two grabhooks in our style which enable them to lift us up and do that but we're not having it. People are desperate to put us back in '65 just as they are desperate to call us a country-rock band."

The Kursaals are fighting hard to avoid being categorised. Already people are trying to put them in a bag.

Shuttleworth: "We fight every inch of the way not to be categorised. We don't want to be categorised in any form."

Bull: "It's just starting to happen now. We can see people starting to try to categorise us."

Birch: "If we see ourselves being categorised, I think that would be the one time we would make a conscious effort to step aside into something else. Mind you, categorisation is convenient for the Press in a way. It's a good way to give people who are reading an idea of what a band is like and they can appreciate it from that point of view."

Douglas: "Categorisation is such a limitation for a band. Anyway, you can't get much of an idea of what this band is about from reading something."

Shuttleworth: "I think that anybody who has any preconceived idea of what the band is like would be a bit surprised when they see us live. We would like people to think of us as an adult pop band with all the things that implies."

Which are?

Bull: "What that implies is entertainment. It implies accomplished musicianship. It implies commercial songs basically."

Douglas: "It implies a bunch of people playing music which is popular and which they enjoy. That's all we want to do is play music which is popular."

The vehicle for putting that music across is Jonathan King's UK Records. The King connection is obviously now an important part of the Kursaals' future. Until they are well established, his name will obviously be dragged into conversation. What is his role with the band? How much is he involved? Does he want to make The Kursaal Flyers into the

new 10CC?

The Kursaals emphasised that King merely owns the record company with which they record. As Paul Shuttleworth said: "It's not so much Jonathan King. It's just that UK Records is a company that really gets behind what they're doing and what they're doing basically at the moment is us. I mean, they haven't got fifty other acts signed up like a lot of the more so-called prestigious record companies. Consequently, we think that they are better for us in that they intend to really get behind us. In our initial talks with them, they promised to spend fifty per cent of their total energy on us and for any record company to spend fifty per cent of its total energy on one band is amazing."

And what about the comparisons with 10CC, comparisons which were drawn not by the Press or the media, but Jonathan King himself? King's announcement that the Kursaal Flyers were to be UK's replacement for 10CC, who left to go to another company, inevitably led to comparison, before anyone had ever heard the Kursaals.

"It was just that 10CC left the label and we took over in their place," Paul Shuttleworth explained. "10CC are genius technicians. Studio-wise, they are extremely creative. Their songs are extremely entertaining. They do tend to do short material, a series of short songs rather than a long musical piece. There are obvious comparisons and they are an adult pop band. We respect them greatly but, on the other hand, we are nothing like them. I think that we go wider out than they do but I suppose it's sufficient to say that really there is no comparison."

Talk comes round to Jonathan King's image with the public. The public see him as a maker of bubblegum records but the Kursaals envisage him as a man who knows his business back to front and who knows how to sell music. They know King as a record executive, something which the public at large does not.

"When he talks, the business listens," Ritchie Bull snapped.

And Paul Shuttleworth added: "Before I met him, I was a bit wary but when you do meet him, you realise just how good he is. He's such a cheeky boy, he really is. Everything he says is so tongue-in-cheek and he can back it up. When you meet him, you realise that he's such a hip character and that he has got his finger in everything. We knew he was the right man to back us."

Not only were the Kursaals interested in signing with UK because of King's reputation as a star-maker, they were also very much aware of his ability in getting hit singles. The band refused to sign with other companies simply because they didn't work as hard on singles as on albums. And they desperately want a hit single.

"Definitely, a hit single is the quickest way to reach the widest audience and that's what we want to do. We always said that we'd like a hit single for one reason or the other. We want to really hit the widest audience we can and having a hit single is the quickest and most successful way of doing it," said Shuttleworth and Birch added: "We could continue for another three years quite comfortably in this country without a hit single but there are a lot of limitations."

To get that hit single, the Kursaals would be more than willing to play on "Top Of The Pops". They point out that their music is acceptable to such a wide audience that they could do both "Top Of The Pops" and "The Old Grey Whistle Test" and feel very comfortable on both. They aim to succeed in both single and album markets and feel they are capable of doing so. The Kursaal Flyers are scared of nothing.

"We'll do the lot," said Graeme Douglas. "We're just not scared of anyone or anything. We're going to go out there and in doing it, we're going to get people into us. We're not selling our souls down the line just to fit into other people's ideas. We're going to bring them into our ideas."

**'Sexy' NEW SINGLE**

FROM

**MFSB**

ON PIR 3381



# The Led Zeppelin Story

## A four page DISC special on the kings of heavy metal

Compiled by Harry Doherty

AT THE END of 1968, a young guitarist by the name of Jimmy Page decided that the time had come for him to get a band of his choice together.

Fed up with playing with the Yardbirds and not wanting to return to his up-till-then successful session work routine, Page set out to find the most suitable musicians for his combo.

First of all, he got himself a bass player. He picked John Paul Jones.

Page had met Jones when he had been working as a session musician. Each had worked sessions with both the Rolling Stones and Donovan, with Jones, in fact, being the arranger of such Donovan classics as *Sunshine Superman*, *Mellow Yellow* and *Hurdy Gurdy Man*. Jones had also played organ on Jeff Beck's "Truth" album. Jones was willing to join.

With the bass position out of the way, Page started looking for a vocalist.

A young singer called Terry Reid was Page's first choice, but Reid had to turn down the offer because of other commitments. But Reid did suggest a Birmingham lad called Robert Plant. Page and Jones tracked him down, went to see him sing and offered him the spot.

That only left the problem of finding a drummer.

This time Plant came to the rescue. He knew a drummer he used to play with in a band called Band of Joy. His name was John Bonham, and Plant told Page, Bonham wasn't very popular because he played too loud.

Forty telegrams were sent to Bonham — who wasn't on the 'phone — before a reply was received. Even after getting telegrams, Bonham said he wasn't interested. But Jones managed to bring Bonham round to his way of thinking.

The band was complete.

THE four had already got themselves a manager, the massive Peter Grant. Grant's past included managing the New Vaudeville Band, being agent for the Animals, doing a few deals with Chuck Berry and John Lee Hooker, being road manager for Wee Willie Harris and fixing up Sunday tours for the Noel Gay Organisation.

He turned out to be the perfect manager for the band, protecting his proteges all along the way.

To clear up remaining Yardbird commitments, the Jimmy Page chosen band toured for a short time under the guise of the New Yardbirds. After that, the name for all time was to remain Led Zeppelin.

The story behind that is that it was thought up by Who drummer Keith Moon, and was inspired by the phrase "went down like a lead balloon," a term for something that fails miserably!

An album was recorded in double quick time, fifteen hours in fact. All the songs had been thoroughly rehearsed and the band wanted to get the stage act sound down on record.

"Although we didn't know each other at all to begin with, we

seemed to come together musically from the very beginning," said Page. "We did maybe two takes of each number — for one we just did the one take — because we wanted as near a live sound as possible. We just did one instrument on each track with the singer more or less live."

RIGHT from the start, Zeppelin decided to concentrate a large part of their effort on America. Before making their name in England, Zeppelin flew off for a debut tour of the States, where they played support to Vanilla Fudge.

Page explained the move: "I knew you could sit around in England as a new group and have no notice taken of you at all. For one thing, there's very few places to play and then it's pretty unlikely that you're going to get any radio plays."

"But in the States, a new group can get so much more exposure."

"We played all the underground 'capitals' like San Francisco, Los Angeles, New York, Cleveland and Boston where they have FM radio stations which play stereo progressive rock music all the time. They often played 20-minute tracks and no one got uptight about it."

Thanks to all the radio exposure and to the success of the debut tour, Led Zeppelin, unknown in their own country, were a hit in America, with their first album becoming one of the US chart's fastest movers.

"I can't really comment on just why we broke so big in the States," Page said later. "I can only think that we were aware of dynamics, at a time when everyone else was into that drawn-out West Coast style of playing."

"I can tell you when I knew we'd broken through, which was at San Francisco."

"There were other gigs where we thought the response was incredible but, after the San Francisco gig it was just — bang!"

IT still took quite a while for Britain to catch on that Led Zeppelin were a true rock phenomenon.

Their first album crashed into American chart without so much as a stir from Britain. Before the second album was released, the advance order in the States exceeded half a million. Gradually, though, Zeppelin accumulated a steady following at home, although not without a little bitterness.

Shortly after they had broken the States, Robert Plant said: "When we got together, nobody wanted us here. Nobody wanted to dig us. They don't want to dig anybody who hasn't got a name. So we decided to go to the States. Then we came back here and everyone was raving about us. It was kind of hypocritical."

"They know what to listen for in the States," Plant said. "In England, they flock to a concert rather than go individually."

"In England, at a concert, before people jump up, they look round and see if everyone else is doing it.

That's not the way to enjoy yourself."

"I'm determined to let everyone in England know what we're about, because I'm sure half of them don't know."

That statement was made in September, 1969.

Zeppelin's first album eventually made it into the British album charts albeit slowly. The second album had a much faster entry. Britain, late though it was, began to acknowledge Zeppelin's brilliance.

Acceptance or not in Britain, however, Zeppelin continued to give America prominence for tours that attracted massive crowds and, for the first time, trouble.

Enthusiastic audiences brought in the police at many gigs and the band had to fork out hundreds of pounds for damage caused to many theatres. For the first time, Zeppelin saw a side to American success that they didn't like. But, as they headed towards "Led Zeppelin III", they still got bigger and bigger.

Every week in DISC — a colour poster and life story of a star name . . .  
Next week: NAZARETH.

ZEPPELIN'S FIRST gesture of forgiveness to Britain came a short time after a sensational tour of America in 1970. They announced they had turned down an offer of \$200,000 for two US gigs so that they could play at Bath Festival. At the same time, work was going ahead on the third album. They were also working on a film of the band at work.

The third album, "Led Zeppelin III", was released in October, 1970, to lukewarm reviews. Atlantic Records, however, announced they expected to sell at least 50,000 copies of the album every week for the following three months.

No matter what the critics thought, Robert Plant thought it was the best album the band had done. It was conceived in a little cottage in Wales called Bron-Y-Aur, where Plant and Page spent weeks writing the material.

Of the third album, Plant remarked: "It shows we can change. It means there are endless possibilities and directions for us to go in. We're not stale and this proves it." The album went to the top of the charts, naturally.

The legendary "Bridge Over Troubled Waters", by Simon and Garfunkel, knocked it from the number one spot.

After the release of the album, Zeppelin decided that they would cool the pace a little. They had just finished their sixth tour of America and were preparing to tour Britain. It would be their last tour of America for some time.

"We're tired of America but the trouble is that they're not tired of us," Robert Plant said at the time.

During their absence from England, a bootleg Zeppelin album had been released but the band managed to stop supplies of it being is-

sued. "You should hear it," John Paul Jones said. "It sounds like some other band rehearsing."

Zeppelin were also starting to feel the pressure of being Britain's biggest band.

"The being recognised thing isn't nearly so bad today," said Plant. "But I see now that the Beatles must have been the most pestered people in the world."

"If I go and see some old friends of mine in a group playing somewhere, there's a lot of whispering, but you're in a village hall in the middle of nowhere and it's cool. People can come up and say 'nice one' or not and leave it at that."

"I always wanted to be a rock and roll star, but it just doesn't come but that way anymore, because you don't have to put on a big time pretence and people don't demand that of you."

"I think that's simply because audiences are obviously on equal terms with musicians now, so why should musicians be raised to a ludicrous level?"

But Led Zeppelin were treated increasingly like gods.

FOR QUITE a time after the third album, Zeppelin kept very quiet. Quiet that is until November, 1971, when they announced the release of their fourth album and the surprise decision to do a series of British gigs to tie in with the release of the album.

It transpired that Zeppelin were having a lot of trouble with the fourth album. It had been recorded almost nine months before it was released and, apart from mixing, was ready for release.

The album tapes were taken to the States for the final mixing but it was discovered that the sound they got there wasn't good enough, so back they came to Britain. Then a master tape of one track, *Four Sticks*, was lost. Then there was trouble over the cover.

"With every cover we've had before, what we've asked for hasn't been what we've got. We wanted a cover with no writing on it, not the Atlantic symbol or the 'uptight and outasight' bit."

"The hierarchy of the record business aren't into the fact the covers are important but we said that they couldn't have the master tape until they got the cover right," said Robert Plant.

The album, untitled, was once more a huge hit and the tour to promote it reinforced Zeppelin's reputation as Britain's top rock band. The tour climaxed in a gig at Wembley Empire Pool.

Although Zeppelin maintained a fairly heavy touring schedule overseas, they didn't do too much in Britain. And what's more, when they did, the tours here seemed to be getting shorter and shorter.

Robert Plant was asked about the band's absence from Britain.

"We don't stay away deliberately," he said. "It's because we're engrossed in a lot of different things. A year from January 1 to December 31 is such a short time for any band because you get involved in the recordings, which stretch out, and the actual creation of the songs."

When the band's fifth album, and the first with a title, "Houses Of The Holy", was released, it met with a fair amount of criticism. To many, the tracks on the album came across as inconsistent. Inevitably, the talk started: Are Led Zeppelin on the way out?

Jimmy Page wasn't worried by the criticism.

"I don't really care," he declared. "It doesn't really make any difference. I'm deaf to the album now because we made it such a long time ago, but I know there's some good stuff there."

"You can't dismiss something like *No Quarter* or the *Rain Song* out of hand. Maybe you could attack *The Crunge* or *D'yer Maker* for being a bit self indulgent. But they're just a giggle. They're just two send-ups."

"If people can't even suss that out, on that superficial level, then obviously you can't expect them to understand anything else on the album. It beats me but I don't really give a damn."

Care or not, Page had to face up to the fact that Zeppelin were taking a lot of stick for their fifth album, more abuse than they had ever taken before. The Press and the public had grown to expect material of much higher standard and they weren't getting it.

Page on the other hand felt that people had a preconceived notion of what to expect from a new Zeppelin release.

"How they should approach our albums is to forget that they ever heard of a band called Led Zeppelin, forget what they expect to hear, and just listen to what is on that particular record."

"That's all we ask, but we don't get it."

WHILE Britain protested, it was back to America for proof that Zeppelin were still a box office draw. Their 33-city tour of the States broke all records, in terms of both attendance and box-office receipts. At one concert in Tampa Stadium in Florida, they attracted a crowd of over 56,800 people. Ten days after its release in the States, the "Houses Of The Holy" album had already reached gold status.

Zeppelin hit newspaper headlines for more than their excellent live performances, though. £80,000 in cash was stolen from a safe deposit box at their New York hotel. The thief took all the money but left the band's passports. The money was mainly the proceeds of two sell-out concerts at New York's Madison Square Garden.

Further trouble followed when Zeppelin's manager, Peter Grant, was charged by New York police with alleged assault on a photographer who had been trying to get pictures of him and the group in

the lobby of the hotel after the theft.

Zeppelin weren't too disturbed by the robbery. As Jimmy Page said in an interview, they had other things to worry about. One of them was a fanatic who had it in his mind to kill Zepp's lead guitarist.

"Actually, it was a lot more serious than I thought," Page said. "The guy was real crazy and had all these photographs on the wall with circles around them."

"It was a real Manson situation and he was sending out waves of this absurd paranoia which a friend of mine got mixed up with. I got to hear of it through him and actually hired a security guard for that American tour."

"It was actually a lot worse than everyone at first believed. Eventually this guy was tracked down and carted away to hospital. He would definitely have had a try though."

"It's things like that that tend to lessen the effect of having £80,000 ripped off at the end of a successful tour."

On the business side of affairs, manager Grant had an uncanny knack of making the right decisions at the right time for Zeppelin. Last year, he took a major step on behalf of the band when he established Led Zeppelin's own record label, Swan Song. He placed a New Yorker, Danny Goldberg, in charge of operations.

The record company has proved to be a valuable asset. Its success or failure does not hinge alone on releases from Led Zeppelin. Amongst the other artists are Bad Company (in America), the Pretty Things, and Maggie Bell. The first release from Swan Song was a Bad Company album. It became a gold disc within weeks.

ZEPPELIN'S FIRST release on their own label was the brilliant double album, "Physical Graffiti". It had been so long since the poorly received "Houses Of The Holy" had been released, that its failure to make a great impact was forgotten. "Graffiti" put Zeppelin back where they belonged. Once more, they were hailed as the kings of rock.

Once again, they went on tour, once again they broke box office records in America.

Back in England, the band was criticised when they announced that they would be doing three gigs at London's Earls Court. There would be no provincial gigs.

Because of the demand for tickets for the London gigs, two extra shows were arranged for the previous week. It was estimated that an audience of approximately 85,000 saw Led Zeppelin. The shows were completely sold out. Zeppelin used a special sound system so that they could be seen by everybody. The light show they used in America was flown in for the occasion. Zeppelin were a sensation. Eighty five thousand kids went away happy.

And that is where we leave Led Zeppelin, the world's greatest live recording band. And they keep getting bigger and bigger.

Onstage



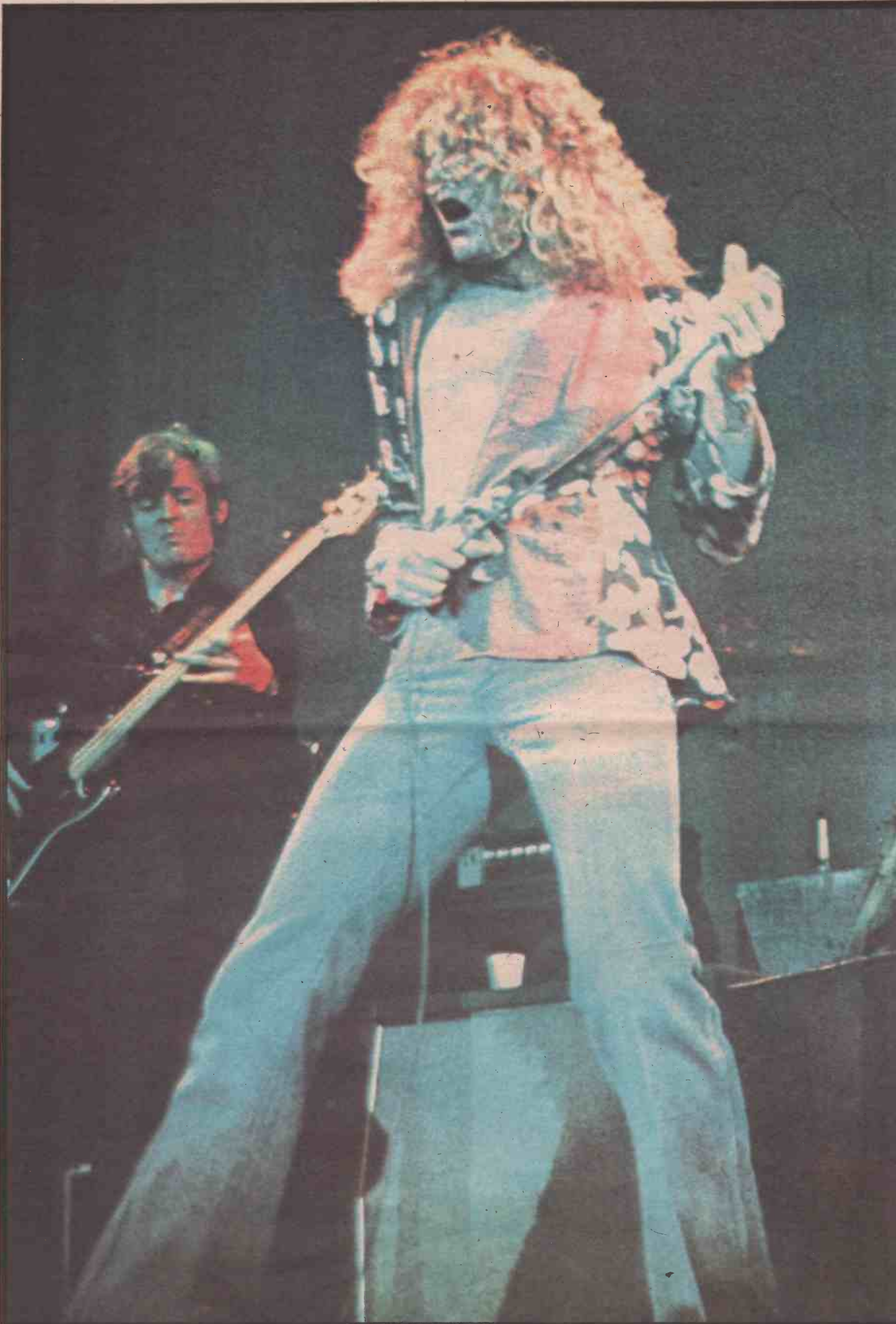
Jimmy Page, lead guitar

John Paul Jones, bass guitar

John Bonham, drums

Robert Plant, vocals

Full colour  
poster  
overleaf —



Left to right —

John Paul Jones

**DISC**

**Led**



**Robert Plant**

**Jimmy Page**

**John Bonham**

# **Zeppelin**

**See overleaf  
for their personal profiles  
and a complete discography.**

# The Led Zeppelin Story

## Page:

**Jimmy Page**  
Age: 31.  
Date of Birth: January 9, 1944.  
Jimmy Page was the founder of Led Zeppelin. He's the oldest and most experienced member of the band. Incredibly, he didn't start playing guitar until he was 15. The spark that lit the fire was a Chuck Berry song called *No Money Down*. On hearing it, Page started learning.

Page wasted precious little time in getting involved in the music scene. As soon as he got the opportunity, he left his home in Feltham, near London's Heathrow Airport, and got a job with a band called Neil Christian's Crusaders. It wasn't easy and he went through the normal routine of driving up and down the country, eating badly and sleeping rough.

With illness setting in, Page decided to pack it in and return home.

He had always been interested in art, so he decided to join some friends at art college. Page was set to make it his vocation, but his love for playing guitar soon made him change his mind. He played in various bands in London clubs. Nothing too secure, but it passed the time.

While working at the Marquee, Page got his first invitation to do some session work. The first record he worked on was a minor hit and he had little trouble after it picking up more session business. At the age of 20, he had earned himself a healthy reputation as a guitarist and had worked with people like P. J. Proby, Dave Berry, The Kinks, The Who, Them and The Rolling Stones.

During this time, Page had also cut a solo single. It set something of a precedent at the time, because Page played all the instruments except drums. The single was called *She Just Satisfies*. It wasn't a hit.

Noticing that the session scene was getting a little stale, Page decided to opt out. Eric Clapton had just left the Yardbirds and Page had the opportunity to take his spot.

A short time later, though, came another chance to join them. The Yardbirds' bassist, Paul Samwell-Smith, had quit the band. Page also played bass but it wasn't long before he graduated to becoming the band's second lead guitarist.

In 1966, Beck left the Yardbirds, probably due to the lack of success in England. Mickie Most entered the scene and a new album, "Little Games", was recorded but The Yardbirds still didn't get great acceptance. Page left to form his own band (see the collective story). He had ideas he wanted to try out himself.

"When the Yardbirds decided to go their different ways, it was either go back to art or start a new band," said Page. "Everyone gave me that confidence to get something together, and the whole thing happened — it was amazing."

Page is now well established as one of the world's rock guitar heroes. He writes most of Zeppelin's material, along with Robert Plant. He's also something of an artist, putting brush to paint to paper whenever time allows.

Success has brought him an old moated mansion near Lewes in Sussex and a house near Loch Ness in Scotland. He's also got a house in Kensington and owns a specialised bookshop in London's Holland Street.

## Plant:

**Robert Plant**  
Age: 26.  
Date of Birth: August 20, 1948.

Robert Plant didn't really want to be a chartered accountant, but until he got into his music, he was heading in that direction.

Joining Zeppelin completely changed his life and gave him things that previously he could only dream about.

After six years at King Edward VI's grammar school in Stourbridge, Plant had started his training as an accountant. He was getting a stingy wage, £2 a week, for, in his own words, "making tea for a seedy old man who was supposed to be teaching me chartered accountancy". He didn't think he was getting a fair deal for his six GCE O levels, so he packed the job in.

While continuing to study for his examinations, Plant managed to get a few gigs playing in Stourbridge pubs. He played in a few local bands in Birmingham, The Crawling King Snakes; The Black Snake Moan, and later the Band of Joy, all named after blues tunes. In Birmingham, where his music was barely accepted, he was known as the wild man of blues from the Black Country.

With Birmingham refusing to give him recognition, Plant moved south to the bright lights of London. He played in the now defunct Cellar Club in Covent Garden, where the underground rock scene was blossoming. Plant's vocal power improved in the more suitable, trendy, London atmosphere.

Keith Richard, of the Rolling Stones, once described Plant's voice as being "too gymnastic". Plant's reply was that he can't help it if his vocal cords covered an abnormally large range. His vocal power has certainly earned him a reputation second to none in the world of rock.

Plant owns two farms, one property in Worcester is surrounded by ancient battlefields, stone-age remnants.

"It's exactly what I've always wanted," Plant said recently. "It gives me room to think, breath and live. I wake up in the morning and there are no buses, no traffic. I was pretty fed up with humanity in the big cities."

"I've been round big cities since I first left home and ran away to Walsall. You can walk round London at night and it doesn't matter whether you're the king or the Queen — you'll have a bad time."

"When I first came to London, it had a sort of big aura about it. It was frightening. Now, it's a case of if you're popular, everybody wants to know you, so really to me, London is a very shallow place."

Once a mod, then oddly enough a rocker, then a beatnik, Plant considers Joni Mitchell a major influence on contemporary music. He also loves the music of Sandy Denny and Fairport Convention.

He would dearly like to have a hit single in Britain, but Zeppelin have a policy whereby, in this country, singles are not released.

Plant once said that he would love to put out one single and never put another out after that. The problem, he said, was persuading the other three members of the band to do it.

He's never been able to do that.

## Jones:

**John Paul Jones**  
Age: 28.  
Date of Birth: January 3, 1946.

It was always pretty certain that John Paul Jones would take up some sort of career in music. He had been playing the piano since he was six, and his father, an accomplished pianist, played with the famous Ambrose orchestra in the big band era. It was Jones' father, in fact, who insisted that he should learn to read music, something which John has never regretted since.

While at school in Christ College, Blackheath, Jones formed his own group and, on leaving, played in some American bases in the area. When he was 17, he went on the road with two former members of the Shadows, Jet Harris and Tony Meehan, for a time.

Jones, strangely enough, also worked on the road with his parents, as part of a musical comedy trio. With his dad on piano and himself on bass, Jones toured the Hunt balls, barmitzvahs, belly-dance parlours, US bases and also had a residency at the Isle of Wight yacht club.

Eventually, Jones ended up doing sessions in London recording studios. His ability to read music was helpful and he was able to work on arrangements as well as playing. He worked on the Rolling Stones album, "Their Satanic Majesties' Request", as well as arranging material for Lulu and Herman's Hermits.

He played organ as well as bass on sessions.

"I'd get bored playing only bass all the time," he said. "I play organ on stage now. Organ was always my first love, but, for sessions, I found it was much easier to carry a bass guitar to work than a Hammond organ. That's all I had — guitar, Hammond, table and bed in my little room."

"I don't get bored playing on stage with the band. I don't mind being in the background. I wouldn't like to be out front playing like Jimmy."

"To be any sort of artist, you have to be a born exhibitionist — I am, but not over anyone else in the business."

"I believe you should do what you have to do, and if I'm bass, rather than try to lead on bass and push myself, I prefer to put down a good solid bass line."

Jones met Page while playing on Donovan's "Hurdy Gurdy Man" album. Both had worked on the London session circuit so when it was announced that Page was forming a band, Jones renewed the acquaintanceship and got the bass-player job.

Now, Jones' job just doesn't stop at bass playing. He has been making quite a contribution on keyboards, adding a new dimension to Zeppelin's music.

As he said earlier, organ has always been his first love.

## Bonham:

**John Bonham**  
Age: 26.  
Date of Birth: May 31, 1948.

No modern-times rock 'n' roll drummer has made greater impact on today's music than John "Bonzo" Bonham.

There aren't many drummers around who will deny him the tag of "ace drummer". He's set an incredibly high standard for fellow-drummers all over the world.

A country boy at heart, Bonham actively farms 100 acres in Worcestershire. He owns twelve dozen pedigree cows, eighty sheep and is hoping one day to win a rosette for his bulls.

Bonzo has something of a mania for cars and it's no surprise that his friends call him "the car dealer". He once collected 21 cars in 12 months, including four Rolls Royces, three Bentleys, a Maserati and assorted Aston Martins.

Recently, he spent \$25,000 buying, and then transporting a red Corvette which had taken his fancy in Florida. He had the car brought over to Los Angeles on a trailer, thus causing endless dramas.

No one but Bonham was allowed to drive the car and, because of that, no one could drive it down to the local tax office to get it insured. As a result, it has never been insured and Bonham has never driven it.

When he was only 17, John got married. He had met his wife, Pat, when he was playing at a dance near his home town of Kidderminster. At one point when prospects were thin, Bonham and his wife were reduced to living in a 15ft caravan. Things were so bad, "Bonzo" had to give up smoking to pay for rent and food.

Bonham had seen an old buddy of Robert Plant. They had played in the Band of Joy together, and Plant told Jimmy Page about him. Bonzo had been making his name at the time as drummer with Tim Rose. He was in fact playing with Rose in West Hampstead when Robert and Jimmy paid a visit to see him work. They were satisfied and an offer to join their band followed.

Bonham, however, wasn't for rushing into things. As far as he was concerned, he was getting a pretty good basic wage where he was and could see no sensible reason for quitting. But in the end, he was persuaded to join.

"It was good from the outset," said Bonham. "There was nobody saying 'you've got to play this or that' and, surprisingly, that does matter to a drummer."

"Some things are very uninteresting, like soul night after night."

"With Zeppelin, I can play different things every night."

Bonzo is a raver, a man who likes a good time. When he's around, people know it. His drumming is a major part of the Led Zeppelin success.

When he got married, he was going to give up drumming but, when he found himself sitting at the kit every night, he changed his mind.

Weren't we lucky?

## Discography:

### Led Zepellin I.

Released 1969. Producer: Jimmy Page  
Tracks: *Good Times Bad Times* (Page, Jones, Bonham); *Babe I'm Gonna Leave You* (traditional arrangement by Jimmy Page); *You Shook Me*, (Willie Dixon); *Dazed And Confused* (Jimmy Page); *Your Time Is Gonna Come* (Page, Jones); *Black Mountain Side* (Page); *Communication Breakdown* (Page, Jones, Bonham); *I Can't Quit You Baby* (Willie Dixon); *How Many More Times* (Page, Jones, Bonham).

### Led Zepellin II.

Released 1969. Producer: Jimmy Page.  
Tracks: *Whole Lotta Love* (Page, Bonham, Plant, Jones); *What Is and What Should Never Be* (Page, Plant); *The Lemon Song* (Burnett); *Thank You* (Page, Plant); *Heartbreaker* (Page, Bonham, Plant, Baldwin); *Living Lovin' Maid* (She's Just A Woman) (Page, Plant); *Ramble On* (Page, Plant); *Moby Dick* (Bonham, Page, Baldwin); *Bring It On Home* (Page, Plant).

### Led Zepellin III.

Released 1970. Producer: Jimmy Page.  
Tracks: *Immigrant Song* (Page, Plant); *Friends* (Page, Plant); *Celebration Day* (Page, Plant, Jones); *Since I've Been Loving You* (Page, Plant, Jones); *Out On The Tiles* (Page, Plant, Bonham); *Gallows Pole* (traditional arrangement, Page, Plant); *Tangerine* (Page); *That's The Way* (Page, Plant); *Bron-Y-Aur Stomp* (Page, Plant, Jones); *Hats Off To (Roy) Harper* (traditional).

### Led Zepellin IV.

Released 1971. Producer: Jimmy Page.  
Tracks: *Black Dog* (Page, Plant, Jones); *Rock And Roll* (Page, Plant, Jones, Bonham); *The Battle Of Evermore* (Page, Plant); *Stairway To Heaven* (Page, Plant); *Misty Mountain Hop* (Page, Plant, Jones); *Four Sticks* (Page, Plant); *Going To California* (Page, Plant); *When The Levee Breaks* (Page, Plant, Jones, Bonham, Memphis Minnie).

### Houses Of The Holy.

Released 1973. Producer: Jimmy Page.  
Tracks: *The Song Remains The Same* (Page, Plant); *The Rain Song* (Page, Plant); *Over The Hills And Far Away* (Page, Plant); *The Crunche* (Bonham, Jones, Page, Plant); *Dancing Days* (Page, Plant); *D'Yer Mak'er* (Bonham, Jones, Page, Plant); *No Quarter* (Jones, Page, Plant); *The Ocean* (Bonham, Jones, Page, Plant).

### Physical Grafitti.

Released 1975. Double. Producer: Jimmy Page.  
Tracks: *Custard Pie* (Page, Plant); *The Rover* (Page, Plant); *In My Time Of Dying* (Bonham, Jones, Page, Plant); *Houses Of The Holy* (Page, Plant); *Trampled Under Foot* (Jones, Page, Plant); *Kashmir* (Bonham, Page, Plant); *In The Light* (Jones, Page, Plant); *Bron-Y-Aur* (Page); *Down By The Seaside* (Page, Plant); *Ten Years Gone* (Page, Plant); *Night Flight* (Jones, Page, Plant); *The Wanton Song* (Page, Plant); *Boogie With Stu* (Bonham, Jones, Page, Plant, Ian Steward, Mrs Valens); *Black Country Woman* (Page, Plant); *Sick Again* (Page, Plant).

Offstage



Jimmy Page



Robert Plant



John Paul Jones



John Bonham



Manager Peter Grant



On the stairway to success? From left, Scott Gorham (guitar), Brian Robertson (guitar), Phil Lynott (bass), and Brian Downey (drums).

# BUSY LIZZY

**B**RIAN ROBERTSON and Scott Gorham are the two lively 'new' front men in Thin Lizzy. They bring the band's line-up to four and add a new fatter sound to the music.

How and when did these two very different characters join the Lizzy team?

"It was getting to the stage where Phil, our bass player, was saying, 'That's it, you know, the band would have to split up,'" said Brian in his unmistakably Scottish accent. "He'd got through so many guitar players and was going to give up.

"I came down to London — I didn't know them all that well. I'd done a lot of backing gigs with them though.

"I'd come down originally for an audition as a drummer with Slack Alice — who, by the way, are backing us on our next tour — and I stayed with a mate of mine who was a roadie with Lizzy.

"One day I went along to Phil's place and had a blow with them on guitar and it just clicked. I joined straight away.

"We then started looking for another guitarist.

"We got through four or five and were beginning to think, 'Dear God where are they all coming from!'

"One cat came in with this kaftan on and beads and a headband, his own amp and all these pedals and things. He could only play in one key — that's how desperate things were getting.

"It was about two weeks after I joined that Scott came along and it all clicked again."

"I'd been over here for about six months," said Scott in his American drawl. "I was playing with a band called Fast Buck and I heard Lizzy were looking for another guitar player.

"So I went down to see them and got the job that same day — it was the same as with Brian, just one session and it clicked.

"I went back the second day and we went into rehearsal.

"Phil would teach me a song. Then we would play it a couple of times until it was right. Then he would rush out of the room and come back again. He would teach me another song and the same thing would happen. He'd rush out and... this went on for about five numbers — I didn't know they were recording it all.

"I didn't know any of their songs then either — I'd never heard them before."

"That's where I was lucky," said Brian. "I had been playing Lizzy songs with other bands, so I knew

how a lot of them went.

"In the studios though I didn't know what Phil was doing either, but when we played the tapes later, it was so clear that the band was right and could work. There was a rapport between the two of us that was incredible. We still listen to some of the tapes of jams now and they're great.

"I'd got used to playing with small 50 watt amps," said Scott. "I walked on to the stage and they had these 200 watt stacks. I didn't know what to do, but I started playing anyway, Phil kept on shouting, 'Turn it up, turn it up.' So I did, and it was great. Good fun."

"Scott plays differently from me," added Brian. "I'm not too hot on rhythm guitar — there's a lot of rhythm things that I can't get — but Scott will get it just like that.

"That's how it turns out that I do more solos on albums than he does."

As the conversation turned to records, the state of play with their new single *Rosalie* was discussed. Were they pleased with the way it was selling compared with their last single?

"With the last single, *Philomena*, the record company were trying to push the *Whisky In the Jar* type of number again," said Scott.

"Yeah, it was a joke number," added Brian. "They were trying to push a band that was... like it's nowhere for us to be an Irish band again, what with a Scot and an American in it.

"*Rosalie* is a very commercial song — that isn't the reason why we did it, it is also a very good song. We had no intention of just doing a commercial song.

"It suits us on stage — it's an old Pete Seeger number — and we give it our own style.

"It's not designed to give a complete idea of what the band is all about.

"Things we do are more intricate than *Rosalie*. Some are heavier, a lot are subtler.

"I think that the way we came over before was very confident, very steady. The band is still like that now. When we do a live gig, we like to grab the audience and keep them with us."

What are the band's plans for the future? Any new albums?

"We've got a new album coming out in September," Scott said. "We've finished it already and I think it will show where the band is at more than anything we've done before.

"I like it."

# 'Ello.

## Here's another great single from

# Ian Hunter

## 'Who do you love'

CBS 3486



Another great track from the album  
**'Ian Hunter'**  
CBS 80710



Les Hall

# The man who knew Elton as a run-around boy



# FOR THE RECORD

**S**TEPHEN JAMES is Director of the Record Division of Dick James Music and he is a worried man.

His company, owned by his father Dick James, has already won the Queen's Award for Industry — in 1971 — and he is wondering if he can win it again.

To get the Award you have to show export increases of considerable achievement.

But since DJM is currently showing an export increase of some 300 per cent, Stephen James hardly has cause for concern.

James admits that much of his company's present financial health comes from the success of their prime performer, Elton John. But Elton is under contract for only two more albums, before he has the right to take his earning power elsewhere.

"Finding Elton and having the great success he brought us, has given us experience as well as the great stability," says Stephen.

"Yes, we are anxious to find someone to take his place. We have hopes of Jimmy Kipps, who has just made an album called 'Second Chapter' which we will release in September.

"We have also had a number of other offers, but they have not been as good as the one we have now."

James says he is looking for a replacement as early as possible, but probably a few years will be required.

Discovering Elton John was an accident, says James.

"I was a publisher down in London, in the Strand," says Stephen. "I was friendly with one of the publishers' owners, Steve Cobby."

For the next five hours and the next several of songs he was writing, I found out they had been written in the studios without paying, so my father and I met with him and suggested the story for me."

The result is history. Elton's success provided Stephen James with the confidence to go on finding new talent for the label, which his father had virtually turned over to him.

"It doesn't always work out for the boys who have worked for their fathers," says Mr James Jr. "I know boys who had to leave the family firm to do what they wanted."

"I'm grateful to my father for giving me the freedom to do what I want. He's had more faith in me than I have."

**YOU HAVE to have faith to do what DJM's Artist and Repertoire men, Caplan Kaye and Tony Palmer do. That is, listen to at least 36 demonstration tapes a week from aspiring new talent.**

It's important to listen to each of those tapes just in case there might be something special in one of them. Usually, there's not, but who can take the chance of missing what could be Britain's hottest new group?

Each week Kaye and Palmer read the sensational figure of almost 82,000 songs. The volume of work is such that DJM adopt no strict policy to new talent.

"We just have to sit back and listen," Palmer explains. "We could sit here every day just listening and, at the end of it, get absolutely nothing."

As with most A&R men, a lot of time is also spent looking at new groups. They are also involved in the production of groups, finding appropriate songs for their artists and



Stephen James: "We don't hope to get another Elton"

trying to sign successful artists from other companies.

"It's out of our hands after that," says Kaye. "But we have to kick other people to get the work done because it always comes back on us. We're the people who probably signed the act in the first place, so we're always going to get the books."

Ed from the time an act is signed to the release of a record, the A&R men are totally involved, keeping the record or single to their attention, looking after that single as if it were their own child.

Producers are notorious, says Palmer. "For instance, I've an album coming out in December which isn't even recorded yet. The thing is that if you're doing an album or single, you can get carried away. You tend to mix the tapes about ten times, but in the end go back and use the first one."

Sorting out the songs for artists can prove to be a bit of a headache too. Caplan Kaye pointed out that one song could be a hit for twenty different singers. They had to decide which would be suitable for whom.

"The thing is that talent hasn't really got a lot to do with the first hit somebody has," adds Tony Palmer. "Talent means sustaining success and that can only come with the second record."

"The first hit gets an act on the road but the second is crucial to get an act established."

**TO GET DJM's material in the shops and actually be sold is the job of two of the company's departments — Marketing, headed by Colin Taylor, and Sales led by Les Tomlin.**

"Our sales force has been

within the company from last April," said Les. "Before that we were distributed and had our sales done by PYE records.

"We have a 14 man team, comprising of 12 reps, a field sales manager and myself. They concentrate mainly on the top 2,000 retail outlets in the country.

"We concentrate on the top 2,000 because it is a saying that 80 per cent of the business is done by 20 per cent of the dealers, so we try and get the highest coverage we can get.

"You have to break your product in the better shops, ie you have got to get it selling there first and then the smaller outlets will jump on the bandwagon."

It never crosses the general public's mind that the record they buy from their local store was initially 'sold' to the dealer. The record company rep has to take in a record, often by an unknown quantity and convince the retailer he should stock it.

How does he do this? Les explained.

"Of most of the records we are trying to get into the shops, I would say about 95 per cent are by artists the retailers have never heard of. All the sales rep can do is to talk the retailer about the promotion we are doing and tell him about the artist's history."

"You can also tell him about any previous hits, or awards, or anything else that might help him to see why they are coming over or not.

"What you need with the new acts is an album they don't expect many of the other catalogue material. You are standing out from the rest, and you are going to be the first work and you are going to be taken so seriously that people will want to act on them."

**SUE DUNKLEY is DJM's cheerful press officer. It's her job to see that the company's acts — which range from old timers like The Tremeloes to relative newcomers like Hector — appear in the national and trade papers.**

It's not exactly an easy task, given the relative lack of chart success by DJM artists in recent times.

Despite this problem, Dunkley, as she's affectionately known in the music business, remains totally optimistic about future prospects.

"We've just taken over the Springboard catalogue in this country," she said, "which gives us a lot of early material by artists like



Patti Labelle, the O'Jays, James Taylor and Louis Armstrong previously unavailable over here.

"In addition, we've also acquired the British rights for the American company, Pride Records, which gives us a lot of interesting new soul artists to work with."

Besides spreading the gospel of these recent American acquisitions Sue's work remains very much involved with the company's long-acquired British acts.

Of course the company's biggest name, Elton John has most of his press work dealt with by Rocket Records, so this gives Sue time to concentrate on the other less-established acts.

"One of the records we're very excited about at the moment is Back-

brother to Graham (The multi-talented band featuring Richard Weekes, Trevor and Neil James).

With DJM branching out into the film world, Sue finds herself also having to publicise ventures like the recent rock 'n' roll musical 'Never Too Young To Rock'.

Sue's other major job at DJM is advertising manager, with a work schedule which includes organising acts in the music press, arranging press coverage for a wide range of fresh names and helping to promote new rock 'n' roll films, it goes without saying that life in the DJM press office is pretty hectic.



Some of the artists currently in DJM: from left, Sue Glover, Graham Bonnet, Salena Jones, Neil Innes (member of Grimms), and Geno Washington.



# Current Happenings On DJM RECORDS

## July Album Releases



**NEW CENSATION**  
DJLPS 449—Full Price



**JIMMY SMITH**  
'Black Smith'  
DJLPS 451—Full Price



**THE INCREDIBLE BONGO BAND**  
'Bongo Rock'  
DJLPS 452—Full Price



**ART TATUM**  
'All That Jazz'  
DJLMD 8002—Double Album



**HERBIE HANCOCK**  
'Kawaida'  
DJSLM 2008—Mid Price



**O'JAYS**  
DJSLM 2009—Mid Price



**JOHN KIRBY SEXTET**  
'The Biggest Little Band  
In The Land'  
DJML 049—Budget Jazz Series



**PATTI LABELLE**  
'C'est La Vie'  
DJSL 050—Budget Series

## July Single Releases

**GENO WASHINGTON**—'Hold On Momma'  
DJS 392—(4 July)

**GRIMMS**—'Backbreaker'  
DJS 393 (4 July)

**HARPO**—'Movie Star'  
DJS 400 (18 July)

**SUE GLOVER**—'Beggars Can't Be Choosers'  
DJS 395 (25 July)

**DAVE FREEMAN**—'California Freeway'  
DJS 401 (25 July)

**DAVID MARTIN**—'Can't Smile Without You'  
DJS 402 (25 July)

## August Single Releases

**DANNY KIRWAN**—'Ram Jam City'  
DJS 396 (1 August)

**ROCK ISLAND LINE**—'Long Time No See'  
DJS 399 (1 August)

**RAY HAMILTON**—'Pretty Flamingo'  
DJS 403 (1 August)

**PETER D. KELLY**—'Hot Digitty Dog'  
DJS 394 (8 August)

**ARBRE**—'Falling'  
DJS 397 (8 August)

**MOTIVATION**—'That Lucky Touch'  
DJS 405 (8 August)

**TREMELOES**—'Be Boppin' Boogie'  
DJS 406 (8 August)

**DREAM**—'Caribbean Days'  
DJS 391 (15 August)

**DONNY ELBERT**—'I Can't Help Myself'  
DJS 398 (15 August)

**AMAZING BLONDEL**—'Be So Happy'  
DJS 407 (15 August)

**MICHAEL JAMES**—'Come A Little Bit Closer'  
DJS 404 (22 August)

**MITCH HILLER**—'It's Only Love'  
(22 August)

**STANLEY TURRENTINE**—'My Cherie Amour'  
(29 August)



**THE DICK JAMES ORGANISATION**  
DJM RECORDS

DICK JAMES MUSIC PUBLISHING

24-TRACK, IN-HOUSE RECORDING STUDIO

DEJAMUS FILM DIVISION, IN-HOUSE ARTISTES AGENCY

JAMES HOUSE 71-75 NEW OXFORD STREET LONDON WC1A 1DP TELEPHONE 01-836 4864

CABLES DEJAMUS LONDON WC1 TELEX 27135 (DEJAMUS LONDON)







# Rainbow Rider

**WHEN A BAND** makes it big there's a lot of satisfaction and money for all concerned, especially those in the group. If they hung on to that band until it disintegrated no-one could really blame them — especially if the band turned out to be one of the most successful ever. Like Deep Purple for example.

That's why regret at Ritchie Blackmore's departure has been tinged with admiration by many people. For Ritchie has ventured into a brand new group and in many ways is starting from scratch. The group currently bear his name — but even that is only temporary.

"For the first album the group will be called Ritchie Blackmore's Rainbow, but we hope after that to just be known as Rainbow," Ritchie explains. "The only reason for using my name in the first place is to attract people to the album who might otherwise have passed it by. No one will buy it just because of my name, but at least they might give it a listen."

"Anyway, why should my name be up front? After all I'm only the guitarist, and not a very accomplished one at that..."

Strangled laughter from his side greeted the latter remark. Ronnie Deo had accompanied his new colleague, and treated that statement with the contempt it deserved. The outburst drew a smile from Ritchie and the less refutable statement: "Well he's certainly a better singer than me."

Ronnie Deo was with Elf, a group who enjoyed Purple's patronage for some time and were signed to that band's record label. But now they

are no more, and we have Rainbow.

"The name came from a club the band and I had been known to frequent in Los Angeles for nights of booze and other naughty things," says Mr Blackmore, with what might be called an evil twinkle in his eye. "Anyway, it's a good name, so I borrowed it."

Then one night the project was born: "I took Ronnie out, got him drunk, and we decided to get an album together." However unlikely that story sounds, the album was made.

"It started off as a fun thing, and got very serious. You see I enjoyed recording it — and that was the first thing I'd done since 'Machine Head' that I had enjoyed."

"I think it was 'Stormbringer' ironically which brought matters to a head. That was almost impossible to record — I hated it. And then when they wanted to start recording again it was the last straw. On stage they were great, but Purple in the studio could never really come up to the same standard."

"I thought for a long time that Purple were not being honest with their fans — as you must know, it's not so much how you play as how they think you play. They seemed to be trading on their reputation and I don't like that."

"Whatever happens I want to be honest with the people who buy the records even if it means that I have to start again right (or almost) from the beginning."

As it provides a vehicle for Ritchie's new found freedom many are



Ritchie Blackmore looking black

surprised that there is so little solo guitar on the new album:

"I didn't want to make a solo guitar LP — that would have been boring. I think it's extremely difficult to sustain interest when you are concentrating on one specific instrument. Anyway, guitar solos are not the most exciting thing in the world on their own, even on stage."

So the first manifestations of this important project are embodied in a general rock 'n' roll album, to be released soon, but of which we were given a verbal review.

"Most of the tracks are numbers written by myself and Ronnie. There are only two tracks which

aren't original: *Still I'm Sad* (an old Yardbirds number) and *Black Sheep* which was recorded by Quatermass.

"I suppose the latter symbolises myself with Purple: after all, I didn't socialise with them much so you could call me the Black Sheep. And as for the first one, apart from having thought it was great when the Yardbirds did it, *Still I'm Sad* says a lot about how I had felt in the studio."

However the rest of the material was a co-operative venture: "Ronnie writes all the melodies and the lyrics, I'm the guitar riff and instrumentals man. I'm into progressions, not whole numbers."

Now the epic is on the point of being unleashed on the world, Ronnie and Ritchie are preparing to depart for the States to promote the new group.

"We'll do some gigs: Boysey, Idaho, and places like that. Then we'll probably tear the band apart and start again! Throw a few people out, you know the scene... Seriously, I think it'll take about four months to settle down or die. And it'll be all the smaller gigs to begin with..."

"Whatever happens I think I've taken a valid chance which I had to try. What's more I respect all the material on the album, whereas there was a lot of padding on Purple

albums, especially the latter ones." But despite Ritchie's reservations he obviously has a lot of affection left for his ex-colleagues. Perhaps he is the best person to foresee their future:

"Well, they certainly couldn't have got a better guitarist than Tommy. I've always rated him. I think their main problem will be deciding who is going to do the writing. I was never really a writer but seemed to find myself doing most of it."

"Another problem is that they seem to be pulling in diverse musical directions, and relying on a few musical clichés to tie it together. I certainly wish them the best of luck: it could be a surprise. And they do have the advantage of also having a great drummer in Ian."

Ian Paice was, Ritchie says, his best friend in the band. "I'm not a chatty sort of bloke, and I could say 'OK?' to him and get monosyllabic answers back. That's why we worked and got on so well."

Now there's a new band to acquaint himself with. And if Ronnie's anything to go by, the rest will not be overshadowed by Ritchie:

"For one thing I know I'm a better vocalist than he'll ever be, so why should I go in awe of him. It'll be great to have such a good guitarist around though."

And Ritchie's black clad presence "That wasn't just my Purple image, that's me", will obviously help in drawing attention to the new band in their live work too.

Ritchie won't be on the bread line even if this band fails. But behind it there's a lot of determination as well as musical ability. And as he points out, he had little choice:

"I'd stopped enjoying music with Purple. You must progress and I chose this as my way of doing that."

## ROSEMARY HORIDE

### BARGAIN BASEMENT

POSTERS & ITEMS FROM

BRITAIN'S No. 1 ROLLER CENTRE!



ROLLER LINE UP 80p

ALL WOOL TARTAN TIES AND SCARVES IN RED. ONLY £1.10 EACH

BCR IN STUDIO 80p INC P & P



ROLLERS IN KILTS 80p

SUPER METAL MEDALLION

BAY CITY ROLLERS 55p post inc.

Also large colour posters — 80p MICK RONSON DAVID CASSIDY MARC BOLAN ESSEX (Red Rose) ROGER DALTRY

"CARDS & POSTERS" 22 MOOR ST BIRMINGHAM 4 (add 20p total on posters only)

# Here come da Boz



Boz: breaking barriers

**THE** gulf between classical music and rock music is generally acknowledged to be fairly wide. Certainly that's the case in America where, to a large extent, the musical gap goes hand in hand with the generation gap. The separation of the two musical worlds isn't simply limited to age group, however. It can cut far deeper than that even down to something as basic as a concert venue.

But situations change. Attitudes become more flexible. And maybe the first signs of musical integration are already visible. If that's the case, then the gentleman who deserves at least some of the credit for bridging the gulf between the two sides is Boz Scaggs. Boz is a talented, soft-spoken Texan musician whose history dates back to the early days with the Steve Miller Band, but who has long since become a well-respected solo artist

with a small, very dedicated following.

Throughout his remarkable career Scaggs has made a point of avoiding the well-trodden rock 'n' roll path, establishing himself as an imaginative and unpredictable musical personality. It's hardly surprising therefore to find him getting involved in projects other rock artists might think twice about.

His most recent project is typical of him. Basically it involved equipping himself out with a 38-piece symphony orchestra, taking the whole affair on the road, and instead of performing at the usual rock venues, opting for the aforementioned classical concert halls. With many such halls having an automatic ban on rock acts, Boz naturally encountered problems. But in the end it was financial considerations and the nature of the projected show that turned the situation in his favour.

Boz recalls what he found himself up against. "Most of these venues are owned by the local Civic Ballet companies, which tend to be absolu-

tely prejudiced against rock. But they also happen to be inactive half the year round so they are looking for ways to generate income. We were able to show them we could make more money than they usually got. Also they could see we weren't like the typical rock act. We made a special occasion out of each show, with everyone dressing up in the orchestra. In many ways it was similar to a classical concert. When they realised that they were more than pleased to assist us."

Naturally before allowing such a major concession the concert hall authorities made sure that several important points were thoroughly ironed out.

Boz explains: "They were worried mainly about the insurance and about the consumption of alcohol on the premises. With a lot of the audience obviously under the age of 18 there were problems about drinking. The other big concern of theirs was the way we treated the building. They didn't want people stubbing out cigarettes on their plush new seats or storming the

stage at the end of the performance."

That last point must have been a tricky one. The enthusiasm of the modern-day rock fan is a strange, unpredictable phenomenon. At the best of times he tends to be a far more boisterous animal than his classical counterpart.

Boz, however, did not see fan behaviour as such a major problem. "You simply ask the audience to restrain themselves and respect the wishes of the theatre. If you do it in the right way they listen to you. So far every show we've done has been without incident."

Sounds as though the Scaggs experiment has been a fruitful one?

"Yes, I think so. We're very pleased with the way it worked out. Every show was well received. The press reaction was phenomenal. When we played Dallas, Texas, we found ourselves getting practically every inch of publicity in just about every conceivable publication."

"The only unfavourable reaction was in the more urban areas, where they were a bit suspicious. They thought it was just a new rock 'n' roll gimmick. They'd seen Arthur Brown set his head on fire and Jim Morrison pull his pants down, so who the hell was this hippy wearing a tuxedo?"

Of course, as Boz is quick to point out, he isn't the first rock musician to incorporate classical instruments into his act. Many other contemporary acts have already experimented in much the same way. However, the fact remains that many of the concert halls Boz used on his tour have

never before opened their doors to rock fans.

"I think it's a tremendous thing when you get musical barriers such as that gradually being broken down. Theatre managements start to realise there's more to rock music than just a lot of noise. They broaden their outlook."

With one American tour in this new format safely under his belt, Boz can now think about taking the idea further afield. Already he has tentative plans for staging the show in Britain, possibly at the Festival Hall.

"That's something I'm really looking forward to doing. From what I've heard, the Festival Hall would be absolutely ideal for the act. There's no reason why, if we can appeal to an American audience, we can't also appeal to an international audience. I'd certainly like to try."

A lot will depend on the nature of his next album. His current release, "Slow Dancer", lends itself perfectly to the full-blooded orchestral treatment. Basically it's a warm, Philadelphia-style soul concoction with thoughtful, easily assimilated melodies and impressive arrangements. With assistance from producer Johnny Bristol, Scaggs appears to have arrived at a uniquely black orchestral sound.

In short, with the release of one album Scaggs has bridged two major gaps. The ethnic gap and the generation gap. That is, surely, some achievement.

## Beverley Legge

Albert J. Throssellé avec Dennis Rissotes presenter

# JET

Marquee, Friday, August 1  
Courtesy of Hand Drill Prods

# Procol's promising number nine

"Procol's Ninth" (Chrysalis CHR 1080).

Best known for their anthems — *A Whiter Shade of Pale*, *Homburg*, *A Salty Dog* and more recently *Grand Hotel*, Procol Harum apply their distinct and unique abilities to every song they record. Since reaching their peak with "Broken Barricades" their music has levelled off. Although this has occurred at a high standard neither "Procol's Ninth" or the previous album "Exotic Birds And Fruit" made the impact of "Barricades" or "Grand Hotel".

At one time Harum were a sort of covert 10cc, receiving praise from their limited public and critics alike. They have now become an influential force of the pop rock establishment.

"Procol's Ninth" is pro-

duced by the equally influential team of Leiber and Stoller. This combination of talents has produced a raunchy, good-time album with a distinct nostalgia element.

The nostalgic flavour stems from three ingredients — stylistic devices like the 30s-ish horns on *Taking The Time*; two mid-60s "tribute" songs — Leiber/Stoller's *I Keep Forgetting* and the Beatles' *Eight Days A Week*, and occasional outbreaks on side two of musical passages harking back to earlier Procol tunes. *Without A Doubt*, which in spirit is Keith Reid's *Paperback Writer*, a three verse ditty with Reid's dilettante aspiring to success with poetry, a novel and a play has a musical pay-off line at the end of each verse that in a few bars

manages to slide through *Grand Hotel* back to "Shine on Brightly" days.

The other new tunes, notably on side one, though typically Procol Harum and individually strong are somehow unable to throw up any real stand-out tracks except perhaps *The Unquiet Zone* which gives Mick Grabham a chance to cut some soaring guitar lines in and out of B.J. Wilson's "slap at everything and the cowbell" drumming.

Still, Procol Harum are very definitely a band that create albums where time eases some subtle and rewardingly memorable songs from the initially apparent blandness. Although "Erotic Bird's And Fruit" and now "Ninth" do leave me yearning for another *Luskus Delph* or *Salty Dog*.

★★★ DF



## Helen Reddy



Helen Reddy

"No Way To Treat A Lady" (Capitol EST 11418)

It's not easy to live up to a single that is both unusual and successful. But that is just what Helen Reddy should have been trying to do. *Angie Baby* was a good single — but listening to this album it seems that Helen has simply progressed along the "middle of the road" as if her biggest British hit single never happened.

This is a collection of nice, pleasant music totally lacking in the sort of gutsy sound which characterised *Angie Baby*. There are one or two pretty songs, like the title track and Don McLean's *Birthday Song*, but I found the collection on the whole insipid and rather disappointing.

Helen does have a good voice, and it would happily lend itself to much more adventurous material. This could have been the perfect chance for her to broaden her musical horizons. As it is, any advantage or interest she may have gained has been dissipated by this album. I can see few outside her easy listening audience buying this collection.

★ RH

## Abba

"Abba" (Epic EPC 80835)

Abba, poor Abba, seem to have had so many good intentions with this album but it has come out of the oven a half-baked cake. The album makes it painfully obvious that Abba are a singles' band and should concentrate on good poppy single material.

This album contains a few tracks that would make exceptionally good singles. The rest is made up of undistinguished flip sides. On the good side, there are ultra-poppy tracks like *Bang - A - Boomerang*, *I Do, I Do, I Do, I Do* and the excellent *So Long*. Two of them have already been released as singles with very little success. The other material isn't worth mentioning.

Stick to singles, Abba. You're just a mediocre albums' band. ★ HD

## Kursaal Flyers

"Chocs Away" (UK Super 2330 101)

This album, the Kursaal's first, serves as an ideal introduction to what the band is all about. The tracks are a play on the band's past and influences. It ranges from country and western, to country rock to pure pop and is such a selection that it would be hard to find an audience that the music doesn't appeal to.

But, to look at it from a critical viewpoint, "Chocs Away" is only a start. There is a lot that can be done to give the Kursaal a sound of their own. For all the good things on the album, there simply isn't too much that is 100 per cent original. True, the songs are written by the band but the influences sound so clear-cut that the Kursaal would be kidding themselves if they claim it as their own sound.

The songs are what the Kursaal are about but are not distinctively recognisable as a special sound for a special band. And the Kursaal Flyers are a special band. This album seems more to set the mood for the future rather than present a hard-line musical policy. No doubt the second album will see the band make a more independent approach to their music.

The material, all the same, is superb but, in many places, the production fails to do it justice. *Hit Records*, for instance, has immense power but lacks the final punch to push the point home. A few other tracks lack polish. One of the exceptions is the beautiful *Silver Wings*, a nice mix of steel guitar blending well with bass and vocals.

If you like country rock, pop, rock or anything, you're bound to fall for the Kursaal. They're bound to get better and better. "Chocs Away" leaves me feeling that the second album is going to be incredible. But this'll do for the moment. ★ HD

## Medicine Head

"Rock Flashbacks" (Polydor 2384 069)

Part of the excellent, intelligent Polydor flashback series, this album pinpoints all that was good about Medicine Head. It contains a fairly representative collection of what the Peter Hope - Evans - John Fiddler partnership was about. Good music and definitely recommended.

Tracks are: *Rising Sun*; *How Does It Feel*; *Kum On*; *Out On The Streets*; *The Season*; *And The Sighs*; *Indian Queen*; *Cajun Kick*; *Slip And Slide*; *All The Fallen Teenangles*; *Only To Do What Is True*; *White Dove*; *Another Lay*; *Sittin' In The Sun*; *One And One Is One*. ★ HD

## Albums Albums Albums Albums Albums Albums

### ALBUM RATINGS

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

## The Stampeders

"New Day" (EMI International INS 3003)

Big though they are back home in Canada, there isn't really much chance of Stampeders breaking through here. But they will win a few new friends with this album. Much of the material is guaranteed to get the old feet tapping. The only thing wrong with the album is that the band seem content to use the same approach all the time. There's no versatility, nothing there that leaves you with a feeling that this band is going to be big.

A few tracks do make an instant impression. *Ramona*, the single, moves along nicely and the magnificent *Marigold*, a mixture of twangy Shadows and riffy rock, open the album well, but there's nothing of any real substance to follow it. The string arrangement on *Marigold* makes that track particularly effective.

Pity the momentum couldn't be sustained. ★ HD

## Kiss

"Dressed To Kill" (Casablanca CBC 4004)

This album comes as something of a disappointment after the promise shown in the two earlier albums made by the band. Those albums seemed to have something that this one hasn't — conviction. Apart from a few tracks, "Dressed To Kill" is only mediocre and certainly won't do

anything to set Kiss aside from a host of other heavy metal bands.

The dynamic, sizzling guitar solos are still there in some force but they fail to make the penetration of earlier efforts. On the whole, the material isn't anywhere near as strong as before. Possible exceptions are *Anything For My Baby*, *Rock And Roll All Nite* and *She*. The latter, in fact, is probably the best track on the whole album with all the characteristics that set Kiss apart from the masses — strong, riffy stuff, well arranged and putting the listener on tip-toes right away. *Rock And Roll All Nite* is the single from the album and probably would have been a hit if Gary Glitter had recorded it. It has that infectious chorus line backed up with a pacey body.

Otherwise, Kiss do nothing to reinforce earlier predictions. Interested parties are advised to dive into the band's past to get a true picture of what they are about. ★ ED

## Lou Reed



Lou Reed

"Metal Machine Music — The Amine B Ring" (2 Record Set — RCA CPL 2 — 1101).

First the glib stuff — sounds like Wagner meets a 250-piece choir of electric razors and scores them a piece of "music" made up of random scales. Somewhere in there is a dog getting its paws trodden on.

Each of the four sides runs for 16 minutes one second, and each of the four sides sounds the same and probably is the same piece of noise with the starting point just displaced

slightly on each side, except perhaps towards the end of side D where the visual appearance of the grooves changes and the noise is scraped up a few semitones.

It's an expensively packaged pretentiously sleeve-poted, self-indulgent bunch of bilge.

On the other hand, Louie wants to show he's an "artist". This outing for tape machines, amplifiers, distortion and tremelo units, speakers, headphones, microphones and no conventional instruments is no more original or interesting than the death cries of a hamster. If we don't understand it then Louie's an artist ahead of his time.

Art is a buzz-saw at the back of your neck. ★★ DF

## Wilson Pickett

"Join Me and Let's Be Free" (SF 8439 [APL 0856])

### Roadshows from P.4

a varied set of about an hour's length.

To categorise their music would be difficult, other than saying that it is Mike Heron music and quite good at that. There are, of course, good rock elements, but there are themes that are more complex and developed than straight heavy stuff. Pably the most entertaining number in the show is *Only The Street Lights*, which features Malcolm LeMistra, dancer and vocalist extraordinaire. The scene is set with a street lamp which lights up Malcolm who is a failed tap dancer in the Fred Astaire style. He continues with the band playing some real sleazy music in the background, as he tells his sad story. In short Malcolm ends up doing a natty dance routine which was obviously not expected by the Roundhouse crowd — they applauded it well.

To call Mike's set a 'show' is maybe wrong; there is, though, a certain amount of theatrics in it which is quite acceptable and in fact desirable, yet it isn't overtly dramatised. The music is given the biggest break of all, as it deserves, and is allowed to create the imagery which could be suggested by theatrics. This is a tight functioning band who deserve a better venue than this and also deserve more recognition for being a band who aren't going to get bagged into one category or musical school. That said there is something that is needed to expand the band's repertoire which at times has too many long numbers of a slightly repetitive theme.

Les Hall

Now before a few thousand soul freaks write in to tell me, I know Wilson Pickett has been around for many a moon and has paid his dues. Nevertheless, may I say that I honestly believe the market in soul albums is rapidly reaching saturation point. It's got so bad, with everyone copying everyone else, that it's impossible to know who are the originators any more.

That said, my overwhelming impression of this album was that I'd heard it all before. Sure it was funky and quite smooth, but there was little to distinguish one track from another, and I'd never have guessed the artist. Perhaps that means that too many soul albums have left me with cloth ears, but I also suspect that these days for a soul album to stand out it has to be really original. And this one isn't...

To sum up, here's one for Wilson Pickett fans, but not an album to open whole new vistas in contemporary soul music. ★ RH

## Eruption

Eruption are the winners of RCA's Soul Search competition, by that token they are meant to be the best semi-pro, unknown soul band in Britain. They are very good; there is a four-man backing band who are all quite competent, and there are the two front people of Precious Wilson and Lindell Leslie.

Precious is a 17-year-old lady who looks like she should, with the name of Precious — she is very sweet, but can turn on a very mature performance that makes nonsense of her birthdate. Lindell is an older soul man whose singing is in a sweet soul vein complementing Precious like an older brother.

A special show was performed for the press and other 'celebrities' at the unearthly hour of 9pm. It is unearthly in this context, as Gullivers doesn't start to get any atmosphere until the early hours of the morning. Even so, Eruption managed to get a good response from the small crowd and were able to create some form of atmosphere which shows their professionalism and ability to keep what was a potentially, highly critical audience.

Their first single *Let Me Take You Back In Time* is released at this moment and appears to be doing something in the lower echelons of the charts, which says something about Leslie's ability to write. For a newly 'discovered' band and one which is slightly different from the average American soul acts, Eruption might be one of the British black acts to make it.

Les Hall

**R**OD STEWART'S promotional visit to Dublin, to meet the British Press who flew out to see him there, was a prime example of the best laid plans going wrong. And they went wrong in style.

He arrived a day late and rather angry at the treatment he had had at Heathrow airport when he found he would be landed with a huge tax bill if he moved out of the VIP lounge.

To avoid this happening involved a round trip to Dublin via Amsterdam.

When he finally did get to his ho-

tel, his eyebrows were drawn down in the now familiar Stewart scowl. Britt Ekland, hanging on to his arm, looked suitably starlike.

A Press conference, arranged for 5 pm, was delayed because Rod was deep in conversation with his lawyers. At 6.15 pm it got underway, heavily hampered by the large number of people who were only there for the beer, and the BBC "Nationwide" team who were trying to protect their equipment from trampling feet.

"Nationwide" tried to grab their piece of the action and shouted for everyone to be quiet. Five, four, three, two, one...

"We have lift-off," yelled an irreverent voice from the back of the room. We had anything but lift-off, as the conference degenerated into chaos.

"You're not going to ask me about taxes, are you?" said Rod. "I have had enough and I don't want to talk about it."

Is it true that he has finally settled down and is about to marry Britt Ekland?

"Are we getting married Britt?" he shouted through the crowd to his lady love. She didn't answer, or she didn't hear.

"I expect we will get married, but we have no plans at the moment. We have no house to live in for a start."

So he had put the Windsor mansion on the market?

"Yes, I am trying to sell it now." Despite the plans to sell his home, he has no plans to live in America permanently. This news must come as a relief to the rest of the Faces, if reports of dissatisfaction about their group career are to be believed.

Was it true that Rod had cost Kenney Jones £80,000 in lost gigs since his departure to America?

"Those football gigs were never on in the first place. I didn't cancel any gigs. Anyway, we start a world tour soon."

As feelings seemed to be running high, was it likely that the Faces would split up after this tour?

"If we are ever going to split, then we are as near to it now as we ever have been," was the evasive reply.

This lends some weight to the theory that Stewart will leave the group after the tour and pursue a solo career. His new album is released on August 15, titled "Atlantic Crossing". It will be released on Stewart's own label, as yet unnamed, through Warner Brothers. A

single, the Gavin Sutherland song *Sailing*, will come out on August 8.

The Stewart single for America will be *Three Time Loser*, but will have to be re-recorded, because even the permissive atmosphere over there won't allow for some of the lyrics of the song.

Why did Rod decide to record the Sutherland Brothers' song?

"I didn't think they got the best out of it when they recorded it themselves, so I decided to try it. But I love everything they do anyway. I'm knocked out with the way the whole album has turned out."

Rod agreed that side one, the rock and roll side of the album, was more masculine than side two. Side two contains mostly ballads and has some fine string arrangements on it, making it more romantic.

The other Face doing all right with solo albums is of course Ronnie Wood. And if the Faces did split up, he'll still have a job with the Stones. How did it affect Rod that Woody should be working with another band?

"That's OK. It seems as if he is in good health and that's all that matters to me. I'm worried that he might work too hard as he only has 10 days between the end of the Stones' tour and the beginning of ours. But at least if anything happens, Woody is alright."

"But what about your tax problems," asked a persistent Irish voice. Its owner was squashed heavily against my knees. "How are you going to solve them?"

"I could go back to gravedigging," said Rod. He extricated himself and disappeared into the crowd.

I asked Britt Ekland how her 10-year-old daughter Victoria felt about her mother's relationship with Rod.

"My kid loves him the way all other kids of that age do."

Where did Britt first meet Rod?

"I met him in LA on March 5, 1975," she answered without even stopping to think. "But I haven't come here to do interviews. I'm only here because of him."

I got the impression it should have been spelled Him.

"Where is he? Let me go now. I can't bear to be away from him for one minute."

It was all over, and the golden pair disappeared in a radiant haze while the rest of us remained, feeling all too mortal.

# A Taxing Time For Rod Stewart

By Rosalind Russell

## CLUES

### ACROSS

- 1 He gets a request from the Carpenters (2,7)
- 7 Girl on wheels (5)
- 8 The skirt, we hear, for Miss Riperton (6)
- 9 Rogue member of a one-time band? (6)
- 10 Does Mike's name suggest Scottish clothes? (6)
- 13 They were guilty hit-makers (6)
- 15 The ones Judy wants sent in (6)
- 18 A sign that it's a Jon Lord suite (6)
- 19 Osmond sister... (5)
- 20 ... and some morally good brothers (9)

### DOWN

- 1 Manchester girl (7)
- 2 A wizard at this? (7)
- 3 What the song remains on Houses of the Holy (4)
- 4 The disaster there was in New York in 1941 (6)
- 5 She sings some of the music he requested (4)
- 6 Shelley or Skellern, perhaps (5)
- 11 He appears with Kojak on a Nilsson disc (7)
- 12 Rupie? (7)
- 13 She and Sue made a track for Buddy Holly (5)
- 14 Doing so for the moon? (6)
- 16 Rod starts giving us something to eat (4)
- 17 It's brown for the cowboy (4)

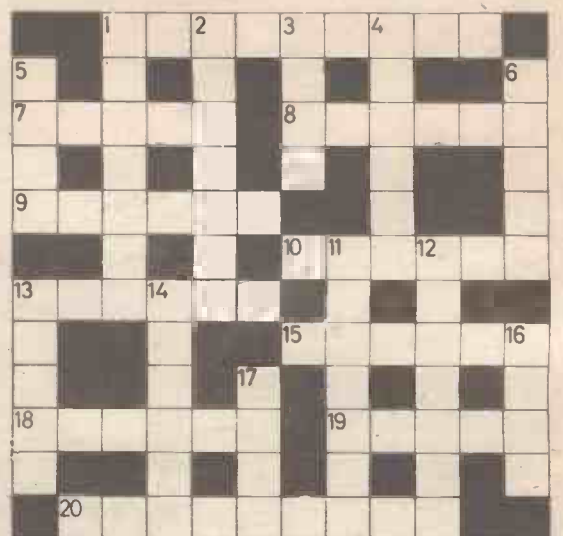
### SOLUTION

ACROSS: 1 Bad Company, 8 Actor, 9 Freddy, 10 Little, 12 Hearts, 13 Judith, 15 Palmer, 18 Island, 20 Gates, 21 Sandy Denny.  
 DOWN: 2 Attitude, 3 Carol, 4 Purple, 5 NoD(rev), 6 Paul, 7 Byrds, 11 Frampton, 13 Janis, 14 Turned, 16 Angie, 17 Rose, 19 Lea.

## DISCWORD

### Six Albums To Win!

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



NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# J. Edward Oliver

# 'Thumb Enchanted Evening'

IT HAS OCCURRED TO ME THAT MAYBE YOU WOULD BE INTERESTED IN FINDING OUT WHAT HAS HAPPENED TO IZZY RYDER, WITCH WHEY AND THE GIZZARD OF Ooze SINCE I LEFT THEM TO BECOME NARRATOR OF THIS CARTOON STRIP. THEN IT OCCURRED TO ME THAT MAYBE YOU WOULDN'T. AND SO, INSTEAD, HERE IS A JOKE ~~~

**ON STRIKE IN PROTEST AGAINST THE TERRIBLE CONDITIONS IN THIS FACTORY**

IT WILL NEVER GET BETTER IF YOU PICKET.

LEARNING THE ALPHABET IS AS SIMPLE AS A B C.

THIS CARTOON STRIP CONTAINS AN EFFECTIVE DEODORANT - NOW ONLY THE JOKES STINK!

L.P. IS THE SPANISH FOR "GENTS"

\*BATTY BOOKS: "PRAYERS" BY NEIL DOWNE

OH, ALL RIGHT THEN... I SUPPOSE SOMEBODY MUST BE INTERESTED. THE LAST TIME WE SAW IZZY, WITCH WHEY AND THE GIZZARD (DISC 5 JULY), THEY HAD BEEN ERUPTED FROM THE EXTINCT VOLCANO IN THE MIDDLE OF PENGE HIGH STREET, TOGETHER WITH ELF GARNETT AND IZZY'S FATHER, E.C. RYDER. NOW READ ON (ARE YOU SURE YOU WANT TO GO THROUGH WITH THIS?)

NAUSEATING NASH! WHAT'S HAPPENING TO IZZY RYDER? HE'S CHANGING INTO A DIFFERENT SHAPE!

HE--HE'S BEEN TRANSFORMED INTO A HAND!

WELL, YOU KNOW WHAT THEY SAY... "A CHANGE IS AS GOOD AS A WRIST!"

DON'T WORRY--ALL OF US CHANGE PARTS OF OUR BODY AT SOME POINT DURING OUR LIVES.

WASHING MACHINES by LON DAIRY

WHY ONLY THIS MORNING, I WAS GOING TO TAKE A BATH, WHEN SUDDENLY I CHANGED MY MIND.

I KNOW WHAT YOU MEAN - TWO WEEKS AGO, I WAS ABOUT TO BUY A RUBBIES SINGLE, WHEN FORTUNATELY I HAD A CHANGE OF HEART.

I DON'T KNOW WHY I'M SO CLUMSY TODAY.

--I SEEM TO BE ALL FINGERS AND THUMBS!

AMERICAN RIVERS by MRS. HIPPIY

THIS HAS NEVER HAPPENED TO ME BEFORE.

AT LEAST I CAN NOW SAY I'VE HAD FIRST HAND EXPERIENCE!

WAIT! HE'S STILL CHANGING! WHY, IT LOOKS LIKE HE'S BECOMING A-- A LEMMING!

HEY, MAYBE I COULD JOIN THAT ONCE-FAMOUS SONG-WRITING TEAM...

LEMMING AND M'CARTNEY!

BACK TO OUR THRILL-PACKED STORY IN JUST A MOMENT, FOLKS; BUT FIRST...

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

NOBODY LOVES A TWO-MILLION-AND-TWO-YEAR-OLD DINOSAUR.

PEOPLE TELL ME THAT THE REASON I HAVEN'T BEEN ABLE TO FIND A GIRL-FRIEND IS THAT I SET MY SIGHTS TOO HIGH.

THEY SAY THAT MY STANDARDS ARE UNREALISTIC, THAT THERE ARE TOO MANY THINGS I LOOK FOR IN A WOMAN, THAT I EXPECT TOO MUCH.

WHAT RUBBISH! THIS IS NOT TRUE AT ALL!

IN FACT, THERE'S ONLY ONE THING I LOOK FOR IN A WOMAN.

PERFECTION.

\*SLIGHT DAMAGE by SUE PERICIAL

\*I'VE BEEN ROBBED! by M. SAFE

\*CATCHING "WORMS" by EARL E. BIRD

\*SCARED STIFF by TERRY FIED

\*DOG'S HOME by KEN ILL.

KEEPING WATCH by LUKE OUT

\*BATTY BOOKS: "PRAYERS" BY NEIL DOWNE

oops! WE MUST APOLOGISE FOR A MIS-PRINT IN LAST WEEK'S EPISODE. THE SENTENCE: "THAT'S WHEN HE TELEPHONED ME, FRESCO-LE-RAYE, OTHERWISE KNOWN AS MIKE BRICKLAYER'S THROAT-WRENCHER" SHOULD HAVE READ: "OTHERWISE KNOWN AS MIKE SPANNER, WORLD-FAMOUS PRIVATE EYE, PUBLIC KNEE-CAP AND PROFESSIONAL BRICKLAYER'S THROAT-WRENCHER".

QUICKLY! WE MUST GET YOU ON BOARD YOUR MOTHER'S FLYING CASTLE... HUNTERS MAY BE LOOKING FOR THEIR EVENING MEAL!

BUT PEOPLE DON'T EAT LEMMINGS!

OF COURSE THEY DO--SURELY YOU'VE HEARD OF LEMMING MERINGUE PIE?

ONCE SAFELY ABOARD THE CASTLE, IZZY'S MOTHER, THE WITCH QUEEN OF PENGE, EXPLAINS THE REASON FOR HIS STRANGE METAMORPHOSIS ~~~

WHEN YOU ARE THE SON OF A SORCERESS, YOUR LIFE IS A LITTLE BIT DIFFERENT.

YOU WERE BORN IN THE SHAPE OF AN OWL. AS A REWARD FOR YOUR GOOD DEEDS IN HELPING J. EDWARD OLIVER TO FIND THE TYRANT OF TAROT, YOU HAVE NOW BEEN TRANSFORMED INTO A LEMMING.

AND SO, PROVIDING YOU LEAD A CLEAN, WHOLESOME, HELPFUL LIFE, YOU WILL GRADUALLY WORK YOUR WAY UP THE EVOLUTIONARY SCALE UNTIL YOU REACH ITS ULTIMATE PEAK OF PERFECTION.

BUT I'M NOT SURE I WANT TO BECOME MADELINE SMITH!

WELL, YOU MAY NOT GET THAT FAR, BUT AT LEAST YOU'LL BECOME A HUMAN BEING.

FASHION TRENDS by MAX E. DRESS

BUT NOW YOU MUST DEPART WITH THE GIZZARD AND THE WITCH TO CONTINUE YOUR EDUCATION AND TO PROCEED WITH YOUR SEARCH FOR HUMANITY.

ACTUALLY, THE ONLY THING WRONG WITH BEING A LEMMING IS THAT I KEEP GETTING THIS OVERWHELMING DESIRE TO GO FOR A SWIM.

OVER THE PAST FEW WEEKS, READERS HAVE BEEN ASKING ME, "ISN'T IT TIME YOU HAD ANOTHER UNPOPULARITY POLL?" ANSWER: YES! HERE, ONCE AGAIN, IS THE MUSIC POLL THAT IS DIFFERENT... THE ONE THAT GIVES YOU THE CHANCE TO REGISTER YOUR PROTEST AGAINST THE POP PERSONALITIES THAT YOU LIKE THE LEAST! HERE IS ~~~

## The J. Edward Oliver 1975 UNPOPULARITY POLL

PLEASE COMPLETE THE COUPON (OR USE PLAIN PAPER) - ONLY ONE CHOICE IN EACH CATEGORY - AND SEND TO: THE J. EDWARD OLIVER PRETTY POLL, DISC, 24-34 MEYMOT STREET, LONDON SE1 9LU.

NO KIDDING, THIS IS A GENUINE POLL - WE'LL PUBLISH THE RESULTS AS SOON AS WE COUNT YOUR ENTRIES. THE MORE PEOPLE WHO SEND IN, THE BETTER... PLEASE POST YOUR COUPON NOW (OR, AT LEAST, IN A MINUTE!).

1. MOST AWFUL 1975 SINGLE	2. MOST NAUSEATING 1975 ALBUM
3. LEAST ENTERTAINING LIVE GROUP	4. MOST OVER-RATED SONGWRITER
5. BOTTOM BRITISH MALE SINGER	6. BOTTOM BRITISH FEMALE SINGER
7. BOTTOM INTERNATIONAL MALE SINGER	8. BOTTOM INTERNATIONAL FEMALE SINGER
9. DIMMEST HOPE FOR 1976	10. LEAST FAVOURITE ACTOR (OR ACTRESS)
11. BOTTOM BRITISH GROUP	12. BOTTOM INTERNATIONAL GROUP
13. MOST BORING TV SHOW	14. WORST RADIO SHOW
15. MOST REPULSIVE DISC JOCKEY	16. LEAST ENTERTAINING FILM

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

AGE: \_\_\_\_\_

MEANWHILE, BACK WITH FRESCO-LE-RAYE ~~~

ALL THIS BROODING ISN'T HELPING ME TO ACHIEVE MY AMBITION OF BECOMING A WORLD-FAMOUS POP SINGER.

NOW, THE FIRST THING I NEED TO DO IS TO WRITE A GOOD SONG.

--A SONG THAT IS FULL OF SUBTLE BEAUTY, ORIGINALITY AND MAJESTIC LYRICISM. HMM, LET ME SEE...

\*HOW TO ATTRACT DOGS by ANNA SEED

"WHEN YOU WISH UPON A STAR"

When you wish upon a star, Makes no difference who you are, When you wish upon a star, Nothing happens.

\*"THE WAR IS OVER" by VICTOR E. PARADE

"I'M A BELIEVER"

I thought love was only true in fairy tales, Meant for someone else but not for me. Come to think of it, I still do.

\*"THE MEANING OF WORDS" by DICK SHUNAIRY

I CAN'T HELP THINKING THAT MOST POP SONGS ARE NORMALLY A LITTLE LONGER THAN THIS.

\*"UNDER THE ARM" by D.O. GERANT

**Next week: Will Izzy Ryder change into a duck? Will he get up at the quack of dawn?**

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

# DISC

## NEXT WEEK:

### David Essex

Want to win a ticket to his concert or a copy of his new album? Then read next week's *DISC*

### Programmes

Why are concert programmes so expensive — and do you get good value for your money? We ask the people involved and get some interesting answers.

### The Sweet:

The 'Action' group discuss their return to favour — and the latest batch of accusations from the critics who hate them.

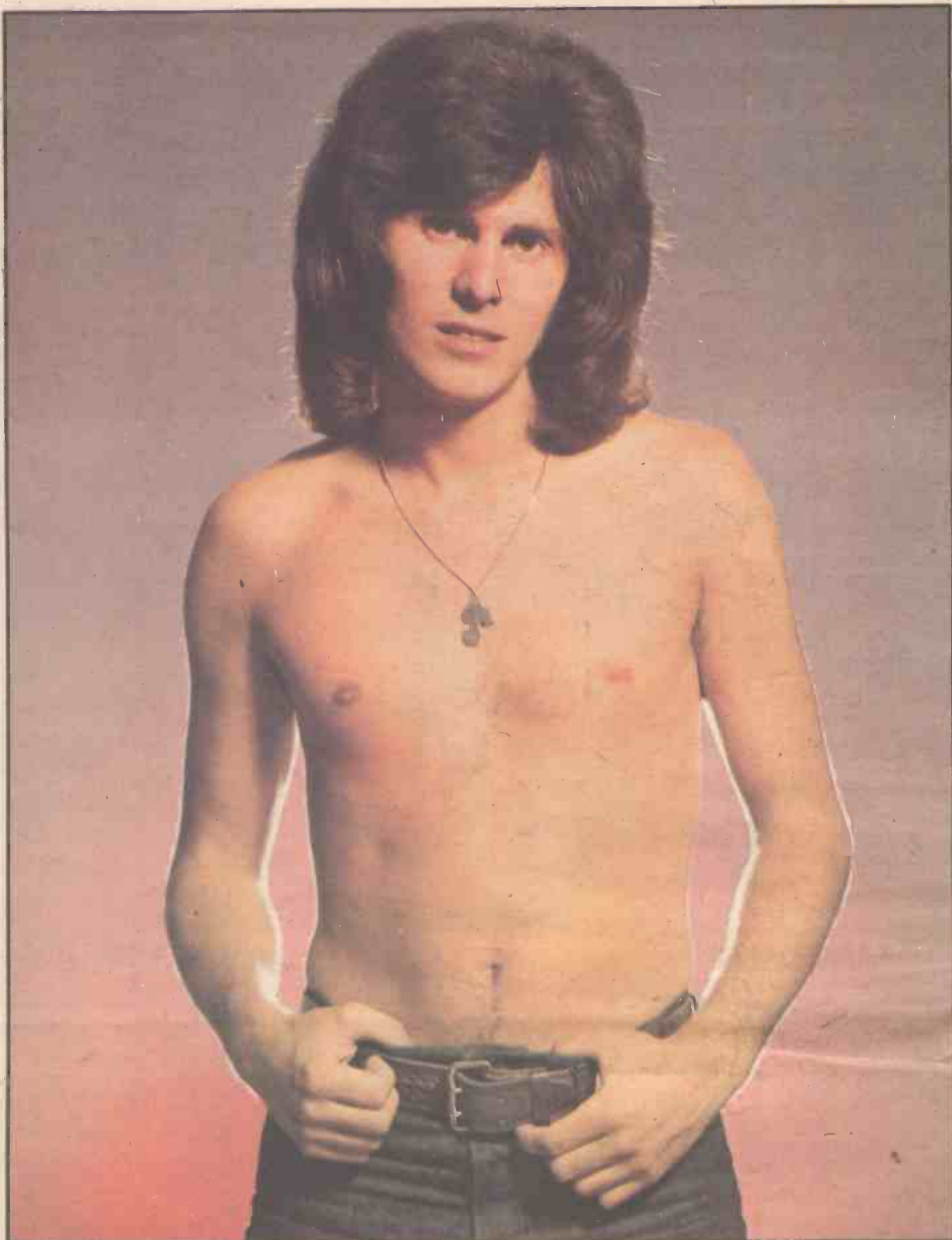
### Judge Dread

Here come de Judge — and we ask is he the naughtiest man in pop?

### The King Singers:

The band who do Bowie — but hadn't heard his song before they recorded it!

Read it all in next week's great DISC!



Adrian Baker: "Sherry was done on the spur of the moment... it is just a vehicle to get into the charts."

## Sherry Trifle

**F**RANKIE VALLI and the Four Seasons had a hit back in 1962 with the song *Sherry*. An evergreen 'summery' number it has been re-recorded and released by an unknown artist called Adrian Baker. Slim, tall and dark he is the classic "good looking". Talking he appears shy and unsure of himself.

Adrian isn't a newcomer to the music scene; he has been a session singer. Why then has he changed from session work and released his own single?

"I've always been writing and I've had two records released before, but due to the record company they never really did anything."

Adrian's manager interjected here.

"It was just one of those things, the record company were in a state of transition at the time. We managed to get a 'Hot shot' on Radio Luxembourg though."

"I was on the road for two years," continued Adrian. "This was in the Ilford area, where I came from and still live, I was semi-pro at that time."

I tried to get him chatting some more but his manager came in again.

"He started playing the piano when he was seven. He's got three medals from the Royal College Of Music."

"From The London Institute Of Music," corrected Adrian, "I got a silver, gold and bronze. This was when I was at school and then I started the guitar at the age of thirteen."

On Adrian's 'reggae' interpretation of *Sherry* there is only one instrument that he hasn't attempted to play, the drums. Why hasn't he played them as he's had a bash at everything else?

"I can play the drums, but I think that Reggae is a very specialised form of drumming."

As *Sherry* was in a reggae style did this mean that Adrian was more into this than any other form of music?

"I suppose I want to try and follow Brian Wilson's foot steps, but in a different way. I mean, Brian Wilson is a harmony fanatic the same as myself."

Another record which is getting some favourable reaction is *Eighteen With A Bullet*. Comparisons are inevitable; both Wingfield and Baker are session men, they have both sung all the vocals on their records and they both have records out at the moment. Was this a fair comparison?

"It's a good single I don't think he's into the harmonies as much as I am. I get that impression — it's a good record though."

"With *Sherry* I did a three part harmony and the lead voice. Every voice is tracked separately in the studio. To record it you start with the basic drums and then you add everything from there. I did everything myself for a special recording we had to do for "Top Of The Pops", the only instrument I didn't play was the drums. We made that tape in three hours and I did the mixing as well, we were working like mad."

To go from relative obscurity to "TOTP" is quite a jump. Was there any point where Adrian felt he had made the break?

"It just happened I think, *Sherry* was done on the spur of the moment. We were in the studio producing something else and had some spare time so we decided to use the time. That was about eight weeks ago."

Since *Sherry* was made Adrian has been working on material for an album. He had with him a demo disc of two tracks, different from the reggae beat, they were ballads in a style reminiscent of David Cassidy. Was he conscious of this similarity?

"He sings and sounds a little bit American, I think it's his love of the Beach Boys that make him sound like this," said the manager. "I've just realised now why it is that he sounds American, they must have had a strong influence on him."

"I think the Americans are always one up on us," Adrian said. "That's why I'm influenced by American sounds, production etc. I mean that *Sherry* is just a vehicle to get into the charts, when I do the album it will be my harmony ideas."

The state of the charts must be pretty bad if an artist has to release a single which isn't representative of his own style?

"Obviously, as I said it is just a vehicle to get into the charts. I mean, every single that I make will be a blatant pop record. It is very hard to record a really good pop record though."

"I've got to get recognition first," continued Adrian. "Then I can start doing my own style of music. Possibly after the next one or two singles."

If *Sherry* can be accepted as the introduction to a new artist and Adrian producing some chart topping material then he might just pull it off — his own material might be more acceptable.